

## Emphasis in Phrase

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**ANNOTATION:** This article discusses the types of stress in a phrase or speech stress by its nature, the tone in a modern Turkic language and the stress in a phrase, the primary, basic logical musical types of a melody.

**KEYWORD:** phrase emphasis, phrase, complex expression, level 2 logical emphasis, logical-rhythmic and intonational feature, tone, grammatical and phonetic structure.

A stress or speech stress in a phrase is, by its very nature, a musical or tonic stress. This stress is a means of logically distinguishing the meaning of a word, a phrase, as well as the meaning of a word in complex phrases. The logical musicality of this or that expression creates a rhythmic unity. It is divided into several rhythmic units with logical pauses. These rhythmic units will have an additional, level 2 logical emphases.

Emphasis on tone and phrase is one of the least studied issues in the phonetics of Turkic languages. Existing research does not allow us to form a clear idea of the logical-rhythmic and intonational features of the structure of speech and phrase in Turkic languages [1].

In Turkic languages, the intonational structure of an expression and the emphasis in a phrase are closely related to the logical, grammatical, and phonetic structure of the word, phrase, and sentence.

In twentieth-century Russian linguistics, L.V. He explores the complex nature of the emphasis in tone and phrase, calling it a strong accent and at the same time a musical accent. While analyzing the rhythmic structure of a phrase, it can be divided into rhythmic parts or syntagms. Syntags are complete in meaning. "Syntagma is a phonetic unit. It reflects a single logical whole and represents the integrity of thought in the speech process. It can form a rhythmic group or a series of rhythmic groups"[2].

Later, LV Shcherba's theory of syntagms was criticized by VV Vinogradov [3]. In his view, the relationship between the content aspect of a phrase and its rhythmic structure is not well understood.

What is the emphasis in tone and phrase in modern Turkic languages? How do they relate to the structure of speech?

In Turkic languages, the sentence structure is divided into two zones: the possessive zone and the cut zone. Each zone, in turn, forms syntactic units - syntagms. Syntags are different types of phrases that have or belong to a cut. Syntags form the constructive parts of speech. The position of the syntagms can change in the inversion mode. But their place in the sentence structure does not depend on their

relationship to the main parts of speech. Each syntagm consists of one identifier and one or more identifiers. Identifiers are not considered constructive parts of speech and are subject to definition.

Thus, a phrase that has a melody or logical musicality performs a specific behavioral function and reflects the unity of content and intonational structure within itself.

The logical musicality of a tone or phrase reflects the musical movement of the tone. The musical movement of a sentence appears in the flow of speech and follows from the meaning and content of the phrase. Logical music, together with the content of the phrase, creates a rhythmically organized unity. The rhythmically organized unit is divided into several rhythmic units with logical pauses. Each of the rhythmic units will have a main logical emphasis and a 2nd level emphasis according to the purpose of the expression. The nature of the level 2 emphasis will depend on its position relative to the main emphasis. The main accent is characterized by either apogee (highest tone), or perigee (lowest tone). Level 2 accents, along with logical pauses, serve a boundary-separating function, i.e., they separate one rhythmic group of words from another rhythmic group. Level 2 accents together with the main logical emphasis form a single system in the phrase. This system represents the pinnacle of logical music.

Often rhythmic groups of words bounded by logical pauses are matched by syntagms. But this compatibility is not necessary.

Logical pauses play an important role in the logical division and tone of speech [4.115-126.]. The main logical pauses (II) are the speech links to the speech. Speech links form a single and a whole logical musical. Logical musicality is characteristic of the expression of this idea, with a single main logical emphasis. Level 2 logical pauses (I) are speech groups that belong to a group of rhythmic (or musical-logical) words. These groups are combined with a single 2nd level emphasis. Level 3 logical pauses (<sup>1</sup>) also occur within rhythmic groups; they are weak and subject to 2nd degree emphasis.

The overall musical landscape of each phrase will depend on the division of the main and 2nd level logical accents. For example: *Vügÿn / sen<sup>1</sup> avylya vardyng va?* (The main logical tone is interrogation.). Adjacent to it are emotional-expressive paints - surprise can be expressed in different tones. It depends on which part of the sentence the logical emphasis falls on.

Bügÿn sen avylya vardyng va?

Sen avylya bügÿn vardyng va?

Bügÿn avylya sen vardyng va?

Sen bügÿn avylya vardyng va?

Each melody retains a primary logical-grammatical basis and a secondary, auxiliary intonation emotionally-expressive paint.

The primary, basic logical musical types of melody are: 1) affirmation; 2) interrogation; 3) undov; 4) command. Each of these has an additional tone: a) merger; b) division; c) opposition; g) counting and h. Or represents different modal relationships: suspicion, probability, assumption, condition, desire, and so on. Level 2 emotional-expressive tone includes: joy, sorrow, grief, oppression, anger, and so on. [5.207].

## Literature

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