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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, agosto 2018 N°

85-2

Revista de Ciencias Humanas y Sociales

ISSN 1012-1537/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



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Prosodical means applied in communicative relations

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Abstract

In modern society, the ability to speak beautifully and correctly is the criterion of a person's success. Eloquence is the key to the social and economic development of a civilized society. Modern linguists pay special attention to an in-depth and comprehensive study of discourse. For the colourful sounding of the sentences during the speech, the clear and transparent sound and the precise transmission of the artistic features of speech, the speaker must perfectly master his speech apparatus. Only in this case the speaker can contribute to the formation and awakening of the aesthetic feelings of the listeners.

Keywords: syntagma, intonation, timbre, rhythm, speech.

Medios prosódicos aplicados en relaciones comunicativas

Resumen

En la sociedad moderna, la capacidad de hablar bella y correctamente es el criterio del éxito de una persona. La elocuencia es la clave del desarrollo social y económico de una sociedad civilizada. Los lingüistas modernos prestan especial atención a un estudio profundo y completo del discurso. Para el sonido colorido de las oraciones durante el discurso, el sonido claro y transparente y la transmisión precisa de las características artísticas del habla, el hablante debe dominar perfectamente su aparato de habla. Solo en este caso el hablante puede contribuir a la formación y al despertar de los sentimientos estéticos de los oyentes.

Palabras clave: sintagma, entonación, timbre, ritmo, habla.

1. INTRODUCTION

In modern linguistics, discourse can be viewed from different angles. The nature of discourse, which is subject to correction in the course of the communicative situation and given in a dialogic unity, also refers to its nature, determined by the parameters of intonation at its phonetic level (changes in voice tone and pronunciation speed). If melodic, intensity, pause in intonation and the range of voice, through the dynamic component - the setting of the logical stress - and the accentuation - can be conveyed to the integrity of

the thought. In order to add to the discourse the influence of color and deep emotion in distinguishing the slightest nuances of the meaning of a particular thought in a speech act, then the color of the voice can convey different shades of human mood (Amanbaeva, 2006).

It is well known that in the course of discourse special place is occupied by additional methods for brief transmission of human thoughts, manifested in the form of prosodic means in the speech stream. Prosodic means, as a special independent phenomenon, in parallel with discursive units, serve for the communicative purpose of language presence. Therefore, they are called super segmental prosodic tools (Zhalalova, 2016).

Prosodic (paralinguistic) means of communication consider the rhythmic-intonational side of the language (timbre of voice, strength of stress, height, and strength of voice).

Many aspects of phonetics and phonology, synharmonism, the problems of prosodic considered in the works of Bazarbayeva, Zhunisbekov (1987), Auesbaev, Isaev, Abuov, Agibalov, Mirzabekova and Koshkarova, as well as in the writings of Akhmatov, Talipov, Sadykov, Dauletova and Bicheldey who have been investigating other Turkic languages. Prosody (composition) is a phonetic unity that forms the syllable and the word and regulates the pronunciation of the word. Prosodology - the branch

of phonetics, studying prosodic. Prosody of the word in the Kazakh language is synharmonic, the prosody of the Russian language reveals a dynamic stress.

The prosodic sign of the word is inherent in monosyllabic and polysyllabic words, so it can be attributed to monosyllabic Turkic words.

Scientists express different opinions about prosody. A. Zhunisbek believes that the term "accentuation" should be replaced by the term "prosody." Accentuation is the identification of the special elements by stress in a word or phrase and prosody is the identification of units larger than the phoneme having a phonetic meaning, the general name for high-segment speech properties, to which the synharmonicity refers (Zhunisbekov, 1987).

The prosody of the Kazakh word is based on accent in the words of the Indo-European language. As a result, synharmonism from the phonological point of view is not concrete, it was used under the term "harmony of vowels", fell out of the system of prosodic units of general linguistics. Kasevich (1983) called stress and tone the main "subintonational" prosodic means. We came to such results by studying the studies of Turkish phonetists, who consider the main prosodic unit stress. Compared with tone, the stress in general linguistics is more widely studied (Tahavieva & Nigmatullina, 2017).

In the Kazakh linguistics for constructing the synthesis of the utterance, it becomes necessary to use prosodic means. Intonation is sometimes called a prosody (Bondarko et al., 2000). Although prosody and intonation denote one concept, they have internal differences. Prosody denotes a broader concept, is considered at the level of the syllable, word, rhythmic group, syntagma, speaking, where intonation provides a syntagma and utterance. Prosody and intonation give information about what is at stake, who said when and to whom the utterance is meant, i.e. intonation is a phenomenon that is born with the utterance. Therefore, to construct the synthesis of the utterance, it is not enough to consider the susceptibility of sounds to change, i.e. their variants and variations. It is necessary to consider prosodic changes to reveal the expressiveness of the meaning of the utterance. To do this, you first need to identify the components of intonation (melody, voice, dynamics, pause, and tempo) divide the text into syntagmas, highlight phrases (Demiyeva, 2017).

In terms of acoustics, the indicators of the amplitude of the voice signal transmit the melody, the basic tone division, the duration, and the pause. These indicators are needed for the prosodic characterization of the speech synthesis signals, i.e. there is a need to determine the indicators of melody, dynamics, and duration of the phoneme and pause for constructing the synthesis of the utterance in the text.

In order to produce a natural synthesis of the utterance, first the synthesizer must be able to understand orthoepically the texts written orthographically, i.e. in terms of pronunciation. We must first determine the full acoustic features of the voice, the phonetic features of pronunciation and stress, and individually - prosodic features of each utterance. If we take into account that the text itself consists of phrases, syntagmas, words, syllables and sounds, it is necessary to explain to the synthesizer their role in speech.

If we consider the syntagma from the prosodic point of view, now of speech the syntagma, which consists of 1-5 (more often 6) words, requires the correct transmission of the meaning: if the synthesizer reads the whole sentence, without singling out any syntagmas, in one breath without stopping the spoken word will be incomprehensible. Therefore, after reading a few texts, you need to put in between the signs of syntagmas. After this change in the melody of each syntagma, you can determine the completeness or incompleteness of the sentence, whether it is stimulating or interrogative.

To automatically synthesize the text from the point of view of intonation, it is necessary to determine the intones of the segments of the incentive proposal, the interrogative sentence, the sentences with the imperative value, the introductory constructions of the Kazakh language and to simulate them, since the tonality in the Kazakh language shows the pronunciation. Therefore, it

becomes necessary to adapt to the synthesizer model of the utterance, which necessarily involves a lowering of the tonal level at the end of the sentence, an increase in the tonal level in the middle of the sentence and an incompleteness of thought.

First, while composing an intonational model for the synthesis of evocation, it is necessary to determine the intonational-interglacial boundaries, from a phonetic point of view, in order to obtain a characterization of sounds that undergo changes during speaking (Amanbaeva and Zhumabaeva, 2017).

The phonetic system of any language consists not only of sounds (vowels, consonants); it considers both the complex super segmental level of the language and the general intonational characterization of the text.

Initially, the term "intonation" came from the Latin "speak aloud," but the modern meaning of this term is ambiguous. Melody, pause, tempo, intensity, stress, timbre, prosodic timbre all are components of intonation. Thus, intonation is a multifunctional complex phenomenon. In comparison with other linguistic elements, intonation has its own, only its inherent properties and features (Zhunisbekov, 1987).

It is well known that tonality plays a big role in the relationships of people. For a person, it is easy to guess only by intonation, what is the meaning in the word? Therefore, for

recognizing the primacy of the birth of intonation in comparison with the sentence and the word, it is necessary to note the importance of its meaning for oral speech. We can hear the intonation in oral speech; it is also read in written speech (in sentences, in texts). For example, the writer certainly puts punctuation marks in his literary work so that his readers can understand the intonation of the statements of his characters and hear their speech.

The fact that intonation in oral speech finds its manifestation in written speech is a normal phenomenon, and to read the written text correctly and expressively depends on intonation. If you change the intonation of the text, i.e. change the duration of the pause, the rhythm of saying a few words, standing side by side, not only the stylistic coloring of words will change, but the grammatical meanings of words. This means that the connection between intonation and grammatical phenomena is very complex and volatile. Components of intonation in complex texts and their manifestations can be determined only by a detailed examination and experimental study. In various syntactically communicative structures in the Kazakh language, system intonation and its units and components enter into each other in complex relationships. In different syntactic structures, intonation components occupy a special place. They are important when dividing words in a sentence into semantic-structural groups and their interrelationships. Intonation, depending on the types of sentences

in complex texts, acquires various communicative and emotional contents, enters into complex internal relationships, and plays a special role in the transformation of the overall content and emotional coloring of the text.

In general, linguistics intonation is considered one of the important universal factors of understanding the proposal; its components are of particular importance for the compilation of different types of sentences, their differentiation, and distinguishing them from each other. Intonation has been an object of interest since ancient times. Long time ago, researchers who have noticed the significance of intonation, considered it in connection with theatrical art, oratory and the art of recitation of poems. The most ancient information about the study of the logical and emotional properties of intonation is to be found in the manuscripts of Ancient Greece and Ancient Rome. They give the very first concepts of melody, pause, dynamism, the rhythm of oral speech.

Opinions about the features of the rhythmic structure of speech can be found in the works of Aristotle, Demetrius, Cicero, and Transimichta. The most complete concept of rhythm can be found in Cicero's work "The Orator". Here the author stops not only on the features of rhythm, but also examines when and to what extent they can be used in an oratorical speech. Opinions about the intonation of the spoken language are also found in the works of M.V. Lomonosov. Various explanations of the concept of

intonation in general linguistics may be connected with the consideration of the scientists of this concept with one of its sides. In other words, researchers could consider intonation either only from the formal side, or in terms of its content, or functions. In comparison with other phonetic phenomena, intonation is closely related to the general content, and in comparison with stable syntactic structures, it has meaning that is more abstract. Recently, intonation has been regarded as an independent phenomenon in the system of general linguistics. Intonology is the branch of linguistics, which separately studies only intonation. In intonology, they distinguish only its inherent object and methods of investigation.

In linguistics, there are units of intonation, which as separate phenomena have their own specific meaning. In any language, their number does not exceed a certain volume. These units in linguistics are called in different ways: super-segment phonemes, intonational constructions, intonomes, intonational morphemes: although intonation is considered an independent phenomenon, it is formulated in a different way in the language, is closely related to the categories of the form and content of each language. The most appropriate designation from the data above is the intonome. If the segmented parts are examined by phonology, which studies phonemes, then the super-segment parts are examined by an intology studying intonomes.

2. METHODOLOGY

In any language, the main intones of the given language are retained in the speaker's memory, which are considered to be speech standards. The intonemes, like phonemes, with their prosodic dimensions and features are manifested in their variants. Intoneme is always visible in the syntagma. Syntagma helps to deeply explore and understand the syntactic structure and meaning of the sentences of any language. The smallest word that has a syntactic meaning, a phrase and a sentence in the form of a syntagma has an intonational form. Syntagmas are a method that encompasses words, phrases, sentences in simple sentences, complex sentences, and in complex syntactic constructions on one theme as intonational content fragments of the language, separated by long and short pauses, and subordinates them to one intonation system.

Bazarbayeva, in her book *The System of the Intonation of the Kazakh Language*, relying on A. Baytursynov's reflections on intonation, which has not received sufficient attention in Kazakh linguistics, conducts a comprehensive experimental analysis of the linguistic material of Kazakh prose and poetry. At the same time, in the course of the experimental and phonetic analysis, the presence in the Kazakh language of eight types of intonemes. They are:

1. Unstable intonome

2. Stable
3. General interrogation
4. Special-interrogative
5. Strict order
6. Delicate order
7. Exclamation
8. Input segments

In our time, intonology has separated from phonetics and has become a separate science (Bazarbaeva, 1996).

In oratory, the most important thing that you need is to pay special attention to the speaker's speech technique. In the process of speaking at the impact on the audience, the speaker is based on a single complex of linguistic, paralinguistic and kinetic means. Of course, at all times in the first place will always be the word. However, how important as the thought may be, it affects the listener, depending on how accurate and comprehensible the speaker will convey this thought. The main goal of speech technique is to teach the speaker to own his voice, using the totality of all its qualitative features and possibilities.

Voice is one of the main features of a human. There are no two similar voices. Anyone can make his voice sound softly, harshly or in any other way. Monotony, depression, sadness, indistinctness, swallowing sounds, and articulatory fuzziness can spoil the effect of the most beautiful words and harm the authority of the speaker.

The components of the speech technique are the production of sound and breathing, the correct setting of the voice, diction, orthoepy at the time of speaking. The meaning of speech technique is in the organization of work on articulation, sound, and breathing, preserving the pronunciation norms.

While working on voice and breathing, in addition to pure physiology, it is necessary to remember all the psychological prerequisites for melody and completeness of speech, such as the speaker's self-confidence, high self-esteem, the ability to captivate the topic of conversation. If the speaker is well prepared, he feels more confident, and it will be easy for him to give his voice sonority, melody, expressiveness (Kydyrshaev, 2000).

The value of the human voice is very large. The voice production is a process that takes place in itself and is connected with the solution of human verbal problems in certain situations. If you delve deeper into the physical meaning of the voice, then the voice is the totality of different sounds produced because of the

vibration of the vocal cords. Ability to master a voice is an important indicator of the skill of the speaker. Let us list the main features of professionally trained voice.

Sufficiency of the voice power

The speaker's voice even in the absence of technical means of amplifying the voice should be heard in any audience. This property of the voice is called the dynamic range. The concepts of "voice strength" and "loudness" should not be confused. The power of the voice is the energy measured in decibels. Loudness is a subjective concept associated with a person's perception of the voice. The vocal cords of men and women differ in length and thickness, so the height of their voice varies: for men, on average is 100-250 Hz, for women - 200-40 Hz. The limits of the range features are observed in the voice of the singers (bass, mezzo, and soprano). Thus, if the power of the low and high voice is the same, then the high voice sounds louder. Therefore, when women with high voices speak, it seems that they are screaming or raising their voices.

Flying of voice – the ability of the voice to be heard by each listener over a considerable distance. Andronicov in his story "The First Time on the Stage" tells how the world-famous musicologist I. Sollertinsky taught him to perform on stage: «... power of the voice. If you are heard in the first row - does not mean that you

will be heard in the thirty-second row. Nevertheless, if they hear in the thirty-second, they will hear the first one. In addition, this is the fundamental difference between the first and the thirty-second row. Therefore, it is necessary to speak clearly and loudly. »

The mobility of the voice helps the speaker without tension; colorfully convey his thought to the listener.

The timbre of the voice is the individual color of the voice, which means clarity, accuracy, softness, warmth, etc. Depending on the timbre color of the voice, listeners understand the thought of the speaker in different ways. The initial tone of the voice can be changed with the help of resonators. We perceive the timbre as pleasant or unpleasant, like squeaky, sonorous, or irony. Each person has an individual timbre. The timbre changes not only depending on the age of the person, but also on his mood and state of health. According to the voice of a person, you can understand whether he is healthy or ill, calm or tired. P. Taranov's book "1000 methods of influence" gives an example of this. «The actor of theater and cinema Vasily Livanov - already famous and well-known. After the famous series about Sherlock Holmes, everyone knew him. «Elementary, Watson! » - hearing these words, you immediately recognize Livanov. His voice cannot be confused with anyone else's; he is special - squeaky, as if breaking a dry branch. His voice can be discerned among the crowd. The artist himself tells how such a timbre of voice appeared: « My voice was an

average baritone. I lost it for while we were filming the movie "Unsent Letter." Director Kalatozov loved to conduct experiments; he came up with the idea that in a forty-degree cold man's voice will sound natural, natural. The technique here did not help: the microphone only produced a noise... Therefore, I lost my voice. After a while the voice returned, however, as you can see, it remained raspy. Thank God for it! My voice is my bread. As the great Salvini said: "The actor is the voice, the voice, the voice again" (Abdyhalykov, 2007: 6).

The timbre is an intonational ability, expressing different moods and emotions of a person. Through the timbre of the voice, you can convey various feelings of a person: joy and resentment, anger and irony, fun and kindness, sarcasm and grin. Compared with other components of intonation, the timbre is poorly studied. The reason for this is that the pure semantic role of the timbre in the utterance is almost insignificant. He is mainly involved in the transmission of the emotional content of the utterance. If we consider the acoustic side of the timbre, it coincides with the spectrum. The linguistic function of the timbre has not been sufficiently studied and not all its functions have been fully considered yet.

Its intonational components are a universal prosodic property that used in all languages. These components in all languages can be distinguished mainly for expressing sentences.

The timbre of the voice depends on the breath. If a person has a deep, even breathing, the melody of his voice will be energetic, grouped will have a duration and mobility. Exercises to establish breathing - a guarantee of amplification and disclosure of the voice. Breathing exercises affect the increase in the strength of sound, the definition of a pleasant tone for the ear, the enhancement of voice capabilities, the improvement of the duration of sound, the flight of the voice, which manifests itself in the ability to extract specific sounds and the development of voice dynamics (Moldabekov, 2009).

There are following types of voice timbre: "open", "energetic" and "calm". There are melodic voice and melodic sound.

Flying voice is the property of sound of a voice to stand out against the background voices and noise, without getting lost among them.

Dwell – it is the voice features that allows not to lose its basic qualities with prolonged speaking, the ability to withstand the load on the voice and less tire. With the help of special exercises, you can strengthen the voice to form its dwell. With systematic training, you can develop a voice, expand its range, working on resonators, and improve its timbre.

While preparation of a public speech, the speaker should pay attention to such important aspects of public appearances as orthoepic, spelling patterns, literary norms and the culture of communication. It is necessary to distinguish the features of the pronunciation and sound of each word. The need for orthoepic skills is not limited to pronunciation only. If the listener does not have properly formed phonetic skills, he will not be able to correctly understand what he heard and listened to. The fact is that listening to another person's speech; he understands its content, its thoughts, comparing them with the sound system in its memory. Hence, phonetic skills play an important role not only for speaking, but also for understanding the speech of others, i.e. the fact that oratory is based on an anthropocentric paradigm is perceived as the main direction in understanding the significance of the word, under which the relationship between the addressee and the addressees is developing. To improve the level of the relationship between the speaker and the listener, both sides should have an equal level of education, upbringing, the same level of ethical standards, because any person must have linguistic and conceptual language codes both as an orator, and as a listener. The most important among the communicative qualities of oratory is the ability to speak briefly. For example, a linguistic sign is an incentive; if in the mind of the listener the reaction to knowledge will be strong, then when a language and a cognitive code are combined, a dialogue is established between the subjects, and dialogue is the main indicator

of the existence of the life of human society. Therefore, the main direction of the modern anthropocentric paradigm is the assimilation of the norms of oratory, reliance on the life skills of individuals entering into communication, connected with the replenishment of knowledge with qualitatively new words.

The well-known linguist Syzdykova (2014) called the correctness of the pronunciation of words during the act of speaking, their perception by ear as the melodiousness of the word. Moreover, the correct utterance of words is the preservation of the natural laws of pronunciation of the sounds of the language.

In the Kazakh language, as in other literary languages, there are general polished, normalized, established patterns, i.e. norms. Some of these patterns are associated with the correct pronunciation of words and their appropriate use, they are called lexical norms; the regularities associated with the correct combination of words and the construction of sentences are called grammatical norms. Regularities of the correct spelling of words are called spelling norms and the patterns of correct pronunciation are orthoepic norms. These are their scientific names.

What we call orthoepic norms is associated with the above-mentioned melody of the word. All these norms are equally important for the language, there are no significant or not significant for an educated, and cultured person, it is important

correctly as to speak, as to pronounce the words. The adherence and implementation of these norms in everyday life is associated with a concept of great social significance, called the "culture of speech," within which the notion of "culture of spoken language" stands out.

First, we must bear in mind that the culture of spoken language and the technique of speech are different concepts. The technique of speech is connected with the possession of the speaker (whether it is an actor or a teacher) with his voice apparatus. Man's ability to control his voice is primarily due to breathing, the functions of the organs of speech, intonation, tempo-rhythm, pause, diction.

The culture of speech, along with the requirements of spoken language, presented to the general culture of the language, the possession of the norms inherent only to itself, which includes the correct utterance of sounds during the act of speech and the melody of the word (Syzdykova, 2014).

Oratory is a genre directly related to the culture of the word. We can say that oratory is the highest indicator of the culture of the word. In linguistics, the concept of "culture of the word" is replaced by the term "culture of language." In this regard, linguists have not yet come to a consensus. Still, compared with the "culture of the language," the "culture of the word" immediately shows what culture is to, besides, the concept of "culture of language" is the

meaning of "culture of the word", "the proper use of the word," and then the phenomenon denotes the concept. To identify scientific meanings of the term "culture of the word", let us consider the opinions of scientists who studied this problem in Kazakh linguistics. According to M. Balakayev, "Language culture is the degree of revival and improvement of language methods. At the same time, the culture of speech is not only a courtesy and literacy in the use of language, but also the ability to accurately use language methods, phonetic, spelling, orthoepic, morphological, syntactic and stylistic phenomena" (Balaqayev, 1965). Ualiev in his book "The Culture of the Word" writes: "The culture of language is not only courtesy in speech and writing, but at the same time, to be precise, mastery in distinguishing shades of words, tempering in the art of speech" (Ualiev, 1984: 5). Given the above definitions of scientists on the culture of language, it can be clearly understood that the strict observance of linguistic norms with the correct speaking and correct pronunciation of words with an accurate, expressive transmission of thoughts, without their dual understanding, are the indicators of oratory.

The requirements of the melody of the word are first presented to the public. Public speakers are people of different professions: actors, journalists, direct reporters, commentators, speakers, interviewers. At the same time, someone in front of the public speaks with spontaneous speech, someone reads a piece of

paper. However, all of them are obliged in public speaking to observe the norms of spoken language, including orphoepic.

Usually, the actor pronounces the words of the written play, the announcer reads the prepared material and lecturers mostly read, peeping at the text. Hence, they convey orally the words of the literary language. From the outside, it seems that the culture of language does not fall on them a big load, but in fact, they have one of the greatest requirements concerning the language. For example, one of the conditions of a culture of speech is to correctly read the written text or to convey to the listeners their thoughts, observing the intonational and orthoepic norms of the language, without violating the nature of the sounds.

A separate sound and sound during the act of speaking will never be pronounced equally. The written form of a word and its pronunciation also rarely coincide. Now of speech or in the process of reading the written word, sometimes "find a common language," harmonize with each other. Sometimes, for the sake of such harmony we break down words, change them, and throw out one or two sounds from the word. This phenomenon - a natural pattern, formed in the Kazakh language for centuries.

Specific features of the sound of each language make this language independent, different from other languages, except

related ones. If these changes are not preserved - this means that the nature of this language is harmed (Syzykova, 2014).

The rhythm of the voice depends on the breath. Orthoepy and orthography - language norms that contribute to the deepening of concepts, inspiring, systematizing thought, and historical and literary inquiries. These requirements and requests respect the hardness and one-sidedness of the practice of speech for centuries.

When the speaker is well versed in the technique of speech and speech culture, he can improve the quality of the voice. The technique of speech is understood as the mastery of sound phenomena capable of conveying to the listener the meaning of words. Sound phenomena include ways to expand the voice range, giving its musicality, developing the rhythm of sound.

Intonation - the artistic style of the pronunciation of words. It affects the consciousness of a person through a sensual shake-up and vigorous stressing of judgments, makes it possible to convey the logical content of the expressed opinions.

Melody, strength, duration, pause, intensity, timbre are the main components of intonation. The components of intonation are sometimes called prosodic means. In the language of speech, the named components of intonation are closely interrelated, but it is difficult to say that in all types of speech they are always used and clearly audible for the listener. They enter into various relationships

with each other; perform the function of forming the types of proposals and distinguishing them.

The most important and universal component of intonation in all languages is melodic, i.e. melody performs a special role in identifying the characteristics of one language from others, but at the same time, melody and pause are inherent in all languages. Secondly, the melody is of great importance in the identification of communicative types of sentences, i.e. in the selection of the types of sentences for the purpose of the utterance (interrogative, imperative, narrative). Fourth, the melody, together with the syntagmatic accentuation, is of great importance in the disclosure of the logical and emotional content of the sentence.

The ability to speak freely and stay in front of the audience depends on the accumulated life experience, theoretical knowledge and special training, exactingness and purposefulness. The capability to perform expressively, beautifully, and simply is a great art with its own rules. If the rhythm, melodiousness, melody of the voice in the art of the word are correctly used, then these laws form certain language patterns and patterns of thought that affect the feelings of the listeners. The speaker is able to work with the word through "logical stress," "logical pause," i.e. knows how to speak clearly, distinctly and openly.

If every sound of a word and person's voice sounds sonorous, it is impossible not to pay attention to this. The sound of the voice is the strength of the organism. Strength, timbre, voice range form the sounds of the word, their speed and scope.

Such a word defines not only thought but also feelings, desire and understanding of the situation. The effective word promotes the formation of one's own world. Thus, the connection between the word and the concept helps to understand the expressiveness of the word, different imagery, validity, specific effectiveness of the word. If a word through the concept attracts the attention of the listener and reader, awakens their interest, then it is expressive (Moldabekov, 2009).

The audience is influenced primarily by the rhythm of the speaker's voice. If the rhythm of the speaker's voice does not please the audience, the audience will not perceive all of his words. In this regard, Professor Kosymova (2005) expresses such thoughts:

The rhythm of the speaker's voice affects the understanding and perception of the listeners by the content of beautiful oratorical words. A very fast rhythm of speech enhances understanding, loud speech enhances clarity, and slow, quiet speech reduces clarity. Intermittent speech reduces attention, while speech without stopping strengthens attention. If you do not take into account the acoustic capabilities of the venue, then you can say that the volume of the speaker's voice or a too low voice reduces clarity, but if a loud voice lowers attention, then a quiet, low-pitched speech intensifies attention (2005: 27).

In the act of discourse, all the organs of speech become articulators. For distinct pronouncing of individual sounds, takes part such organs as the tongue, larynx, vocal cords, and bones of the lower jaw, lips, and palate. Imaginary expressions such as “balkómei”, “kúmisi kómei”, “jeztańdai”, “tańdaiyndabulbuldyńuıasy bar” used in Kazakh language because they have objective value.

They have a strong, synharmonic, musical-tonic, expressive-dynamic character. Language is the most flexible and active among them. It performs various actions. It can rise, fall, stretch forward, retract, the tip of the tongue can be folded into a tube or grow.

The organs of speech are a complex system. These include breathing apparatus, vibrators, resonators, and articulators. They affect: 1) euphony, 2) pace, 3) height, 4) a special sound of the sound, 5) the work of the organs of speech.

It is worth paying attention to the acoustic characteristics of sounds.

I. The rhythm of sound depends on the pronunciation of the phrase, emotional coloring, and expressive emphasis.

II. The strength of sound is the amplitude of oscillation over a certain time, or power.

III. Duration of sound.

IV. Melody of sound.

V. The following properties of sound are: a) height, b) duration, c) special sounding of sound, euphony, beauty, timbre of sound, d) strength. Musical sounds are those that are pronounced beautifully, harmoniously, expressively, harmoniously related to one another, or the harmony of consonant sounds (Negimov, 1997).

The melody of sound can vary in accordance with the individual features of speech, but even in this case the change cannot go beyond the basic forms of the language melody and change i.e. this will lead to a change in the main content of the sentence.

From the point of view of acoustics, the nature of the melody changes all the time according to the frequency of the tone. The constant susceptibility to changing the fundamental frequency of the speech language tone during the process of speech is its feature. The content of the main language tone is differences in the frequency of the base tone of open low voices subject to the law of synharmonicity in the Kazakh language are almost not studied; this is because such intonation with small linguistic content associated with the high or low voice of the speaker. Despite the peculiarities of the voice apparatus of men with their low voice and women with

their high voice, it is known, however, that there are no linguistic differences in the intonational content of their voices.

One of the components of intonation is the intensity. Intensity acquires a value only in combination with other components. In general, the intensity is involved in the accentuation of words in the sentence together with the frequency of the tone of the sounds. If it is necessary to segment a single combination of words in a sentence, the speaker intensifies the intensity in this place. Nevertheless, the intensity of the human ear is perceived as a loud voice. The volume of the voice depends not only on the intensity but also on the increase in the pitch of the voice. Their articulatory features influence the absolute value of the intensity of vowel sounds also. It is experimentally proved that unlike narrow vowel sounds, open vowel sounds have a high intensity.

The intensity is influenced by the second factor - the place of voice in the syntactic segment. During the study of intensity in syntagmas, the following fact was revealed: the intensity of the vowels at the end of the syntagma was lower compared to the vowels at the beginning of the syntagma. The closer vowels to the end of the syntagma, the lower their intensity. This fact indicates that usually the general outline of the intensity of sentence decreases from the beginning to the end. If there are accented words on the common contour line, they are reinforced with it. Therefore, the word will have a high level of accentuation and

intensity. However, not only the intensity shows a logical accentuation of the word, but also other phonetic methods, which include the increase and duration of the tone.

According to Neghimov, the master of speech will give his soul for the sake of beauty, wide range, and euphony of his voice, will do his best to pronounce the words distinctly, clearly, separately, place all accents, artistically singling out and changing all kinds of rhythms and tactics of the sentence. First, when we talk about the culture of spoken language, each sentence has a different kind of rhythm, its own musical melody. Therefore, the spoken word and the written word do not mean the same thing. One of the main goals of the culture of colloquial speech is the utterance of each word, sentence, word combination, according to the content contained in them.

To improve the diction and make it euphonic it is desirable to learn tongue twisters. Clarity of speech and the diction of the voice are born from the harmony of breathing and sound. By diction, we call the distinct, clear pronunciation of the sounds of the word, according to the phonetic norms of the language. The precise pronunciation of the sounds of a word depends on the synchronism of the actions of the tongue and lips. For the improvement of diction, it is possible to promote the harmonization of breathing and sound by performing special exercises for the coordination of the actions of the tongue and lips.

Diction determines the intonation of the voice, i.e. rhythm of the voice, strength and flexibility, power and duration, timbre, and consists of them. A person who knows how to use all the components of voice intonation fully is a person who knows how to control himself and attract attention.

The ability to speak clearly depends on the field. The speaker, who has a good diction, can speak in the big hall in a low voice, and still he will be heard. If the intonation of the speaker does not coincide with the content of his words, then the listeners will be able to learn only 30-40% of the information they hear. If the speaker will speak, pondering his words, with feeling, his voice will also sound muffled. It is better to strengthen the voice, and then gradually reduce it.

According to M. Lomonosov, rhetoric consists of four parts: 1) invention, i.e. creativity, 2) decoration, 3) arrangement, 4) performance. One of the features of public speaking is the ability to speak beautifully, melodiously, artistically and appropriately. Only in this case, the listener gets spiritual pleasure and inspiration. The famous teacher Makarenko wrote that if people talk to me only monotonously, I would hang myself in a year.

To perform with the feeling the works of the speakers-biys, who spoke on behalf of their era, we must correctly perceive their artistic value, understand the meaning of words, subtext and inner

meaning. Correctly put the emphasis - is the art. First, one must bear in mind that the works of biy-speakers should be told, observing their rhythm, sometimes the voice should sound quietly. After a long line, the voice should sound wide. Then, after a separate piece of text, you need to make a long pause (Negimov, 1997).

Researchers give the following signs that distinguish oratorical art from other types of speech: rhyme rhythm of speech, a special selection of words and artistic speech.

The rhymed rhythm of speech divides the utterance by breathing into speech intervals. The basis of rhythm is harmony in pronunciation and a pause in breathing. Cicero distinguished three types of pause in breathing in oratory: a small pause is made between a word and a phrase, in science, it is called a phrase; middle pause is done between lines; a great pause is made after the completion of thought, in a letter, it is called a paragraph (Kosymova, 2005).

The rhythm of the voice, the intonation continues to pause in the sound. A pause means musical breathing, delay, it facilitates breathing, gives you the opportunity to think, interrupt the statement and express yourself.

Pause in sounding - a temporary stop of the voice. In the pause and silence there is a special significance, which is especially

well felt in the interview. A pause between words can arise due to ignorance, misunderstanding, from a surprise, a state of mind. We are talking about intonational-logical and syntactic-rhythmic pauses that arise in the moment of transition from one rhythm of the word to a new rhythm.

The scientist Negimov, who studies various aspects of oratory art, distinguishes several types of pauses: 1) a grammatical pause is made according to punctuation, 2) psychological pause is connected with the thought process, 3) a logical pause is made depending on the meaning of the word, sentence and paragraph. There is also a rhythmic pause and a physiological pause. Speech consists of fragments, combinations of sounds such as phrases, tact, syllable (Negimov, 1997).

Experts give the following tips for improving the manner of speech:

1. For the setting of breathing, it is necessary to do exercises systematically.
2. The voice and larynx should be in harmony, so that vowel sounds can be pronounced freely, sounds should go out easily.
3. The body must be relaxed.

4. Both the upper case and the lower case of the voice must be used fully.
5. Try to pronounce vowels distinctly and stretching.
6. Try to speak sounds without holding your breath and paying attention to the meaning of words.
7. Keep your chin and jaw free, your teeth should be open.
8. Throat requires special care. Very hot, very cold, spicy, and insipid food lead to throat diseases.
9. Smoking and drinking alcohol are harmful habits that spoil the voice.

3. CONCLUSIONS

If these rules are followed, then your appearance and culture of speech will correspond to your environment. Stuttering, stammering, muttering, and other speech defects openly prevent the mastery of oratory and the art of words. Distortion of words depends on the wrong stress. To know how and when to put the right stress in a word, in the part of the word (in the main syllable, suffix or others), it is necessary to replenish your knowledge by

reading the literature on grammar or special literature. This is necessary for correcting the diction (Moldabekov, 2009).

The speaker must deeply and versatile master his vocabulary and speech apparatus, be single-minded and receptive to everything new. The effectiveness of all skills depends only on systematic exercises and hard work. Given the special influence of the speaker on others, we can say that he is a public leader. He must master the high culture of speech, the written form of language (strictly observe the law of synharmonism, consonance), be able to convey correctly, accurately and clearly his thoughts with language means. Strict adherence to the norms of the literary language and the peculiarities of their use, skillful use of stylistic colors of significant words, and the appropriate use of phraseological phrases are all signs. Inherent to the talented speaker.

The speaker should perfectly develop his speech organs and oratorical techniques for fully revealing the meaning of each sentence, identifying all the artistic and expressive colors of the word, maximizing the clear sounding and conveying all the nuances of the artistic characteristics of his speech. Only in this case it can awaken and contribute to the formation in the listener of aesthetic feelings and the desire to the elegance.

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**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, N° 85-2, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

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