

## Comparative analysis of intonological morphonology in English, Uzbek and Russian languages

Khasanov Mahmudjon Abdurahmanovich  
[makhmud.khasanov1961@gmail.com](mailto:makhmud.khasanov1961@gmail.com)  
Teacher  
Uzbek State World Languages University

**Annotation.** This article examines the concept of morphonology, focusing on the interaction between morphological and phonological processes, and how these contribute to intonological phenomena in English, Uzbek, and Russian languages. The study delves into the structural and functional features of intonological morphonology, highlighting the role of intonation components such as tones, melody, accent, tempo, timbre, rhythm, and pauses in shaping linguistic expression. A comparative approach is adopted to reveal similarities and distinctions in the interplay of morphology and phonology across the three languages. The article also explores the significance of these features in effective communication, emphasizing how cultural and linguistic factors influence the manifestation of intonation in each language. The findings contribute to a deeper understanding of cross-linguistic patterns and the intricate relationship between sound and structure in linguistics.

**Key words:** morphonology, phonology, intonology, intonation components, tones, melody, accent, tempo, timbre, rhythm, pause.

## Сравнительный анализ интонологической морфонологии в английском, узбекском и русском языках

Хасанов Махмуджон Абдурахманович  
[makhmud.khasanov1961@gmail.com](mailto:makhmud.khasanov1961@gmail.com)  
Преподаватель,  
Узбекский государственный университет мировых языков

**Аннотация.** В статье рассматривается понятие морфонологии, акцентируя внимание на взаимодействии морфологических и фонологических процессов и их роли в интонологических явлениях английского, узбекского и русского языков. Исследование посвящено структурным и функциональным особенностям интонологической морфонологии, с акцентом на такие компоненты интонации, как тоны, мелодия, акцент, темп, тембр, ритм и паузы, которые формируют выразительность речи. Применяется сравнительный подход для выявления сходств и различий в взаимодействии морфологии и фонологии в указанных языках. Особое внимание уделяется значению этих особенностей для эффективной коммуникации, подчеркивая влияние культурных и языковых факторов на проявление интонации в каждом языке. Результаты исследования способствуют более глубокому пониманию межъязыковых закономерностей и сложных отношений между звуком и структурой в лингвистике.

**Ключевые слова:** морфонология, фонология, интонология, компоненты интонации, тоны, мелодия, акцент, темп, тембр, ритм, пауза.

## Ingliz, o'zbek va rus tillarida intonatsiya morfologiya sinining qiyosiy tahlili

Xasanov Mahmudjon Abdurahmonovich  
[makhmud.khasanov1961@gmail.com](mailto:makhmud.khasanov1961@gmail.com)  
O'qituvchi,

*O'zbekiston Davlat Jahon Tillari Universiteti*

**Annotatsiya.** Mazkur maqola morfonologiya tushunchasini ko'rib chiqib, morfologik va fonologik jarayonlar o'zaro ta'sirining intonologik hodisalarga ta'sirini tahlil qiladi. Tadqiqot ingliz, o'zbek va rus tillarida intonologik morfonologiyani tuzilma va funksional xususiyatlariga bag'ishlangan. Unda intonatsiya komponentlari – tonlar, melodiya, urg'u, tezlik, tembr, ritm va pauzalar – nutqning ifodaliligini shakllantiruvchi omillar sifatida tahlil qilinadi. Maqolada uch til o'rtasida morfologiya va fonologiya o'zaro ta'sirining o'xshash va farqli jihatlarini aniqlash uchun qiyosiy yondashuv qo'llanilgan. Ushbu xususiyatlarning samarali kommunikatsiya uchun ahamiyati hamda har bir til intonatsiyasida madaniy va lingvistik omillarning ta'siri alohida yoritiladi. Tadqiqot natijalari tildagi tovush va tuzilma o'rtasidagi murakkab munosabatlarni chuqurroq tushunishga yordam beradi.

**Kalit so'zlar:** morfonologiya, fonologiya, intonologiya, intonatsiya komponentlari, tonlar, melodiya, urg'u, tezlik, tembr, ritm, pauza.

### Introduction

Intonological morphonology is the scientific study of the function of intonation and its components to perform a grammatical function, which is a complex phonetic and phonological unit. Intonation is a complex unit of tone and phrase emphasis, speed (tempo) and quality (timbre) of speech, pause and rhythm, forming a sentence lexically and grammatically, expressing the thoughts and feelings of the speaker. While the primary components of intonation are tone (melody) and accent, the rest are secondary components. Intonation performs its phonological and morphonological function using these components. If the primary components of intonation are present in all types of expressions and through them in sentences, the secondary components may not always be present. For example, in the sentence "*Ahmad keldi*" does not talk about pauses, tempo and rhythm of speech. But pronouncing this sentence with interrogative and exclamatory intonation, such as *Ahmad keldi-mi? Ahmad keldi-ya!* transforms its grammatical function into a different type of sentence from the sentence. In this sentence, with the help of stress, it is possible to distinguish which part of it is important, and it is the center of the intonation of the word, separated by this logical emphasis.

In intonology, the prosodic center of communication is phrase stress, and it performs the following functions:

1) indicates the communicative type of sentence: affirmation, question, incompleteness, re-interrogation, exhortation, etc.;

2) The emphasis of the phraseologies completes the sentence and the delimitiv function is completed. For example: If in the sentence *Men uni kecha ko'chada ko'rgan edim* emphasizes each word more strongly, that word will be emphasized: not you, me; her, not you; not today, yesterday; on the street, not in the office; not seen, I had seen. Intonologically, dividing a sentence into syntagms and placing a strong emphasis on a word in it changes its content. In this case, the emphasis can be done by changing the word order in the sentence or using the inversion word structure, i.e. inversion, to show that phonostylistically prosodic means perform an expressive function.

The phonological and morphonological use of intonation is also explained in the example of the Russian language as follows: *Ты спишь. Ты спишь? Сну!* syntactic paradigms differ in their intonations. *Ты спишь?* only the intonema serves phonologically as grammar, syntax. But *Спишь ли ты? Спи!* interrogative and exclamation intonations are represented by lexical and morphological as well as syntactic means. Another monophonic tool is the change of word structure in a sentence, i.e. inversion. *Ahmad Samarqandga boradi* - the word can be interpreted as the main distinguishing feature of morphological prosody by inversion, changing it to the form *Samarqandga Ahmad boradi*. When a sentence is divided into actual parts, the rheme and emphasis on the topic are treated as a "morphological accent" and connect the semantic structure of the sentence with the syntax. The formation of syntactic, lexical and morphological means in a sentence with separate prosodic

elements is morphologically significant. By comparing these features, it is possible to identify phonological and morphological differences in intonation within single or multiple languages. For example, in Germanic and Romance languages, a general question is represented by separate syntactic constructions and at the same time has a special question intonation. In many languages, the intonation of a common question (yes / no questions) is pronounced in an ascending tone. This feature is found not only in the British and American-literary variants of English but also in 36 languages with an accented rhythm (stress-timed), i.e., languages with a strong dynamic emphasis. Among them is the Azeri language, one of the Turkic languages that have a high rise in the general question of tone. In English, the common question rising tone is usually at the end of a sentence. But when it is used morphologically, the emphasis is on the word before the end of the sentence:

'Are you 'going home now.

'Are you 'going home now.

In English, the unit belonging to the ogang is called a "terminal tone" and its various variants are called "allotons." M. Romportl considers "intonological typology" as a part of "prosodic typology", distinguishes "allomel" used in different situations within the melody ("melodema") and identifies homonyms and synonyms. The homonyms and synonyms of these intonation devices are much closer to prosodic morphology, reminiscent of different variants of an intonation that differ in syntactic, lexical and morphological means of speech. In other words, different variants of these morphemes, or variants of the morpheme (e.g., / -s, -z, -iz /) resemble the plural morpheme. Here the terms "allotons, allomels" are preferred and more convenient than the term "intonema allophones" used by V. B. Kaseyevich. Because the term "allophone" refers to variants of segmental phonemes. Prosodically, when it comes to tone - melody, it seems preferable to use the terms alloton or allomel.

A group of two or more words bounded by a short pause in speech and connected in structure and content is called a syntagma. In English, such a group of words is called "sense-group", "breath group", "tone-group or tone-unit", "phonological phrase or clause" or "intonational phrase". However, the term "intonation group" is used more often. Each intonation group is limited by a pause. There are two types of pauses: 1) full pause (exhalation) and 2) incomplete pause, i.e. in English speech is usually /ə/ vowel or labial / s / consonant together pronounces as /s/. Divide the speech into parts by saying it more clearly. Such a situation is more commonly referred to in Russian as "dividing into syntagma" in which an inaccurate pause / n/, /m/ consonant and a vowel close to /a/ are used to divide the speech. In Uzbek, when a speech is syntagmatic, the /a/ vowel and /h/ consonant and their /əh/ combination can be used as an incorrect pause.

It is possible to morphologically differentiate a sentence using a pause when dividing a speech into syntagms: For example: *Bu mashinachi Karimning otasi* (this place is indicated without the necessary punctuation, which depends on how the sentence is syntagged): 1) *Bu mashinachi – Karimning otasi*. 2) *Bu – mashinachi Karimning otasi*.

In English, *Ann isn't going* is divided into two syntagms, *Ann isn't going* into one syntagm, and the intonation of both of them ends with a falling tone. This intonation morphological feature is also found in Russian and Uzbek languages. In Russian the content of a sentence can be changed by dividing it into different syntagms: the sentences *Казнить/ нельзя помиловать! Казнить нельзя!/ помиловать!* differentiate according to the division into syntagms and the position of pause.

One of the primary components of intonation, a phrase accent (it is called "фразовое ударение" in Russian, in Uzbek "phrase" and sometimes "speech accent") performs a morphological function in distinguishing the meaning of a phrase and sentences: *uchta bolali/ xotin* (a woman who has 3 children) – *uchta/ bolali xotin* (women who has 3 children each); *qalin muqovali/ kitob* (hardcover book) – *qalin/ muqovali kitob* (the book is thick itself); *katta mevali/ daraxt* (the fruit is big) – *katta/ mevali daraxt* (the tree is big); *ona qidirdi/ bola* (the child searched) – *ona/ qidirdi bola* (the mother searched); *temir/ yo'lda yotibdi* (the piece of metal is lying on the road) – *temiryo'lda yotibdi; yigit/ izladi qiz* (the guy is subject) – *yigit izladi/ qiz* (the girl is subject).

Changing the content of a phrase or sentence using such emphasis is also common in English and Russian:

Is there any 'mistake here?

'Is there any Miss Take here?

In English, 'mistake is a word that emphasizes the first syllable (in the sense of a mistake), while in the second sentence, 'Miss Take' is a phrase that emphasizes two syllables (Mrs. Take). This situation is similar to the Uzbek language: *Bu uy g'ishtin* (single stressed) – *Itimizga g'isht in uy qurib berdik* (ikki urg'uli). Also, in Russian, in *Третьяковская галерея – Третьяковскую Московский житель – Москович* word combination and its short form are distinguished by word stress. It will be possible to reinforce the expressive form of that word with a logical emphasis so that they can retain their accents in speech as well, and when necessary, highlight a component in a phrase using stress.

As Uzbek is an agglutinative language, the connection of words in sentences is very rich in morphological features. However, Uzbek still has its own distinctive features. In particular, there is no morphological indication in phrases such as *oltin soat, qizil olma, asphalt yo'l*. In English there is no morphological indication in phrases such as *gold watch, stone wall* as well. Nevertheless, emphasis serves to differentiate between words and phrases: *a bluebird – a blue bi'rd, a 'glass'house – a gláss dóor, a ladies-slipper – a ladies slipper, 'evergreen-éver réady, a 'stand still – 'stand still, a 'black 'out – a 'black out*.

When these words and phrases are used in the context of a sentence, they retain their accent, and when separated by a strong accent, the content becomes more expressive and explores: *The glass door was opened. She is looking for a 'ladies- 'slipper*.

Interestingly, in Russian and Uzbek the phrase and accent do not differ, in English the word, phrase and sentence accents are differentiated. When using them morphologically, it is necessary to consider the functional aspect, which is an area that has not yet been studied.

The relationship of morphonology with syntax is related to text linguistics, which studies the variability of intonation types, variability, changes in the function of its components, and these issues have not yet been scientifically studied. It is the Russian scholar V. S. Lasevich who called this field "prosodic and syntactic (intonational) morphonology" and partially described its functions. In his view, intonation performs its morphological function by prosodically distinguishing a given phrase or a word in a sentence using emphasis and taking place in a certain syntactic state. We can see that the simple sentence *Я работаю шофёром* can be changed into *Я шофёром работаю* a syntactic way with inversion which does morphonological function.

In this case, the intonation of the word *шофёром* guides the inversion. In both Uzbek and English, inversion is the most important tool to help intonation perform its morphological function:

On the 'way to the station/ I met a man.

(I met a man on the way to the station).

Yo'lda men bir odamni uchratdim.

(Men bir odamni yo'lda uchratdim).

When a sentence's relation to reality is expressed using grammatical means other than intonation (connecting, auxiliary, morphological indicators), the intonation fails to perform its independent function and becomes a secondary morphological tool: *Kecha uchrashuvga borolmadim, chunki zarur ish chiqib qoldi*. Transformation of the components of sentences reduces the position of intonation and imposes on it a morphonological function: *Biz ona-Vatanimizni sevamiz. Biz sevamiz ona-Vatanimizni. Sevamiz biz ona-Vatanimizni*.

At this point, word order is very important. Sentences with the correct word order and inverted sentences given above are distinguished by their inversion and morphological function of inversion. A. M. Peshkovsky shows that in Russian intonation rhythm plays an auxiliary function. For example, *Приедешь домой – переоденешься* is said to count events. But *Приедешь домой – переоденешься* is given in a conditional tone. *Если приедешь домой* or *Когда приедешь домой* The condition or

time-following sentence is given by the various conjunctions “если” and “когда”. The type of sentence given with these conjunctions has a morphonological intonation because the grammatical aspect of the sentence is slightly different than the form without the conjunction. At this point, although, A.M. Peshkovsky does not use the terms morphological intonation or intonation morphonology, he points out that the different intonations of these sentences and the grammatical function of the connective are enhanced.

The anecdotes of Khoja Nasriddin are written in simple and clear words. The words in it have no sign of appearance. But the different emotion and grammatical meaning in their pronunciation, the syntactic structure - are not free from morphological means. For example, Turkish: *Bagdat'a gitmeğt vaktim yok* - the sentence finds different meanings in six variants: 1) *I do not have time to go to Baghdad*; 2) *No time to go to Baghdad*; 3) *I can't find time to go to Baghdad*; 4) *I don't have to find time to go to Baghdad*; 5) *I have no time to go to Baghdad*; 6) *I can't go to Baghdad because I don't have time*. The content of these sentences is close, but there are differences in intonation and syntactic structure. Looking at these differences from an intonational morphological perspective allows us to identify interesting features.

The intonation of sentences without any grammatical means is not morphologically significant. However, when a grammatical device is added to that sentence, its intonation becomes morphologically significant: *Ahmadni dori tuzatdi* (simple intonation). *Ahmad doridan* (because of the medicine) *tuzaldi* (there is morphonological inflection *-dan*, conjunction “due to”).

In Russian, A.M. The various intonations cited by Peshkovsky are of great importance for syntactic morphology. In particular, the explanatory intonation is equivalent in meaning to conditional conjunctions or is a substitute for them: *Сержусь – то я на самого себя: сам я кругом виноват* (Pushkin).

In another example, a warning intonation is given and it is equated to the explanatory conjunctions **именно, как-то**: *Я это сделаю так: выкопаю возле самого камня большую яму; землю из ямы развалю по площади, свалю камень в яму и заровняю землей*.

In the above examples given by A. M. Peshkovsky, he considers intonation and conjunctions to be equal. He writes: “Эта интонация совершенно тождественно по значению с причинными союзами (потому-что, так как и т.д) и является, в сущности, их заместительницей”. He repeats this idea several times, but does not say that the speech in which the connectors are involved is morphonologically important because morphonology had not yet been formed in the period in which he lived.

Since this is the first study of intonological morphology in English, Russian, and Uzbek, some of its ideas may be controversial. But the study of intonological morphonology as a separate research topic is important not only as an intonological typology, but also as a separate branch of morphonological typology.

As a result of changing the intonation of a sentence, it can be turned into a question or command sentence and even a sentence that expresses emotion: *Nasiba keldi. Nasiba keldi? Nasiba keldi! “Nasiba keldi. Nasiba” keldi*.

This feature serves as a morphonological tool as an exchange of verb / question / command / emotionally-expressive speech intonations. Such intonation allotone or allomel (variants of melody) is also found in English, Russian and other languages.

For example, in English *John came. John came? John came! “John came. John” came*. In Russian *Саша пришёл. Саша пришёл? Саша пришёл! “Саша пришёл. Саша” пришёл*.

Intonation is the only means of general (requiring a “yes” and “no” answer) interrogative sentence. Therefore, a change in intonation at this point does not prevent the sentence from fulfilling its grammatical function. At this point, the prosodic-syntactic intonation is reminiscent of internal inflection in morphology: in words like *tooth-teeth, man-men* the substitution of the vowel in the stem, i.e. the inflection, distinguishes singular and plural forms of nouns.

Interrogative pronouns (such as what, who, why, how), special word order, and auxiliary verbs can be used when composing special interrogative sentences in English. A similar situation exists in Russian and Uzbek. This feature indicates that the special question intonation in these languages has different substitutions, and this indicates the morphological function of the intonation:

*What do you think of it?*

*Что вы думаете об этом?*

*Siz bu haqida nima deb o'ylaysiz?*

During the intonation of these sentences, the meaning of the sentence may change depending on which word is emphasized. Variations in intonation do not completely change the content of a sentence. When variations of intonations are heard and felt, one can feel that the syntactic-semantic aspect of a sentence changes. When intonation is a complex whole, the melody and accent in it (phrase accentema) are the most necessary components that serve to express different syntactic-semantic meanings. In our view, the morphonological function of intonation is largely performed by these two main components, the emphasis of melody and expression, and the pause within the boundaries of the syntagmatic division of speech.

The intonation tone (melody) may change when modal means are used in a sentence. This is confirmed from the point of view of experimental phonetics in the example of the Russian language. Compare:

*Может, она опоздала? (probability)*

*Она опоздала? (not believing)*

*Неужели она опоздала? Вдруг она опоздала? Что если она опоздала? (probability, some modality).*

In this case, the intonation given by the modality helps to express the probability and logical modality to the content of the sentence and performs a morphological function. Expression of meaning contrary to the grammatical-semantic structure of a sentence can only be done using intonation. For example: *Yana o'sha yerga borib ko'r-chi! Ko'rasan.* (don't go). In this sentence, *yana* is used to exaggerate the meaning.

Even when the lexical-syntactic structure of a sentence is the same, the intonation is slightly different, and the intonation of the content may take over. This feature is what A.M. Peshkovsky calls the "compensation method".

In English, the morphological function of intonation is clarified by such a "compensatory method": *she found it 'easy / although he' didn't.*

In Russian, in similar sentences the verbs *быть* and *оказываться* can be used interchangeably. For example, *этот человек оказался Петей. Этот человек был Петей. Этим человеком был Петя* – correct sentence.

These statements are logically - grammatically similar and the content is also close. There may be a slight difference in their intonation. But this difference does not completely change the meaning. Perhaps the slight difference in intonation, i.e. the presence of different variants of an intonema, reminds us that the plural morpheme is given by allomorphs such as / -s, -z, -iz / according to the sign of the consonant at the end of the word. The fact that stages, levels, units, processes, and various other features of language are mutually isomorphic is once again confirmed here.

In the process of direct communication, we use intonation specific to different sentences. But it is natural that desire and conditional inclinations, as a form of grammatical categories, do not have their own intonation, but are related to a part of speech (cut). Apparently, intonation is an aid to grammar. Because it is nothing in itself, just a speech; the piece is formed and classified as different sentence types in syntax.

The text is based on the connection between the concepts of theme (new) and rheme (old). The theme is the starting point of the information, which represents what it is about. If the word "Hiragana" is the subject in the sentence "Hiragana represents / the 46 basic sounds / of the Japanese language", the rest of the sentence constitutes rhema. This rhema-thematic analysis forms the basis

of the theory of dividing the sentence into actual parts. Separating the theme or rhyme of the above sentence with emphasis makes a slight change in its content. The intonation of this sentence is divided into syntagms according to the personal pronunciation habit of the speaker (3 syntagms, 2 short pauses), pronounced with a descending tone, and the subject - "Hiragana" with emphasis and according to the intonation according to the pauses has Sometimes sentences differ only in their grammatical features, but their intonation is quite similar, as if they were synonymous.

Compare: *I've read 'enough poetry.*

*I've read enough poems.*

*I've read enough 'poem.*

In these sentences, poetry (0) differs only in the morpheme, poems (plural), poet (singular, but represents a group), the words at the end of the word.

This feature is also available in Uzbek and Russian. Compare: Uzbek. *Men ko'p kitob o'qidim. Men ko'p kitoblarni o'qidim. Lekin – Men kitoblarni ko'p o'qidim.*

While the last sentence means “read a lot,” the first two sentences mean “a lot of books.” This difference is: if phonological, the difference between the first and second sentence; morphologically confirmed. Also, in Russian:

*Магазину привезли помидор.*

*Магазину привезли помидоры.*

Similar to morphological exchange, both sentences can be a clear example of syntactic morphology. The above examples refer to the literary norm of language. Because each language has its own set of rules for expressing a number of phonological units, this set of rules is the criterion (norm) of the language. Not only phonologically, but also according to the characteristics of the language criteria, options are also available in the field of intonation. They differ not only linguistically but also paralinguistically. Differences in oral speech are due to prosodic and paralinguistic means. It is necessary to identify different variants of prosodic and paralinguistic means. Because it is necessary to show with concrete examples that there are options for the diversity of the means within the language. An in-depth study of the morphological function of intonation is of theoretical and practical importance.

## References

1. Abduazizov, A. A. (1986). *Theoretical phonetics of modern English*. Publishing House “Ukituvchi,” Tashkent.
2. Ramportil, M. (1973). On the synonymy and homonymy of means of intonation. In *Studies in Phonetics* (pp. 136–146). Prague.
3. Бодуэн де Куртене, И. А. (1963). *Избранные труды по общему языкознанию*. (Том I–II). Москва.
4. Гуломов, А. Г. (1947). *Ўзбек тилида урғу*. Ташкент.
5. Зиндер, Л. Р. (1979). *Общая фонетика*. (pp. 42–58).
6. Касеевич, В. Б. (1986). *Морфонология*. Изд. ЛГУ.
7. Кузнецов, П. С. (1954). *Морфологическая классификация языков*. Изд. МГУ.
8. Трубецкой, Н. С. (1967). Некоторые соображения относительно морфонологии. *Пражский лингвистический кружок* (pp. 115–118). Москва: Прогресс.
9. Пешковский, А. М. (1959). Интонация и грамматика. В его книге *Избранные труды* (р. 177). Москва: Учпедгиз.
10. Реформатский, А. А. (1975). Ещё раз о статусе морфонологии, её границах и задачах. In *Фонологические этюды* (pp. 98–118). Москва: Наука.
11. Трубецкой, Н. С. (1967). Некоторые соображения относительно морфонологии. In *Пражский лингвистический кружок* (pp. 115–118). Москва: Прогресс.
12. Щерба, Л. Б. (1974). *Языковая система и речевая деятельность*. Ленинград: Наука.