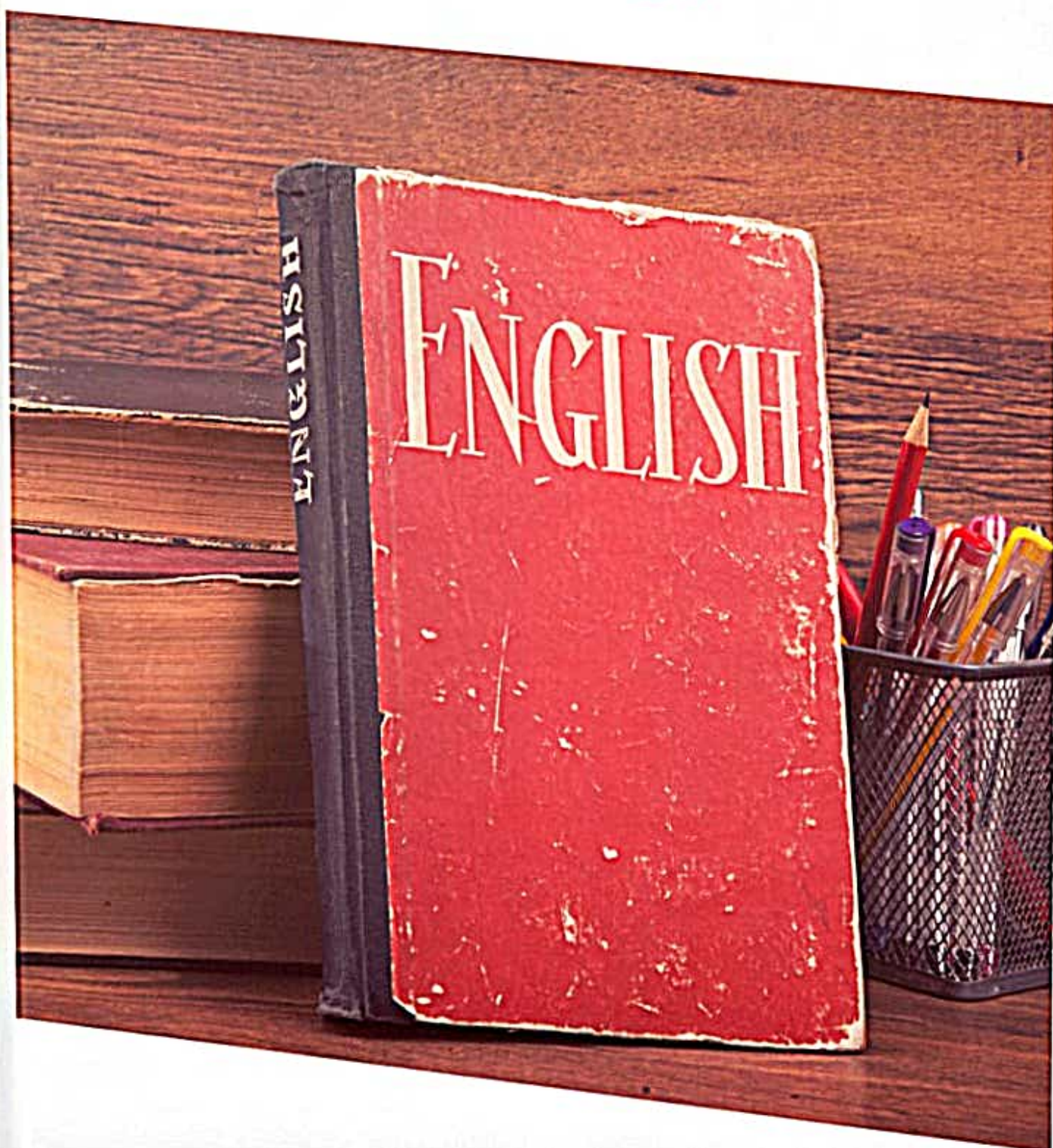


PINDUS JOURNAL OF CULTURE, LITERATURE, AND ELT





**ACADEMIC
JOURNAL**

CERTIFICATE OF PUBLICATION

PRESENTED TO

Akhmedova Rano Ashurovna

**For publication of paper entitled: "Modern Phonetics Today" in
Vol. 2, № 1 (2022): PINDUS Journal of Culture, Literature, and ELT**

Google Scholar

Dimensions

Crossref

BASE

HARVARD
LIBRARY
HOLLIS

Microsoft
Academic

PKP|INDEX

The University of Texas at Austin
University of Texas Libraries

Universiteit
Leiden

26.01.2022

DATE

Jacques Bulchand-
Gidumal

EDITOR-IN-CHIEF

Modern Phonetics Today

Akhmedova Rano Ashurovna

ESP Teacher of the Bukhara State University

Annotation: In the given article we analyzed the phonetic changes that have taken place in English over the centuries, it became clear how changes in the phonetic system of a particular language could occur so quickly in as little as 100 years.

Keywords: phonetics, vowel sound, consonant sound, shift, change, language, linguistics, vocabulary.

When English was taught as a foreign language in Uzbek educational institutions, the Great Vowels of the 18th century seemed to students to be one of the most mysterious and difficult to explain events in the history of English. Modern phonetics today is experiencing one of its most exciting moments of change. For the first time, it was possible to study the phonetic changes that took place throughout the century in English by relying not on written literary sources but on audio and video materials.

Similarly, if we consider the phonetic changes that occurred in the pronunciation norm in the British version of English in the twentieth century, it is traditionally called RP or Received Pronunciation and is still a pronunciation model in the study of the British version of English as a foreign language.

Linguists usually divide all the phonetic changes that took place in the British version of English in the twentieth century into three main periodic groups:

In the early twentieth century, roughly before World War II, the changes that took place in English were so firmly entrenched that they became commonplace. J.C. Wells, "We now listen with admiration to British films of the 1930s and 1940s until these changes took place" [1]; as a result of these changes, it became a language that could be heard on the BBC in later years, hence the name BBC English. The language was still spoken by many intellectuals of the older generation, and until recently it was considered an influential dialect.

The changes that began to take place in the mid-twentieth century, 1940-1960 - the process of their establishment in the English language is not yet complete, where it is possible to speak of the existence of co-existing pronunciation norms; many of them are recorded in dictionaries, at least in special pronunciation dictionaries of English, along with the old norm; they can be heard in the speech of almost all generations, although there is no particular consistency in the use of this or that new form.

The changes of the late twentieth century began to occur in the 1970s and continue to this day - most of them can now be heard in the speech of young people, some in the middle generation, and sometimes in the speech of young people, some recorded in dictionaries. It is worth recalling the term Estuary English, which has been used in the last 15-20 years to summarize all the changes that have taken place in the British version of English (mainly in the south-east of England - the Thames). Originating as a regional London dialect between RP and Cockney, Estuary English is

now accepted as one of the regional standards for English. The origins of Estuary English have led to the rapid penetration of many of its features into RP.

Developments of the early twentieth century:

1. A posterior low monophthong located in the anterior position of a soundless fricative consonant. In the early 20th century, D. Jones worked on a phonetic description of the British version of English and worked with the following words used before World War II:
 - words such as *cough*, *cross*, *cl* (*rth*, *soft*, *lost*) are pronounced after the vowel as a soundless fricative consonant, i.e. *thought* - as in the same vowel in [e:] [e:] long low back monophthong is pronounced. a short sound is pronounced.
2. Variation in the quality of long low back vowel. In the early 20th century, the *thought* we encountered was that the long low back vowel [e:] found in the word *lord* was pronounced more clearly, a sound that was closer to the [a:] vowel. D. Jones described it as "retracted and rather open." In 1964, according to the English linguist Charles Barber, the fact that the sound was not pronounced in this way for a long time meant that the opening of the mouth was much smaller in its articulation than it was in the early 20th century, and the position of the tongue in the mouth was much higher.
3. Loss of diphthong [ee]. In the early twentieth century, a number of words - *floor*, *flaw*, *shore*, *shaw*, *cores*, *causene* - were still homophones. Words such as *floor*, *cores*, *shore* were pronounced with a non-existent [e:] diphthong, while *flaw*, *shaw*, *causei*, etc. were pronounced with the present [c:] long monophthong.

Even Daniel Jones points out that even at that time, some people pronounced the [ee] monophthong in words that they pronounced the [ce] diphthong. Now this pronunciation has completely disappeared from the British version in English.

4. Also a change in the quality of the diphthong in words like *goat*, *over*, *hope*. By the middle of the 20th century, D. The diphthong, written by Jones [o i] (*goat*, *over*, *hope*), changed its quality a little: if before its beginnings were posterior and labialized, now it has become a mixed series, a mixed row of average ascent, and labialized. Therefore, his successor A. C. Gimson in 1962 changed the transcription of this sound to [ee].

Diphthongization of long high vowels. The long tense high-pitched ones, described by D. Jones as monophthongs, began to diphthong in the first place - the final last, and then in all the others.

Smoothing of triphthongs. The neutral sounds that follow diphthongs [ai] and [au] [aie] and [aue], often referred to as triphthongs, began to significantly soften and even become more monophthongized.

This phenomenon is more characteristic of pure RP and is less common in the regionally formed speech of speakers in the British variant of English. It manifests itself more clearly in the unstressed state, for example, the pronunciation of our word [a:] is fully rooted and is noted in all modern pronunciation dictionaries along with the accented [aie] variant. For example, *private*, *carelessness*. Also, other words are now pronounced with both the vowel [i] and the neutral sound, in which case the use of a neutral sound begins to prevail.

Iodine coalescence. This phenomenon has been one of the hallmarks of English phonetics for centuries. It appears in words like *nature*, *soldier*, *vision*.

Changes in the late twentieth century

1. The vowel in the last place and before the vowel [i]. Recently, in words like city, happy, coffee, the last vowel has become much tighter, and the long [i:] vowel has become closer. The incident was recorded by Charles Barber in 1964, but at the time it was not clear how long the pronunciation would last. In addition to the tendency of the final [i] vowel to be pronounced more sharply and closedly, there was also a tendency to pronounce it more openly. Charles Barber noted that among RP speakers, the term had a noticeable tendency to bring the final [i] pronunciation closer to the [e] sound in the traditional and perhaps outdated sense, i.e., among graduates of prestigious private schools. Today, it is clear which of the two trends has won: in the final position, [i] began to be pronounced almost as long [i:]. In the American version of English, this phenomenon appeared a little earlier and manifested itself. In the British version, it is so prevalent today that it is now reflected in the transcripts of many modern dictionaries. For him, a transcription mark [i] was introduced, which was intended to show that there was no real phonological contrast between the sounds [i] and [i:] in the last unstressed position: only the phonetic quality of the sound in the weak position changed. The same goes for the position before the flour.
2. Changes in the quality of the upper back vowels. In recent times, they have not only almost completely lost their labialization, but have changed more.
3. Iodine coalescence under stress. If earlier this phenomenon was specific only to unstressed joints, now it has begun to spread to stressed joints. Similarly, the first syllable in the word Tuesday becomes a homophone of the word choose, the second syllable of the word reduce began to be pronounced juice abi, and so on.

Although alien merging in accented syllables is not a feature of RP today, it is firmly entrenched in Estuary English and is gradually making its way into RP as well.

A number of existing diphthongs and triphthongs have already become monophthongs or are striving for monophthongs.

The union with the yacht continued to spread to the stressed joints.

The glottalization of the consonant sound [t] continues to take root among intellectuals in the British English variant.

In multi-syllable words, there is a tendency to shift the emphasis from the first syllable at the beginning to the second syllable.

In short, the process of phonetic change in the English language as a result of globalization is continuing. Time will tell what the dynamics of these changes will be.

References:

1. J.C. Wells. Whatever Happened to Received Pronunciation? II Jornadas de Estudios Ingleses, Medina & Soto (eds.), Universidad de Jaen, Spain. (1997) p.19-28.
2. Mavlanova Ugiloy Khamdamovna, Ruzieva Dilfuza Salimboevna, Babaeva Vasila Toshpulatovna. Irony in dramatic works//International Journal of Psychosocial Rehabilitation. – 2020. – T. 24. – №. 3.
3. Mavlanova U. K., Maxmurovna M. K. THE INTRODUCTION OF IRONY IN ENGLISH AND UZBEK LITERATURE //International Engineering Journal For Research & Development. – 2020. – T. 5. – №. 3. – C. 4-4.
4. Charles Barber. Linguistic Change in Present-Day English. University of Alabama Press, 1966.

5. Ugiloy Khamdamovna Mavlonova, Dilfuza Salimboyevna Ruziyeva. THE USE OF IRONY IN LITERATURE // International Scientific Journal Theoretical & Applied Science. – 2020. – Issue 04, Volume 84. SOI: 1.1/TAS DOI: 10.15863/TAS
6. Mavlonova Ugiloy Khamdamovna 2020. Similarities and differences between types of comic. *International Journal on Integrated Education*. 3. 9 (Sep. 2020), 105-107. DOI:<https://doi.org/10.31149/ijie.v3i9.596>.
7. John S. Kenyon and Thomas A. Knott. A Pronouncing Dictionary of American English. Springfield, Mass., Merriam-Webster Inc., Publishers, 1953.
8. Mavlonova U.K., Makhmurova M.Kh., Kodirov T.D. DESCRIPTION OF ART MEDIA IN LITERATURE LXIV International Correspondence Scientific and Practical Conference "EUROPEAN RESEARCH: INNOVATION IN SCIENCE, EDUCATION AND TECHNOLOGY» June 5-9, 2020. London, United Kingdom
9. Sharipova D.Sh , Mavlonova U.Kh., Ibatova N.I. BEHAVIORAL LANGUAGE ETIQUETTE IN UZBEK PROVERBS AND SAYINGS ВЕСТНИК НАУКИ И ОБРАЗОВАНИЯ № 11(89). Часть 3. 2020. P: 51-53
10. Clive Upton, William A. Kretzschmar, Jr, Rafal Konopka. The Oxford Dictionary of Pronunciation for Current English. Oxford Up, 2001.
11. Mavlonova U Kh, RA Akhmedova. ANALYSIS OF SITUATIONAL IRONY IN EXAMPLES FROM GENERAL CASES. ЖУРНАЛ АКАДЕМИ» © ИЗДАТЕЛЬСТВО «ПРОБЛЕМЫ НАУКИ». Том 62, номер 11, ст. 24-26.
12. U.K. Mavlonova, R.A. Achilova. THE PROBLEM OF TRANSLATION OF REALIA (AMERICANISMS). *Dostijeniya nauki i obrazovaniya*, 5/59, 2020.
13. Daniel Jones. English Pronouncing Dictionary. Cambridge UP, 2003.
14. Mavlonova Ugiloy Khamdamovna, "IRONY IN FITRAT'S DRAMAS", *IEJRD - International Multidisciplinary Journal*, vol 5, no. CONGRESS, p. 3, Nov. 2020.
15. Mavlonova Ugiloy Khamdamovna, Makhmurova Mavjuda Khalimovna. ANALYSIS OF SITUATIONAL IRONY IN LITERATURE. ЖУРНАЛ АКАДЕМИ» © ИЗДАТЕЛЬСТВО «ПРОБЛЕМЫ НАУКИ». Том 62, номер 11, ст. 26-27.
16. J.C. Wells. Longman Pronunciation Dictionary. Longman, 2000.
17. Mavlonova Ugiloy Khamdamovna. (2021). IRONY IN LYRICS. *European Journal of Research Development and Sustainability*, 2(4), 77-81. Retrieved from <https://scholarzest.com/index.php/ejrd/article/view/609>
18. У.Х. Мавлянова. КИНОЯНИНГ ОЎЗАКИ ВАЗИЯТЛИ ВА ДРАМАТИК КЎРИНИШЛАРДА ҚЎЛЛАНИЛИШИ АҲАМИЯТИ - МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА, 2021.
19. O. Mavlonova. Kinoya yoxud istehzo turlari. ВЕСТНИК НУУЗ/ ЎЗМУ хабарлари, 1 (1), 2021, 216-218-b.
20. M.U. KHAMDAMOVNA. TYPES OF IRONY AND ITS USAGE IN THE CONTEXT. SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY/ BUXORO DAVLAT UNIVERSITETI ILMiy AXBOROTI. 2/78, 2020, 208-213. УДК: 616.89-008.444.5

21. Mavlonova Ugiloy Khamdamovna. THE ROLE OF IRONY IN UZBEK LITERATURE. SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY. 2021/3(85), P. 50-59
22. Khamdamovna, M.U. 2021. Aesthetic and Psychological Features of Irony. *International Journal on Integrated Education*. 4, 10 (Oct. 2021), 184-187. DOI:<https://doi.org/10.31149/ijie.v4i10.2318>.
23. Khamdamovna, M. U. (2021). The use of Irony in Uzbek Poems as a Speech Decoration. *CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE*, 2(11), 17-20. <https://doi.org/10.47494/cajlp.v2i11.242>
24. Khamdamovna, M. U. . (2021). Irony and Sarcasm in English Humour. "ONLINE - CONFERENCES" PLATFORM, 78–82. Retrieved from <http://papers.online-conferences.com/index.php/titfl/article/view/597>
25. Mavlonova, U. (2021). ЭСТЕТИЧЕСКИЕ И ФИЛОСОФСКИЕ ОСОБЕННОСТИ ИРОНИИ. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz)*, 7(7), извлечено от https://journal.buxdu.uz/index.php/journals_buxdu/article/view/3937
26. Mavlonova, U. (2022). ADABIY VOSITA: KINOYA VA ISTEHZO O'RTASIDAGI FARQ. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz)*, 8(8), извлечено от http://journal.buxdu.uz/index.php/journals_buxdu/article/view/4167
27. AR Ashurovna, NM Fazliddinovna, ON Makhmudjanovna. Usage of flora in the early modern English poetry. *Вестник науки и образования*, 51-53, 2020
28. AR Ashurovna. Paralinguistic means of speech. *International Journal on Integrated Education* 2 (6), 227-230, 2019.
29. R Akhmedova, I Narzieva. The influence of phraseological material on the motivation for learning foreign languages. *Student science: research works*, 67-69, 2019.