

people, not to himself. According to Balzac, the greatness of genius should be determined by the extent to which his talent dominates the world. The power of talent is stronger than all other powers.

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DESCRIBING ENGLISH CONSONANTS

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Annotasion: *In most English sounds, and most speech sounds in general, the active articulator is part of the tongue; to avoid confusion, places of articulation where the tongue is involved are therefore generally called after the passive articulator. For the two dental fricatives, it follows that the passive articulator is the top front teeth; the active articulator is the tip of the tongue moves up to the top front teeth curatur is the top lip.*

Açar sözlər: titrəmə, hava axını, eşidilən, tələffüz, qırtlaq, artikulyasiya, yan.

Key words: vibration, airstream, audible, utterance, larynx, articulation, lateral.

Ключевые слова: вибрация, воздушный поток, слышимый, произнесение, гортань, сочленение, боковая.

Speech is audible because the movements of articulators (to be discussed in subsequent sections) cause the air to vibrate, forming sound waves which travel to the hearer's ears, and set up vibrations in her inner ear, which are then translated into sounds again by the brain. Since sound waves need air, it follows that articulatory vibrations will only make sound waves if there is a moving body of air available. Airstreams can be set in motion, or initiated, in three ways; however, only one is used in English, and indeed is found in every language of the world. Essentially, speaking is modified breathing: it makes use of the resources involved in normal respiration, but in a more controlled way.

When we are simply breathing quietly, the phases of breathing in and out last approximately the same time, and expiration is not under our physical control; it simply occurs as an automatic consequence of having breathed in. However, when we are speaking, the phase of breathing out is significantly longer, depending on the length of the utterance we want to produce. A network of muscles, like the intercostal muscles between our ribs, come into play to make breathing out smoother, more gradual and more controlled during speech, providing a regular flow of air which can then be modified by the articulators in various ways. All the sounds of English, both consonants and vowels, are produced on this pulmonic regressive airstream, where the initiator is the lungs and the rest of the respiratory system, and the direction of airflow is outwards: this is overwhelmingly the most common airstream mechanism in every language of the world. It can generally be taken for granted that the sounds under discussion below are pulmonic regressive, but you should remember to give that information in a complete description: so the labial nasal [m] (which, as we shall see, is produced using the lips – hence labial, and with airflow through the nose – hence nasal), is strictly a pulmonic regressive labial nasal. It is possible to produce speech using a pulmonic ingressive airstream. No language seems to use this airstream regularly for particular sounds, although it has been reported in various cultures as a means of voice disguise: if you try to breathe in and speak at the same time, you will find that the pitch of your voice raises

significantly. There are two other airstreams which may be involved in speech, although even in languages where these are used, they will characterize only a few sounds, interpolated in a stream of pulmonic regressive speech. The first is the glottalic airstream mechanism, initiated by a movement of the larynx, which is where you can feel your ‘Adam’s apple’ protruding slightly about half-way up your throat. The larynx can move up or down, and the glottalic airstream can therefore be either ingressive or regressive, producing sounds known as implosives and ejectives respectively; none of these occur in English. Finally, the ‘tut-tut’ click sound [ɬ] is produced on a velaric airstream, which operates only ingressively. When you make [ɬ] you can feel that the back of your tongue is pressed against the roof of your mouth, stopping air from moving any further back; a little air is then drawn into the mouth further forward, and the closure with the tongue is released to make a click. Neither the glottalic nor the velaric airstreams provide airflow with the volume or controllability of the pulmonic system.

A major division among speech sounds which is relevant for all languages is the dichotomy of voiced and voiceless. If you put your fingers on your ‘Adam’s apple’ or ‘voicebox’ (technically the larynx), and produce a very long [zzzzzzz], you should feel vibration; this shows that [z] is a voiced sound. On the other hand, if you make a very long [sssssss], you will not feel the same sort of activity: [s] is a voiceless sound. Pulmonic egressive air flows through the trachea, or windpipe, and up into the larynx, which is like a mobile little box suspended at the top of the trachea, acting to control the airway to and from the lungs, with the epiglottis above it protecting the lungs by stopping foreign bodies like food from dropping in. Stretched across the larynx from front to back are the vocal folds, or vocal cords. These can be pulled back and drawn apart, in which case they leave a free space, the glottis, through which air can flow: this is the case for voiceless sounds like [s]. For voiced sounds, the vocal folds are drawn together, closing off the glottis; however, the pressure of air flowing from the lungs will cause the folds to part, and their essentially elastic nature will then force them together again.

Repetitions of this cycle of opening and closing cause vibration, as for [z]. The number of cycles of opening and closing per second will depend on the size of the vocal folds, and determines the pitch of the voice: hence, children’s smaller, shorter vocal folds produce higher voices. The next major issue is where the pulmonic regressive airstream used in English goes. For most sounds, air passes from the lungs, up through a long tube composed of the trachea, or windpipe; the larynx; and the pharynx, which opens out into the back of the oral cavity. The air passes the various articulators in the mouth, and exits at the lips; and all these vocal organs are shown in Figure 3.1. However, for three English sounds, air passes through the nasal cavity instead. The key to whether air can flow through the nose is the velum, or soft palate, which you can identify by curling the tip of your tongue up and running it back along the roof of your mouth until you feel the hard, bony palate giving way to something squishier. For oral sounds, the velum is raised and pushed against the back wall of the pharynx, cutting off access to the nose. However, for [m], [n] and [ŋ] in *ram*, *ran* and *rang*, the velum is lowered, so that air moving up from the lungs must flow through the nose.

To produce any consonant, an active articulator, usually located somewhere along the base of the vocal tract, moves towards a passive articulator, somewhere along the top. Where those articulators are, determines the consonant’s place of articulation, as we shall see in the next section. How close the active and passive articulators get, determines the manner of articulation. There are three main manners of articulation, and one subsidiary case which in a sense is intermediate between the first two. If the active and passive articulators actually touch, stopping airflow through the oral cavity completely for a brief period, the sound articulated is a stop. If you put your lips together to produce [p] *pea*, and hold them in that position, you will feel the build-up of air which is then released when you move from the stop

to the following vowel. Further back in the vocal tract, [t] tea and [k] key are also stop sounds. More accurately, all these are plosives, the term for oral stops produced on a pulmonic egressive airstream, just as clicks are stops produced on a velaric ingressive airstream, for instance. Plosives may be voiceless, like [p], [t] and [k], or voiced, like their equivalents [b], [d] and [g]. Since the definition of a stop involves the complete, transient obstruction of the oral cavity, it also includes nasal sounds, where airflow continues through the nose. English [m], [n] and [ŋ] are therefore nasal stops, although they are typically referred to simply as nasals, as there are no distinctive English nasals involving other manners of articulation. All these nasals are also voiced. Finally, some varieties of English also have subtypes of stops known as taps or trills. While a plosive is characterised by a complete obstruction of oral airflow, followed generally by release of that airflow, a tap is a very quick, ballistic movement where the active articulator strikes a glancing blow against the passive one; interruption of the airstream is real, but extremely brief. Many Scots speakers have a tapped allophone [ɾ] of the phoneme /r/ between vowels, as in arrow, very; many American speakers have a similar tap as a realization of /t/ in butter, water.

As we have seen, the location of the active and passive articulators determines the place of articulation for a consonant. In English, consonants are produced at eight places of articulation. Since we have now covered all the other articulatory parameters required to describe consonants, introducing and defining these places will allow us to build up a complete consonant phoneme system for English. In the tables below, the phoneme or allophone in question is initial in the example word, unless another part of that word is bold-face.

A. BILABIAL For a bilabial sound, the active articulator is the bottom lip, and the passive articulator.

B. LABIO-DENTAL For labio-dental sounds, the active articulator is again the bottom lip.

C. DENTAL In most English sounds, and most speech sounds in general, the active articulator is part of the tongue; to avoid confusion, places of articulation where the tongue is involved are therefore generally called after the passive articulator. For the two dental fricatives, it follows that the passive articulator is the top front teeth; the active articulator is the tip of the tongue moves up to the top front teeth curator is the top lip.

D. ALVEOLAR Alveolar sounds are produced by the tip or blade of the tongue moving up towards the alveolar ridge, the bony protrusion you can feel if you curl your tongue back just behind your top front teeth.

E. POSTALVEOLAR If you move your tongue tip back behind the alveolar ridge, you will feel the hard palate, which then, moving further back again, becomes the soft palate, or velum.

F. PALATAL Palatals are produced by the front of the tongue, which moves up towards the hard palate.

G. VELAR For velar sounds, the active articulator is the back of the tongue, and the passive articulator is the velum, or soft palate.

Ədəbiyyat

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ОПИСЫВАЮЩИЕ АНГЛИЙСКИЕ СОГЛАСНЫЕ

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Резюме

В научной статье подробно анализируются особенности согласных звуков в английском языке. Несмотря на небольшое количество согласных букв в английском языке, они образуют множество звуков. Это обстоятельство вызывает определенные трудности в правильном произношении данных звуков для азербайджаноязычных. Причина заключается в различной артикуляции этих звуков. В качестве примеров сопоставляется произношение согласных звуков [r] и [l] английского и азербайджанского языков. При произношении согласного звука английского языка [r], кончик языка не встречает препятствия. Он находится в устойчивом положении в загнутой назад форме. В азербайджанском языке это явление совершенно отличается. В отличие от английского языка в азербайджанском языке кончик языка, соприкасаясь с нёбом, претерпевает дрожание. Что же касается согласного звука английского языка [l], то здесь можно различить две формы произношения. Он классифицируется как мягкий, так и твердый. Он произносится твердо, если кончик языка соприкасается с нёбом. Это явление выглядит в азербайджанском языке совершенно иначе. При произношении данного согласного звука в азербайджанском языке, кончик языка соприкасается с верхними зубами и выглядит немного вытянутым вперед.

İNGİLİS SAMİTLƏRİNİN TƏSVİRİ

Məmmədova Gülnaz Sayad qızı, İsmaylova Gülnur Nürəddin qızı
Xülasə

İngilis dilində samit hərflərin az olmağına baxmayaraq samit səslər çoxluq təşkil edir. Bu isə Azərbaycan dillilərin üçün səslərin düzgün tələffüzündə müəyyən çətinliklər yaradır. Çünki onlar eyni artikulyasiyaya malik deyillər. Məsələn biz burada [r], [l] samitlərini misal göstərə bilərik. İngilis dilində [r] samitini tələffüz edərkən dilimizin ucu heç bir yerə toxunmur və arxaya doğru qatlaq vəziyyətdə sabit şəkildə dayanır. Ancaq Azərbaycan dilində bu cür deyil. İngilis dilindən fərqli olaraq Azərbaycan dilində dilin ucu üst damağa toxunaraq titrəyir. [L] samitinə gəldikdə isə İngilis dilində iki cür tələffüz forması mövcuddur. Yumşaq və sərt [l] kimi təsnif olunur. Dilin ucu üst sərt damağa toxunaraq tələffüz olunur. Ancaq bu vəziyyət heç də Azərbaycan dilində belə deyil. [L] samitini tələffüz edərkən dilin ucu üst dişə toxunur və azca xaricə doğru çıxmış vəziyyətdə olur.

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