

8-26-2020

## THE ROLE OF INTONATION IN CINEMA LANGUAGE

Mekhrigiyo Shokirovna Shirinova  
*PhD student, BSU*

Follow this and additional works at: <https://uzjournals.edu.uz/buxdu>



Part of the [Linguistics Commons](#)

---

### Recommended Citation

Shirinova, Mekhrigiyo Shokirovna (2020) "THE ROLE OF INTONATION IN CINEMA LANGUAGE," *Scientific reports of Bukhara State University*. Vol. 4 : Iss. 4 , Article 8.

DOI: 10.52297/2181-1466/2020/4/4/8

Available at: <https://uzjournals.edu.uz/buxdu/vol4/iss4/8>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Scientific reports of Bukhara State University by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact [sh.erkinov@edu.uz](mailto:sh.erkinov@edu.uz).

## TILSHUNOSLIK

formulas used as complete utterances and syntactically shaped like sentences, such as American: Keep smiling! or the British: Keep Britain tidy!

There are complete formulas that make the conversation of English more interesting:

“How do you do?”, “I beg your pardon”, “It takes all kinds to make the world”, “Can the leopard change his spots?”. They differ from all combinations so far discussed because they are not equivalent to words in distribution and are semantically analyzable.

The formulas of set expressions have specific features that are used sometimes as insertions into other sentences. For example, He called me a liar; Well, you should know if the cap fits; Butter would not melt in his mouth; His bark is worse than his bite;

Set expressions have stability and cohesion. These are their euphonic, imaginative and connotative qualities. It has been often pointed out that many set expressions are distinctly rhythmical, contain alliteration, rhyme imagery, contrast are based on puns. These features have always been treated from the point of view of style and expressiveness. All these qualities ensure the strongest possible contact between the elements, give them their peculiar muscular feel, so that in pronouncing something like: ‘stuff and nonsense’ they can enjoy some release of pent-up nervous tension. For example:

Tommy would come back to her safe and sound.

Safe and sound is somehow more reassuring than the synonymous word uninjured, which could have been used.

## REFERENCES

1. Berejnaya O.A., *Sbornik 1500 novix tem*, Moscow, Rostov na-Donu, “Baro Press”, 2013. 341p.
2. Catrin E.Morris, “Flash on English for Tourism, second Edition, London, “Publishing house”, 2010. 12p.
3. Collins V.H., *A Book of English Idioms with explanations*, London- New York-Toronto, 2012.
4. Felicity O’Dell, *English Idioms in Use*, London, “Cambridge University Press”, 2010. 98p.
5. Michael Mc Carthy, *Collocation in use*, London, “Cambridge University Press”, 2008. 30p.
6. Pam Jenoff, *The lost girls of Paris*, Australia “New Zealand Copyright”, 2019. 155p.

UDC: 81.367.2

## THE ROLE OF INTONATION IN CINEMA LANGUAGE

Shirinova Mekhrigiyo Shokirovna  
PhD student, BSU

**Abstract:**

**Background.** The article reveals the essence of the concept of intonation, reveals its composition, function and roles in the language of cinema. Intonation is an adornment of oral speech, it is argued that it is the most important element in revealing the character of the characters. This is proved with factual examples from the films *Onam bilmasin (Let Mama Don't Know)* and *Katta Odam 2 (Big Man 2)*. It is substantiated that the study of the language of cinema in the linguistic aspect, especially, the study of the phonetic, lexical-semantic and grammatical aspects in the future can lead to an increase in the level of films, some recommendations are given to improve the language of cinema.

**Methods.** The article is used component, differential-semantic, observation and comparison methods to determine the place of intonation in the language of cinema.

**Results.** 1. It is necessary to train film editors for the art of cinema. He must be an expert who is well - informed in both the art of filmmaking and directing and linguistics.

2. Each film must be edited by a film editor. This editing would be purposeful if it was done twice: before the film was shot (in the script) and after the filming (in the frame).

3. The effectiveness would be even greater, If the subject of "Stage speech" in the course of acting was taught in collaboration with linguists.

4. In order to understand the essence of intonation and its functions fully, actors must be the master of the theoretical information covered in this topic in detail and in linguistic manuals.

**Conclusion.** Film is one of the manifestations of the style of speech, so intonation is very important in movies. The degree to which intonation is used has a direct effect on sentence

*structure and content. Firstly, every actor needs to master the language skills and its possibilities. Especially if he regularly trains with his voice and fully masters the essence and functions of intonation, he will be able to convey the intended purpose to the audience. A fake, rude, or overly soft voice bores the viewer, creating a sense of insecurity towards the actor.*

**Key words:** *cinema, cinema language, intonation, intonology, sound timbre.*

**Introduction.** When we watch movies, we receive information directly to ourselves. Because the movie also speaks its own language. Evaluating cinema as one of the means of communication provides an opportunity to talk about the language of cinema. Its units can be called spatial-plastic (visual) and temporal (verbal-sound), as well as cinematic language units that include people's gestures, facial expressions, appearance of objects, spatial images (landscape), color and light, music and noise. enters. In the language of cinema, we observe events taking place in different aspects of the whole being, as well as witnessing speech appearances in all styles. These aspects of the language of cinema are reminiscent of the language of a work of art, but in some respects they differ sharply from it. For example, the appearance of a hero in a work of art, which is two to three pages long, or the image of a place in a film can be given in just a few seconds [4].

The role of intonation is important in the perfect emergence of the language of cinema and its place in the heart of the audience. Therefore, it is necessary to determine the place of intonation in the language of cinema, to interpret it on the basis of factual examples, as well as to give some recommendations to filmmakers on the conclusions reached.

**Methods.** The article is used component, differential-semantic, observation and comparison methods to determine the place of intonation in the language of cinema.

**Results.** 1. It is necessary to train film editors for the art of cinema. He must be an expert who is well - informed in both the art of filmmaking and directing and linguistics.

2. Each film must be edited by a film editor. This editing would be purposeful if it was done twice: before the film was shot (in the script) and after the filming (in the frame).

3. The effectiveness would be even greater, If the subject of "Stage speech" in the course of acting was taught in collaboration with linguists.

4. In order to understand the essence of intonation and its functions fully, actors must be the master of the theoretical information covered in this topic in detail and in linguistic manuals.

**Discussion.** In the language of cinema, intonation plays a special role in expressing the mental state and behavior of the protagonists. After all, intonation is one of the most important elements that ensure the beauty of speech. It is not in vain that it is called the garment of the word, the splendor. Just as a man without clothes is a laugh, so a speech without intonation is unseen. Whether we like it or not, we can't compose our speech in the same tone, the same tone. In the Annotated Dictionary of the Uzbek Language, it is described as follows: "Intonation [lot. intonare - to speak aloud, to pronounce] 1. a style of pronunciation, tone, which expresses the attitude of the speaker to the subject of the speech, his feelings; 2. tish. Rhythmic-melodic speech structure consisting of changes in sound, low-pitched; tone. The intonation of the speech. The intonation of the interrogation "[5, p. 219].

In linguistics, there is a special field of intonology that studies the tone of speech [7]. In scientific sources, the sound side of speech is divided into segment (lat. Segmentum - cut, piece, piece) and supersegment (supersegment) units, segmental units are placed in a row (2 sounds can not be pronounced at the same time), as well as emphasis and tone on ustsegment units (intonation) and that these units are placed on top of the segment units [8]. In this regard, the linguist A. Abduazizov states: "A complex phenomenon that expresses different syntactic, expressive and emotional meanings in language is called intonation. . Indeed, intonation is important for expressing a speaker's attitude toward the content of speech.

Apparently, the scientist who studied the role of intonation in the speech process in a special monograph in world linguistics is L.A. Kanter. In his research, the materials in English and Russian were analyzed comparatively and systematically [2]. Sources state that intonation performs two different functions in the speech process: "1. Divide the speech flow into meaningful parts and express content on that basis. 2. Expression of emotional tone in speech "[6,4].

The importance of tone suggests that intonational constructions that differ in language have specific semantics, with sometimes the substitution of one acoustic parameter for another results in semantic changes in speech, allowing intonational construction to be considered as a linguistic feature. An important task for intonology is to study the functional side of these intonation structures. Linguistic sources emphasize the presence of the following functions of intonation: 1) the function of modal evaluation (the function of the speaker's attitude to the idea, the expression of his feelings, so the speech has an additional meaning); 2) the function of separation, highlighting (related to stress) (highlighting the highlighted joints); 3) grammatical function (contributes to the understanding of the grammatical structure of speech); 4) discursive (organizational) function (the listener's coverage of new and already known information) [3]. It should be noted that the above functions are inextricably linked.

Movies can be said to be a manifestation of the style of speech. In it we observe examples of both ordinary speech style and literary speech style. If the actor delivers the role to the rhythm and uses speech that conforms to the literary norm, the audience will smile from the side of the screen. Research shows that, as mentioned, intonation is one of the most important means of communicative significance. American linguist and anthropologist K.L. Pike noted that the meaning conveyed to the listener through intonation has a stronger effect than the meaning conveyed through the lexical path [8,375]. It is the intonation that expresses the speaker's attitude toward what is being said. Words only point to meaning, and through intonation they achieve maximum accuracy. Intonation avoids many ambiguities and hesitations.

One of the important aspects of an actor's career is his interaction with other actors and audiences. That is, the actor must feel the state of his partner who is playing a role with him in any film, respond appropriately to him through his tone of voice, or influence him. Interaction with the audience is especially important. Because the success of a film depends on the reaction of the audience. The actor has to convey more than clear word structures through his speech, otherwise he won't be able to hold the audience's attention for long. That is, the language of the film should be concise.

Interaction with the audience is important because their reaction is a leading factor in determining stage success. The actor has to look carefully at his speech, otherwise he simply can't get the audience's attention. The basis of any film is the script. But even so, the script is only material, the actors simply don't convey what the screenwriter says in the text. As mentioned above, the actor uses the voice and movement to illuminate the essence of the script with his imagination.

Dj.Dillon believes that an actor should develop not only perfect speech, but also the depth and flexibility of his voice [3]. After all, the intonation and timbre of the actor's voice have a unique emotional impact on the audience.

The script only serves as material to create the image. And it finds its logical conclusion only through the intonation developed by the actor.

The communicative value of intonation is high, and the change in tone is most important to the listener because tone is one of the components of the thought being expressed. Given the interest in the ability of modern linguistics to influence the super segment means to the listener, it is important to study intonation as a linguistic factor that determines the viewer's impression of a movie or play. Thus, the aim of the work is to determine the role of intonation in the language of cinema in revealing the image of the character and in determining the reaction of the audience.

It should be noted that although there are many works devoted to acting, the role of phonetic devices at the supersegment level in actor speech remains virtually unexplored.

It is important to note that intonation is a complex, multifaceted phenomenon. The actor's speech is made up of formal words, but when these words are taken without intonation, they look like a lifeless body.

Movies are one of the main means of cultural recreation. So the young man puts his belly in front of the screen. Also, cinema is a product, a brand. It takes a lot of money and a lot of manpower to deliver it to the owner. But even so, the product penetrates the viewer's heart through the actor. The audience may not know or remember the name of the director, cameraman, makeup

artist, or other film crew, but will remember the actor's real name or the name in the film. Why? Because the voice of the actor, the timbre in the voice, the intonation are sealed in the human mind. In this case, the information coming through the hearing serves to confirm the information received by sight. In fact, this situation is directly related to intonation. As an example, here are some episodes from Jahongir Ahmedov's film "Onam bilmasin" (2014): Aziza: Nazirahon, our hunter started his aunt's service in Astana, didn't he? [00:02:46]

- The snake seems to have licked OIL. That's what Dadajon did when he came in through the gate [00:03:24].

"Did you see that?" ... How do you feel? Don't run around drinking tea again. Let them drip our prey. Do you understand? [00:03:59].

"Sufi was standing at his uncle's door before the call to prayer." Do it to greet them with their speeches. Alas, this greeting could have been made at EVERYONE's breakfast! No-ok. He should greet his mother SEPARATELY and his grandfather SEPARATELY and turn to his side [00:04:50].

"She saw her mother on her wedding day, and she was a cunning woman." His mother is a child [00:05:22].

"Look at me, JAA, are you going to take the bride's side?" Or did they send you a special greeting? [00:05:49].

"Hurry up and we'll have TEA." THE LAST BRIDE'S HANDS [00:06:09].

It is impossible to read this speech without intonation. Actress Munojat Alimbaeva skillfully portrayed the character assigned to her. He performed with a unique intonation, emphasizing the words highlighted in the passage. It is distinguished from other words by its loudness. This is not in vain, because the character demands to be a bride who burns from the hunt, who is burning with envy and jealousy inside, who is inverted, whose tongue is burro, who does not want to lose the first place. Even when we just read the passage above, the presence of a sharp, pitching in the sense of the text tag is obvious.

But the role was also convincingly performed because the intonation and its components in the words were used in their proper place. In addition, the means that provide this reliability, helping to perform the functions of intonation more perfectly, are gestures, hand-foot, body movements, facial structure, place image, and so on. If the intonation of the words highlighted above is changed, the intended purpose, the protagonist in the script, will also change, or it may lead to the film's overall failure. In the film, Aziza speaks more loudly, often (in the vernacular, "without touching her lips"), boldly, confidently, in keeping with her character. We see the opposite in Nazira's speech.

This image is empty, speechless, meek, simple, blunt, and when it comes down to it, it speaks more low, inaudible, and sometimes on the road, because it is a hero. In his speech, the words were mostly performed in a low voice with a slow stretch. Also, the performance of actions in accordance with this intonation was in keeping with the nature of the character. Aziza and Nazira are two different characters whose nature is contradictory. It is the intonation that provides these two differences. We have been convinced of this many times during the process of watching the movie. Let's say that in the same situation, one word or sentence is interpreted differently by two images. The variety of timbre of the voice, the place of the accented syllables, the thickness of the voice acquired different meanings and were able to provide the audience with a situation that suits the nature of the protagonist. For example, Aziza: Well, I don't like it. If three men can't talk to one aunt. UmidaXOn (O - accented sound) [00:55:18]. Umida: Labbey, opajon? [00:55:28]. Aziza: NaziraxOn [00:55:32]. Nazira: Ho [00:55:32]. Aziza: Here we are talking to Oyjon (stop). With the study [00:55:37]. Aziza: Hm [00:55:45]. Nazira: Him [00:55:56].

Aziza pronounced the hm / him sentence in the passage in a high, sharp tone, while Nazira performed it in a subtle, low tone. This is definitely a performance chosen based on character traits. As the actresses follow the rules of intonation, the audience watches the film without distraction. Of course, if you watch the movie yourself, you will see it clearly, because the same situation requires hearing because it is related to pronunciation.

## TILSHUNOSLIK

The use of intonation and its components in place is not satisfactory in all films. We would like to draw your attention to the film "Big Man 2", which is a product of the Shaykhantahur film studio. The film was shot in 2019 by director L. Ashuraliev. In this, mainly school-age children played a role. Let's pay attention to the speech of the hero, who played the role of the grandson of only Anwar Baba: - Do you remember Anwar Baba who gave you the magic pen? [00:10:56].

"I'm the grandson of that grandfather." Because of you, your family is worried. You can overcome this anxiety [00:11:09].

"You have a magic pen." Change everything with that pen [00:11:18].

- Those who say don't write bad things, but write good things [00:11:28].

This speech is performed in a very calm tone, in a rhythm, so that the viewer is embodied in the example of an image that memorizes the dry text. Neither a separate intonation nor a paralinguistic medium appropriate to the content of a particular text was present in the speech. As a result, the falsity in the role of this hero became obvious. This situation is observed not only in the speech of the above protagonist, but also in the speech of images of all ages (school, college age). The film has an idea, an idea that the audience wants to be told. But it would not be a mistake to say that the speech of some of the protagonists was the reason for conveying this idea. The fact that these characters in the film are not used in the speech in the mode of intonation and its elements can be explained in different ways: 1) the actor is young, does not yet have an understanding of intonation; 2) he did not take an acting course; 3) The actor is chosen incorrectly.

In our opinion, comment 3 is closer to the truth, because if we argue that he was too young and did not take an acting course, we would have observed this situation in the speech of all the children who had previously acted in the films shot. Unfortunately, that is not the case. Let's remember the epic in the movie " TANGALIK BOLALAR ". The words and actions of this hero have been memorized by many spectators, and some of his words have become "winged words".

**Conclusion.** Film is one of the manifestations of the style of speech, so intonation is very important in movies. The degree to which intonation is used has a direct effect on sentence structure and content. Firstly, every actor needs to master the language skills and its possibilities. Especially if he regularly trains with his voice and fully masters the essence and functions of intonation, he will be able to convey the intended purpose to the audience. A fake, rude, or overly soft voice bores the viewer, creating a sense of insecurity towards the actor.

## REFERENCES

1. Abduazizov A. *Tilshunoslik nazariyasiga kirish.* - T.: Sharq, 2010. - 176 b.
2. Kanter L.A. *Sistemniy analiz rechevoy intonasii.* - M., 1988. -S. 92-114
3. Rogojina S.M. *Intonatsionniye konstruksii kak sredstva sozdaniya obraza personaja i okazaniya vozdeystviya na zritelya v bitanskom kino // Prepodavatel XX vek.3/2017 S.374-387*
4. Shirinova M.Sh. *Kino tili tushunchasi va uning o`ziga xos xususiyatlari // BuxDU ilmiy axboroti, 2019. -№ 4. - B.182-185.*
5. *O`zbek tilining izohli lug`ati. 5 jildli. 2-jild.* - T.: O`zME, 2006. - 672 b.
6. Haydarov A., Xudoyorova Z. *Supersegment fonetik vositalar va ularda ifodalangan konnotativ ma`nolar // Tilning leksik-semantik tizimi, qiyosiy-tipologik izlanishlar va adabiyotshunoslik muammolari: materiallar to`plami, V. - T.: Muharrir, 2014. - 394 b.*
7. <<https://slovar.wikireading.ru/3704191>>
- 8.<<https://qomus.info/encyclopedia/cat-f/fonetika-uz/>>
9. *Onam bilmasin. Videoyozuv. / rej. Jahongir Ahmedov; Kinomaniya studiyasi. Film 2014-yilda ekranga uzatilgan.*
10. *Katta odam 2. Videoyozuv. / rej. Laziz Ashuraliyev; Shayxontohurfilm studiyasi. Film 2019-yilda ekranga uzatilgan.*