

A Contrastive Phonopragmatic Analysis of Spoken Discourse in English and Uzbek

SATIMBOEVA ONORKHON ANVARJONKIZI
University of Economics and Pedagogy, Uzbekistan

ABSTRACT

This article provides a comprehensive and systematic comparative-typological investigation into the phonopragmatic features of English and Uzbek pronunciation at the intersection of phonology, pragmalinguistics, and discourse analysis. The empirical foundation of the study relies on speech data extracted from the International Dialects of English Archive (IDEA) and the newly developed Uzbek Phonopragmatic Corpus, representing conversational and directive discourses. Utilizing acoustic-auditory and communicative-pragmatic analysis methods, the paper elucidates how identical linguistic structures acquire divergent pragmatic meanings through prosodic modulations such as pitch register shifts, vowel prolongation, and pausing strategies. The scientific novelty lies in establishing the operational boundaries between phonopragmatics and phonostylistics, mapping the pragmatic workload of intonation contours across various speech acts, and exploring interlingual prosodic mechanisms. The findings robustly demonstrate persistent patterns of negative intonational interference (e.g., final-syllable stress transfer, pitch inversion in conditionals) as well as instances of positive prosodic transfer among Uzbek-engineered bilingual speakers. Ultimately, the study underscores the necessity of integrating a phonopragmatic component into second language acquisition frameworks to cultivate learners' cross-cultural pragmalinguistics competence.

Keywords: Phonopragmatics, contrastive linguistics, spoken discourse, prosodic interference, speech acts, intonation contour, positive transfer, language teaching.

INTRODUCTION

Over the last few years, global linguistics has seen a clear drop in comparative works done at the crossroads of pragmatics, sociophonetics, discourse analysis, and cognitive studies. While we see plenty of research on the lexical-semantic, pragmatic, and intonational aspects of English discourse, the phonopragmatic side of Uzbek pronunciation has been largely overlooked and still lacks a thorough interpretation. Specifically, how phonetic elements like intonation (covering speed, rhythm, and voice quality) build pragmatic meaning and boost communication remains a critical yet understudied area. Because of this gap, comparing the phonopragmatic aspects of spoken English and Uzbek is highly valuable for modern linguistics.

The main goal of this study is to examine the phonological and phonopragmatic aspects of both English and Uzbek pronunciation. To achieve this, we set the following specific targets:

- Gather and organize the theoretical ideas (phoneme theories, pragmalinguistics, phonopragmatics, and language interference) needed to study English and Uzbek phonopragmatics.
- Compare the vowel and consonant systems of both languages to map out their exact similarities and differences.
- Analyze suprasegmental features like syllables, stress, intonation, rhythm, pauses, and tempo across both languages.
- Pinpoint the phonopragmatic markers in English using speech acts and prosodic tools.
- Study Uzbek speech acts and prosodic units to find its specific phonopragmatic features.
- Compare how prosodic units handle pragmatics in both languages.
- Use acoustic tests and listening analysis to spot and understand phonopragmatic interference when Uzbek native speakers talk in English.

THE OBJECT OF THE RESEARCH

The segmental and suprasegmental elements within the pronunciation frameworks of English and Uzbek. The Subject of the Research: How English and Uzbek pronunciation units behave phonopragmatically in different settings and speech acts. Research Methodology: To get a clear view of the topic, we used a mixed method approach, blending classification, contrastive analysis, statistics, phonology, acoustic tracking, and communicative-pragmatic *tahlil*.

Our study brings several scientific novelties to the field:

- For the first time, it offers a systematic, comparative-typological look at English and Uzbek pronunciation, evaluating suprasegmental units, speech acts, and prosodic tools together.
- It draws a clear scientific line between phonopragmatics and phonostylistics, defining their exact roles and boundaries in linguistics.
- It directly compares the pragmatic roles of English intonation paths (fall, rise, fall-rise, high rise) during speech acts with their morphological-prosodic equivalents in Uzbek.
- It maps out phonopragmatic interference alongside positive prosodic transfer (convergent skill transfer) in the English speech of Uzbek bilinguals.

PRACTICAL SIGNIFICANCE AND APPLICATION

Our contrastive work reveals the core structural alignments and differences between English and Uzbek pronunciation. During this research, we built a specialized speech corpus to store the audio data tracking the phonopragmatic features of Uzbek pronunciation. We also laid down exact boundaries that separate pragmatics from pragmalinguistics, and phonopragmatics from phonostylistics. The insights from this work can be directly integrated into college courses like English phonetics, applied phonetics, comparative typology, and pragmalinguistics, or used in training programs for language teachers.

LITERATURE REVIEW

Even though many papers have looked into the phonetics, phonology, and pragmatics of English and Uzbek separately, a full comparative study on their phonopragmatic pronunciation features is still missing. In global research, the core ideas of phonetics and phonology were deeply shaped by classic scholars like Baudouin de Courtenay, Trubetzkoy, Shcherba, Jones, Chomsky, Halle, Crystal, and Roach. Meanwhile, pragmatics and pragmalinguistics grew through the foundational works of Morris, Austin, Searle, Grice, Leech, Levinson, John, Ferenčík, and Kuhlen.

Some dissertations, like those by Demina, Karandeeva, Derkach, and But, have touched upon phonopragmatics. However, almost all of them focus on single languages—mostly English, Russian, or German. Specialized works comparing English and Uzbek phonopragmatics are virtually absent in global literature.

In Uzbek linguistics, phonetic and phonological issues have been closely studied by scholars like Abduazizov, Nurmonov, Mirtojiyev, Zokirova, Nabiyeva, and Jamolxonov. In pragmalinguistics, we see valuable contributions from Safarov, Hakimov, Hasanova, Jumayeva, and Yo‘ldosheva. Language interference has been investigated by Buranov, Yusupov, Irisqulov, Zokirov, Inog‘omjonova, Namozova, Berdialiev, and Turdibekov, while phonostylistics was explored by Yaxshiyeva, Khusanova, and Haydarov. Despite this rich local background, we still lack a comprehensive study that blends English and Uzbek phonopragmatics or uses acoustic tools to test phonopragmatic interference in Uzbek speakers.

RESEARCH METHODOLOGY

Our empirical study relies on a cross-linguistic approach that links structural phonology directly with pragmalinguistics. The research design focuses on finding regular connections between prosodic settings and the illocutionary force of speech acts in both languages.

Research materials and corpora

We gathered factual speech data from two main digital audio databases:

1. The International Dialects of English Archive (IDEA): To analyze standard English phonopragmatics, we used Received Pronunciation (RP) audio files, specifically selecting the *England-2* and *England-63* samples.
2. The Uzbek Phonopragmatic Corpus: This collection holds spontaneous oral speech samples from Uzbek-English bilinguals in the Andijan regional dialect zone. It includes everyday conversations, spoken stories (narratives), and directive exchanges recorded in natural settings.

EXPERIMENTAL AND ANALYTICAL METHODS

We applied a set of structured methods during our tests and analysis:

- **Auditory (perceptive) analysis:** Experts carefully listened to the audio corpus to evaluate rhythmic patterns, intonation shifts, stress types, and syntagmatic breaks in bilingual speech.
- **Phonopragmatic and communicative analysis:** We used this to check how prosodic features work within speech acts like directives, commissives, and expressives. We analyzed lexical elements (like the Uzbek word *voy*), discourse markers, and sentence setups alongside the speaker's pragmatic intent.
- **Contrastive-typological method:** We compared English intonation movements (fall, rise, fall-rise) with modal suffixes and clitics in Uzbek (like *-u*, *-yu*, *-da*, *-ku*). We also evaluated rhythm, treating English as a stress-timed system and Uzbek as a syllable-timed one.
- **Experimental-acoustic method:** This technical step let us measure speech signals in emotional contexts (like irony, exaggeration, or hesitation). It tracked changes in vowel length and the strength or doubling of consonants.

RESULTS AND DISCUSSION

N. S. Trubetzkoy played a pioneering role in making phonology an independent branch of linguistics and separating phonemes from speech sounds. He pointed out that a speech sound – the main focus of phonetics – has many acoustic and articulatory features that matter to phoneticians. This is because describing how a sound is pronounced requires looking at all these overlapping features together (Nabiyeva 2018).

Nabiyeva (2018) looks at the phoneme as a socio-psychological unit in phonology that shows generality and appears across different language units at the same time. In his book on Uzbek phonology, Abduazizov (2010) mentions that Prof. N. K. Dmitriev brought the concept of the phoneme into Soviet Turkology in the 1920s, while Prof. E. D. Polivanov introduced it to Uzbek studies around the same time. Even though many definitions have come up since then, the term sticks because of its deep theoretical roots. Nurmonov (2012) also notes that Eastern linguistics understood meaning-differentiating speech sounds long before the Western word "phoneme" was born. Early Indian grammarians and Turkic scholars – like Mahmud al-Kashgari, Alisher Navoiy, and Babur – saw great value in how sounds change the meaning of words.

What the Leningrad school calls a nuance (*ottenka*), the Prague tradition names a variant. Just as Shcherba split nuances into groups, Trubetzkoy divided variants into three types:

1. Obligatory variants;
2. Facultative (dialectal) variants;
3. Individual variants.

Clearly, both schools agree on one main point: the phoneme is an abstract unit made of a bundle of distinctive features. Both traditions contrast this abstract phoneme with its concrete, real-life speech variations (the nuance or variant).

The Moscow Phonological School takes a different path. Its scholars see the phoneme not as a standalone unit, but as a building block for morphemes and words. A big achievement of

the Moscow school is splitting phonemic positions based on how well sounds distinguish word forms: the position of maximal differentiation (strong position) and minimal differentiation (weak position). They also developed the idea of neutralization, where phonemes lose their unique differences in a weak position and merge into one variant, as seen in word pairs like *yod* (iodine) and *yot* (foreign). By looking at phonemes inside morphemes rather than alone, this school paved the way for morphonology. They also introduced the *hyperphoneme*. For example, in Russian, the vowels /o/ and /a/ neutralize before a stressed syllable, as in *baran* (ram). The first vowel sound [a] could belong to either /o/ or /a/, making its exact phonemic roots hard to prove. The school labels such ambiguous sound groups as hyperphonemes.

In the end, while the Prague Circle matches the Leningrad school by treating the phoneme as an abstract unit, it links up with the Moscow school on positional variants and neutralization. These structural relations are summarized below in Table 2.

Table 2. *The Interpretation of Phonetic and Phonological Units in the Theories of the Leningrad and Prague Schools*

Units/ aspects	Units	Status	Aspect of study	Phoneme representation (Leningrad School)	Phoneme Representation (Prague School)
Phonetics	sound, syllable, stress, intonation	concrete	acoustic- physiologic al state of the sound	allophone/ nuance(<i>ottenka</i>)	variant/ allophone
Phonology	phoneme, syllabem, accentem, intoneme	abstract	functional state of the sound	phoneme	phoneme

Pragmalinguistics focuses on the linguistic side of pragmatics. Its goal is to see which linguistic setups build meaning during specific speech acts and how they operate (Leech 1983). While general pragmatics studies the contextual meaning of language in real speech, the split between pragmalinguistics and sociopragmatics gives us two ways to handle pragmatic analysis

as shown in Figure 1. Pragmalinguistics looks at the exact resources a language offers to mirror meaning. Sociopragmatics, on the other hand, connects pragmatic meaning to social distance, community rules, and behavior standards. The line between these two areas is often debated, and they are usually seen as two ends of a single continuum.

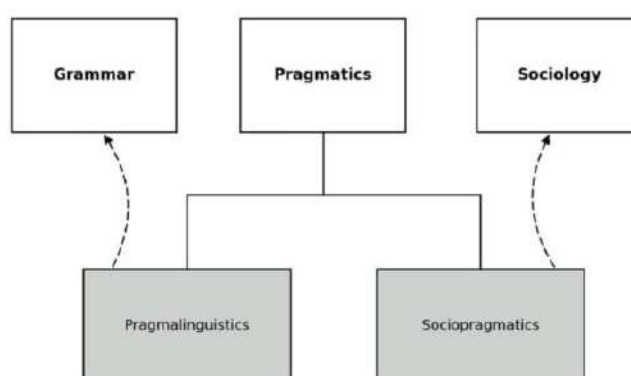


Figure 1. *Leech's distinction between pragmalinguistics and sociopragmatics (Leech 1983: 11)*

Table 3. *Universal and differential features of pragmatics and pragmalinguistics*

Features	Pragmatics	Pragmalinguistics
Object of research	The functioning of language in real communication, speech situations, and the relationship between speaker and listener	The functions of linguistic units in generating pragmatic meaning
Scope of research	Broad (includes sociopragmatics, psychopragmatics, and pragmalinguistics)	Narrow (focused on the internal subfields of pragmalinguistics)
Core concepts	Speech acts, context, deixis, and implicature	The pragmatic function of linguistic tools and means
Approach	Interdisciplinary (sociological, psychological, and cultural aspects)	Linguistic (analyzed at the level of language units)
Unit of analysis	Speech act, text, and discourse	Word, phrase, grammatical form, and prosodic means

Phonopragmatics grew where phonology and pragmatics meet. How has science looked at speech sounds up to now? For a long

time, speech sounds stayed strictly inside the borders of phonetics. But as linguistics evolved, expanding research brought life to new subfields: phonology, phonosemantics, phonostylistics, and phonopragmatics. As phonetic studies grew deeper, each new field developed its own targets. For instance, because sounds have a physical-acoustic nature and are heard and spoken by humans (showing their social side), they became the core object of phonetics. Phoneticians then focused on acoustic features (pitch, intensity, timbre, length), anatomy (how speech organs move), and auditory perception (Jamolkhonov 2009).

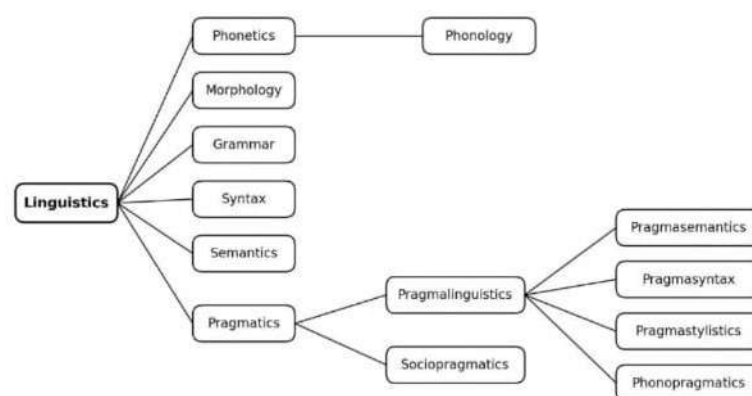


Figure 2. *The position of pragmatics at the intersection of linguistic subfields*

This perspective shows that phonostylistics is the study of sound style. It handles everything tied to speech sounds – like sound updates, pronunciation habits, and phonological shifts. As Haydarov (2019) notes, since all language levels are linked, the connection between phonetics and style created phonostylistics. We see a similar setup in morphonology. Interestingly, neither morphonology nor stylistics owns its own exclusive language units. Stylistics works with existing units, studying their emotional and expressive layers. Because these stylistic updates show up across different language levels through phonetic tools, they hold great rhetorical potential.

Khusanova (2021) offers another clear look at these fields. She shows that phonetic-stylistic devices – like alliteration, assonance, consonant doubling (gemination), rhyme, and onomatopoeia – are vital for boosting a language's expressiveness. Speakers use these tools in oral and written paths to heighten emotion, create aesthetic pleasure, show evaluation, and clarify the style of the context.

Our theoretical work in phonopragmatics highlights another overlapping area: how a speaker changes their voice, intonation, and pauses depending on the situation. Dropping or raising your voice, using sudden pauses, speaking with a thick or thin tone, or altering timbre all act as evaluative tools in daily talk. As research shows, a speaker's emotional attitude is caught right from their speech intonation. Saying the same phrase with different intonation curves sparks completely different emotions and shows varying attitudes toward an object (Yaxshiyeva 1997).

These details form the phonopragmatic features of speech; analyzing them only through style causes confusion. Using sound repetition or omitting sounds for a stylistic goal belongs to phonostylistics. But modulating a single word or phrase by shifting intonation, rhythm, and pauses to add emotion and show intent is a purely phonopragmatic task.

We can see the split between phonopragmatics and phonostylistics through real examples. Take the different ways Uzbek speakers say the word *voy*:

- *Voooy, endinimaqilaman, qayergamurojaatqilsambo 'ladi...*
Phonopragmatic realization: Spoken with an elongated vowel and a low pitch to show fear and anxiety.
- *Voy, bunchachiroylisafsargulliko 'ylakekan...*
Phonopragmatic realization: Uttered with a short vowel and high pitch to show delight and admiration.

In both cases, *voy* carries completely different meanings. In the first sentence, fear shows up through the context and the long sound. In the second, delight comes from the surrounding words and a shorter pronunciation. This study sits right inside phonopragmatics because it tracks how the same word gains different meanings using prosodic tools (like length and pitch).

In contrast, look at this poetic piece by Oybek, where the /z/ sound plays a phonostylistic role to build musical harmony (alliteration):

Zar zaralarzarzaminnizardoretar,

Zar zavjasizarvaraqnizarkoretar.

“The golden particles make the golden earth rich, The golden spouse makes the golden leaf masterfully adorned.”

Changing intonation for a pragmatic goal shows up clearly when asking *Sizkeldingizmi?* (Have you arrived?) with different tones:

- Low pitch: Shows doubt or astonishment.
- Sharp, abrupt tone: Signals dissatisfaction or disapproval.
- High, rising pitch: Expresses joy or excitement (Yo‘ldosheva 2025).

This example proves the main task of phonopragmatics: showing how identical words take on different pragmatic meanings based on intonation. Now look at this fragment by Gafur Gulom, where repeating the /s/ sound serves a phonostylistic purpose, creating melody for the reader:

Sen sezgansirlarnisezaolsaydim,

Sizibso ‘ zlaringdansadoqat, sabr.

“If only I could perceive the secrets you perceived, With loyalty and patience flowing from your words.”

When we checked the audio files of Uzbek speakers handling directive speech acts, we noticed they used phonopragmatic and paralinguistic tools frequently to boost expressiveness and evoke visual images in the listener. To paint a vivid picture, speakers matched their sound systems directly to the situation.

Here is a clear empirical example from our corpus:

Auditoriyagakirdim, ya ‘niauditoriyaeshiginiochdim,

ochibeladomlagaqaradimdauzrdomlakehqoldim...

“I entered the auditorium, meaning I opened the auditorium door; upon opening it, I looked at the teacher and said, “Sorry teacher,

I'm late, please allow me to enter, the bus broke down, I got a little late." And at that moment, all the students inside became dead silent."

Analyzing this context shows that the word *ochibela* – a regional speech variant from the Andijan dialect zone – acts as a pragmatic match for the standard *ochiboq* (immediately upon opening). The speaker said this with a fast tempo to show that the actions happened back-to-back. Meanwhile, the long word *jiiim* (dead silent) captures the informant's emotional state. Stretching the [i:] vowel and slowing down the speech tempo added a phonopragmatic layer, creating an effect of absolute silence.

Also, the positive or negative feelings of Uzbek speakers show up fully in their prosody. Usually, words with positive meanings (like *ajoyib* [wonderful], *zo'r* [great]) are spoken with a high pitch and strong energy. Words with negative colors are realized through a low falling pitch or a depressive tone.

We can see this rule in everyday talk:

Lekin gapinibo' lmadim... Ajoyib fikr, yaxshi, to'g' riaytyapsiz, lekinbunibiro' ylabko' rishkerakekan – dedim-da, mavzunisilliqinaboshqatomongaburibyubordim.

"But I did not interrupt him; I stood there smiling and listening until the very end, and then, smilingly, I told him: "Wonderful idea, good, you are right, but this needs to be thought over," I said, and smoothly steered the topic in another direction."

Here, the speaker highlights the word *ajoyib* (wonderful) using intonational stress and a high pitch. The clitic *-da* in "*dedim-da*" acts as a discourse marker. It shows style and speed, marking how fast the speaker executed their strategy to change the topic.

Within Uzbek verbal communication, describing events through directive speech acts carries unique phonopragmatic features. When a speaker wants to show their true attitude toward a fact, they rapidly change their prosody (intonation, pitch, speed). This replaces flat, informative speech with a highly expressive tone, embedding phonopragmatic meaning into the conversation.

Look at another live speech example:

U yerdanchiqib biz taksichaqirganmiz. Keyin taksikelganda... Men u taksiniustidankulmoqchiemasman. U taksistgapirolmasedikan. Keyin biz yo'lnitushuntirolmaganmiz...

“Leaving that place, we called a taxi. Then, when the taxi arrived, that taxi [driver] turned out to be disabled. I do not mean to mock that taxi [driver]. That taxi driver could not speak. Then, we couldn't explain the directions. We wrote an SMS, asking him to take us to Yangibazar.”

This analysis shows that the neutral, steady tone of the speech act suddenly changes. The speaker speeds up their tempo right when adding their personal view. This proves how heavily phonopragmatic tools weigh when shaping personal connotations and attitudes during speech acts.

Shifting your vocal tone or intonation acts as a direct sign of an implicit or explicit attitude. When an Uzbek speaker feels the need to highlight a personal view or break away from stereotypes while describing events, they switch speech registers, a move much like prosodic code-switching.

For instance, in the taxi example above, right at the phrase *Men u taksiniustidankulmoqchiemasman...*, the intonation shifts sharply and the speed increases. This phonetic modulation happens for pragmatic preventiveness – deliberately working to avoid any misunderstanding by the listener. Moving from a flat, baseline tone to a varied setup is not just an acoustic event; it is a key linguistic tool that decodes intent and balances the discourse.

We see this same pattern in English texts from the corpus:

A woman gave Sara an official letter implying the animal could be suffering from a rare form of mouth disease, which was surprising because normally one would only expect to see a dog or a goat. Sara was sentimental. (International Dialects of English Archive [IDEA])

In this fragment, the word “sentimental” reveals the speaker’s psychological state, capturing worry and sadness from the unexpected news. Under this emotional weight, pronouncing the

word with a low-falling tone highlights the phonopragmatic side of the speech, expressing the speaker's inner feelings.

Also, in English discourse, highlighting intensifiers (degree words before adjectives) carries a vital pragmatic role when showing a speaker's attitude. In conversation, these modifiers get a high pitch and strong stress to boost the expressiveness of the data.

Look at this speech fragment:

Well, here is a story for you: Sara Pari was a veterinary nurse... So she was very happy starting a new job in a private practice...
(International Dialects of English Archive [IDEA])

Here, the degree word “very” sits before “happy,” building an intonational peak in the sentence's sound curve. This prosodic spotlight acts as a phonopragmatic marker, exaggerating the speaker's emotional involvement and pointing the listener's attention to that exact feeling.

In spontaneous English, degree modifiers like “so,” “too,” and “very” are central for showing emotional attitudes. They cause sharp prosodic shifts. Against a flat, neutral background, using these intensifiers creates sudden upward leaps in pitch.

We catch this clearly in this experimental sample:

People attempting to imitate middle-class English are so prone to making it... are too plummy and a bit nasal, which is more typical of an aristocratic accent.

Locally boosting the words “so” and “too” with a high pitch triggers the expressive side of communication. Shifting pitch this way shows an exaggerated, hyperbolic response, guiding the listener's focus toward the speaker's true intent.

Additionally, proper place names (toponyms) often carry the main focus (rhematic dominance) in English speech. They get higher intensity, a wider pitch range, and logical stress compared to other words, building a clear information focus. Look at this piece:

My father, who was a diplomat, hailed from Cornwall, and my mother from Berkshire... I was dispatched to boarding school in Surrey, in Southeast England. (International Dialects of English Archive [IDEA])

Modifying the names “Cornwall,” “Berkshire,” “Surrey,” and “England” with a high pitch successfully hands the listener the core spatial info. This phonetic stress acts as a phonopragmatic marker that anchors the listener within the spatial settings of the story.

Speech acts that show a speaker’s belief, confirmation, denial, or informational updates are assertive speech acts. To share info neutrally in English, speakers use a falling tone. But if they doubt the facts or want to check the listener’s reaction, the tone curves upward at the end. For example, in “The meeting starts at five,” a neutral update uses a falling tone; but in “The meeting starts at five?” marking doubt or asking for confirmation, it takes a rising tone.

In spoken English, introductory units like discourse markers keep the timeline of stories clear and add variety. Their sound matches their role in the text, shaping local prosody. Markers that start a talk, like “firstly” or “first of all,” use high intensity and a sharp rising tone to catch attention. Continuing markers, like “then” or “next,” use thematic pauses and long vowels to keep the flow going. Our corpus tracking reflects this variation:

First she tried gently stroking the goose’s lower back with her palm, then singing a tune to her. Finally she administered either...

Each marker has its own tone matching its pragmatic job: “First” starts the scene with a rising tone; “then” carries the middle flow with a moderate rise; and “finally” uses a clear falling path to close the story. This prosodic setup lifts the timeline from basic grammar into phonopragmatics, building a clear map of events in the listener’s mind.

We also looked back at the audio recordings of Uzbek informants handling directive speech acts. As noted, they frequently use phonopragmatic and paralinguistic tools to add

emotion and bring stories to life, matching their sound systems to the immediate setting.

We see this mechanism in the school example tested earlier:

Auditoriyagakirdim, ya'niauditoriyaeshiginiochdim, ochibeladom lagaqaradimdauzrdomlakechqoldim... va Shunda ichkaridagiham matalabalarjiiimbo' libqolishdi. (Uzbek Phonopragmatic Corpus 2026)

The word *ochibela* (a variant from the Andijan regional dialect) acts as a pragmatic match for *ochiboq*. The informant spoke it rapidly to show that actions followed each other instantly. Meanwhile, stretching the vowel in *jiiim* and slowing the tempo added a phonopragmatic layer, painting a picture of absolute silence.

Also, the personal views and positive or negative feelings of Uzbek speakers show up clearly in their prosody. Positive words (like *ajoyib* [wonderful]) use a high pitch and strong energy, while negative words use a low falling pitch or a depressed tone.

We can observe this rule in everyday conversational discourse:

Lekin gapinibo' lmadim... Ajoyib fikr, yaxshi, to' g' riaytyapsiz, lekinbunibiro' ylabko' rishkerakekan – dedim-da, mavzunisilliqqi naboshqatomongaburibyubordim. (Uzbek Phonopragmatic Corpus 2026)

Here, the speaker highlights *ajoyib* using intonational stress and a high pitch. The clitic *-da* in *dedim-da* works as a discourse marker, showing style and speed, proving how fast the speaker shifted the topic.

Additionally, in Uzbek verbal communication, sharing events through directive speech acts holds unique phonopragmatic traits. When a speaker wants to share their true attitude, they adjust their prosody (intonation, pitch, speed). This replaces flat speech with an expressive tone, embedding phonopragmatic meaning into the dialogue.

DISCUSSION

When Uzbek-engineered bilinguals read or speak English texts, they often overlook the core intonational features of English. Because of this, a monotonous rhythm dominates their speech, neutralizing the emotional, expressive, and modal layers of the language. This drop in prosodic life weakens the communicative power of their speech.

We can track this issue in the following experimental sample:

Well, here's a story for you: Sarah Perry was a veterinary nurse who had been working daily at an old zoo in a deserted district of the territory, so she was very happy to start a new job at a superb private practice in North Square near the Duke Street Tower.

An analysis of this text shows that the respondent spoke all lexical and syntactic units within a flat tonal frequency (monotonous delivery). The lively melodic paths and dynamic pitch shifts of native English speech were completely missing (Uzbek Phonopragmatic Corpus 2026).

Furthermore, native language interference shows up heavily in the English speech of Uzbek informants. The Uzbek habit of placing logical or phrase stress on the final word or final syllable of an utterance transfers straight into English. This breaks the accentual prosody and melodic rules of the target language.

Look at this experimental sample:

Even so, on her first morning, she felt stressed. She ate a bowl of porridge, checked herself in the mirror and washed her face in a hurry. Then she put on a plain yellow dress and a fleece jacket, picked up her kit and headed for work. (Uzbek Phonopragmatic Corpus 2026)

Acoustic and auditory tests show an artificial, sharp logical stress at the clause breaks (specifically on the last words before commas). Breaking English phonological rules, these segments ended with a falling, monotonous tone. This proves how stable

and stubborn cross-language prosodic interference remains among Uzbek bilinguals.

Our tests also reveal that Uzbek speakers find it tough to use dynamic intonation paths in English. They often fail to spotlight – using stress, pauses, or pitch changes – the exact words that carry the main semantic and pragmatic weight. Because of this omission, focal elements flatten into the background, stripping the sentence of its communicative value.

We can observe this issue in this speech sample:

Once Sarah had managed to bathe the goose, she wiped her off with a cloth and laid her on her right side. Then Sarah confirmed the vet's diagnosis. Almost immediately, she remembered an effective treatment that required her to measure out a lot of medicine. (Uzbek Phonopragmatic Corpus 2026)

Acoustic-auditory tracking shows that the informant spoke the phrase “almost immediately” – which sits at the start and marks a sharp shift in events – without any emphatic stress or focal pauses.

Additionally, when analyzing the oral English of Uzbek bilinguals, we spotted a persistent prosodic interference in conditional complex sentences. In native English, these sentences have a specific melody: the conditional clause starts with an unfinished, non-terminal tone and a lower pitch, while the main clause triggers a strong stress and a high pitch. But our tests show that Uzbek speakers invert this pattern completely.

Look at this speech sample:

If I talk about myself, I am Gulnoza Yakubova.

Listening and acoustic tests prove that, against English rules, the conditional clause (“If I talk about myself...”) was spoken with an excessively high pitch and an artificial stress. Meanwhile, the main clause (...*I am Gulnoza Yakubova*), which holds the core info, was dropped into a low, flat tone.

This happens as a direct result of language interference from Uzbek phonology. In Uzbek, conditional clauses are marked with

a higher pitch and a clear intonational peak. The informant mechanically carried this native model into English. This broke the target language's rules, making the sentence sound awkward and hard to process for native listeners.

Overall, our analysis reveals a recurring failure to match the melodic setups of English at the clause level. Informants tend to speak continuously, skipping natural phrasing breaks and keeping a flat, monotonous tone. In real speech, this flattens out the underlying phonopragmatic meanings and hardens into a stubborn intonation habit.

This study gives a thorough, comparative view of English and Uzbek phonopragmatic pronunciation. By blending ideas from phonetics, phonology, pragmalinguistics, and interference, we mapped out the shared and unique traits of both systems, detailing how Uzbek speakers face intonational blocks in English.

CONCLUSION

The main outcomes of our research show the following:

1. **Theoretical context and school dynamics:** The study clarifies the evolution of phoneme theories, tracking how the Leningrad, Prague, and Moscow schools view the phoneme and its realizations (nuance/variant). Tracing the phoneme from Baudouin de Courtenay onward, we blended its traditional definition with modern pragmatic approaches. Looking at the ideas of Saussure, Trubetzkoy, Shcherba, and Avanesov, we confirmed that phonetics and phonology study two sides of the same coin: phonetics tracks the physical and acoustic side of speech sounds, while phonology handles their social and functional roles.
2. **Pragmalinguistics and phonopragmatics distinctions:** Our analysis confirms pragmatics as the branch of semiotics studying signs and users, with pragmalinguistics handling the linguistic tools. Crucially, we drew a clear line between *phonopragmatics* and *phonostylistics*. Phonostylistics tracks sounds used for artistic goals (like alliteration, assonance,

gemination, onomatopoeia). Phonopragmatics, however, studies how the same linguistic unit gains different meanings (like doubt, irony, or joy) across contexts through shifts in pitch, intonation, pauses, and speed. It proves the power of prosody when building speech acts.

3. **Comparative analysis of suprasegmental units:** Comparing suprasegmental elements brought clear insights: English uses a “stress-timed” rhythm, while Uzbek runs on a “syllable-timed” setup. This means English keeps equal intervals between stressed syllables, while Uzbek gives equal time to every single syllable. English syllable structures are complex, holding heavy consonant clusters (up to \(\text{CCCVCCCC}\)), while Uzbek configurations are simple (mostly \(\text{CV}\) and \(\text{CVC}\)). Intonation in English works independently – a shift in pitch can change the whole meaning of a sentence. In Uzbek, intonation answers to syntax and grammar, where particles, conjunctions, and word order do the heavy lifting. English intonation contours are varied and complex, carrying doubt, surprise, or politeness; Uzbek pitch mostly marks whether a sentence is finished or not. Pauses in English carry cognitive weight and mark intonation boundaries; in Uzbek, they help build sentences and connect discourse. Speed changes in English link to data density, while in Uzbek they connect to syntax and emotion.
4. **Phonopragmatic analysis based on speech acts:** Our speech act analysis proved that directives, commissives, expressives, declarations, and assertives in English are split using pitch paths, tempo, and pauses. Commands use a “high fall,” while requests take a “low rise” or “fall-rise.” While Uzbek handles these mostly through grammar (suffixes and clitics like *-chi*, *-a*), prosody still helps strengthen or soften politeness and control. Through clear data, we showed how an Uzbek speaker’s emotions are realized via phonopragmatic tools like vowel lengthening, consonant doubling, particle vocalization, and shifting speed.
5. **Phonopragmatic interference manifestations:** The study maps out exactly how phonopragmatic interference hurts the English speech of Uzbek native speakers:

At the Segmental Level: Speakers stretch vowels unnecessarily based on native habits (like saying “only” as *ooonly*), use over-explosive consonants, and swap interdental sounds (/θ, ð/) for /s, z/ or /t, d/.

At the Suprasegmental Level: Imperative and request tones blur together (failing to use a rise for requests). General and special questions are mis-intoned (using a rise for Wh-questions), logical stress is misplaced by copying the Uzbek final-syllable model, and phrasing breaks are skipped, leaving speech flat and lifeless. This shows a lack of sensitivity to the melodic nature of English. As J. Thomas and D. Crystal note, these prosodic errors act as cultural barriers rather than basic grammar mistakes, making the speaker sound rude or indifferent to native ears.

6. **Positive prosodic transfer (convergent skills):** At the same time, we spotted positive prosodic transfer. Uzbek speakers successfully carry over rhythm templates to English, like listing intonation, the rising-falling curves of conditional clauses, separating markers (first, finally) with clear pauses, balancing structures like “not only...” “but also,” and highlighting place names. This shows that even across distinct language families, shared patterns link meaning and intonation, which teachers should leverage.
7. **Experimental-acoustic outcomes:** Acoustic and listening tests confirm that Uzbek bilinguals tend to speak English at a flat frequency, skipping natural phrase breaks. We saw heavy errors in placing logical stress (like speaking “almost immediately” without any spotlight) and word stress (accenting the wrong syllable in words like “lunatic”). Crucially, inverting the pitch in English conditional sentences (high tone on the condition, low on the main clause) was proven to be a direct result of native habit transfer.
8. *Practical significance and methodological implications:* In the end, the gaps between English and Uzbek phonopragmatics stem from their different language families, typologies, and cultures. While these gaps build walls in language learning, shared functional rules show these walls can be broken through cognitive focus and structured

practice. The practical worth of this paper lies in proving why phonopragmatics must join English teaching methods:

9. **Pragmalinguistic competence:** It is vital to help learners see intonation errors as a natural step in growing, not a breach of manners.

Ultimately, this work enriches theoretical knowledge in phonopragmatics and offers clear methods to clear up interference across different languages. These findings build a strong foundation for future research tracking age groups, levels, gender styles, and social variations in phonopragmatics.

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SATIMBOEVA ONORKHON ANVARJONKIZI

INDEPENDENT RESEARCHER,
UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY,
ASSOCIATE PROFESSOR,
UNIVERSITY OF ECONOMICS AND PEDAGOGY,
UZBEKISTAN.
ORCID: 0009-0000-7274-404X
E-MAIL: <SATIMBOYEVAONORXON@GMAIL.COM>