

THE INTONATIONAL REALIZATION OF INNER SPEECH IN THE ANTHROPOCENTRIC PARADIGM

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ABSTRACT: This study explores how inner speech is manifested through intonation within linguo-cognitive and pragmatic frameworks. It discusses the intricate connection between thought and speech, focusing on how inner verbal processes are converted into acoustic and semantic forms. Intonation is viewed as a mediating mechanism that bridges the internal dialogue of human consciousness with external verbal expression. The research highlights new interdisciplinary perspectives emerging across cognitive linguistics, neuropsychology, and pragmalinguistics.

Keywords: linguistics, neuropsychology, pragmalinguistics, intonation, prosody, paradigm, anthropocentric, cognitive, acoustic, thought, speech, communication.

In recent years, the anthropocentric paradigm in linguistics has brought increased attention to how human cognition is reflected in speech, making it one of the central directions of modern linguistic research.

From this standpoint, inner speech—a person’s internal dialogue—is analyzed not only as a psychological construct but also as a linguo-cognitive and intonational phenomenon.

Within this process, intonation acts as a crucial link: it operates as an acoustic, rhythmic, and emotional medium that converts inner thoughts into external verbal expression, giving shape to an individual’s internal experiences. Consequently, the exploration of the intonational realization of inner speech has become a significant focus in contemporary psycholinguistics, neurolinguistics, and pragmalinguistics.

The importance of this research lies in its applicability to fields such as artificial intelligence, speech synthesis, psychotherapy, and language education, where understanding inner speech as an acoustic model offers valuable insights into the technological interpretation of human thought. Inner speech is a form of verbal thinking that occurs within human consciousness but does not always manifest as external speech. L.S. Vygotsky referred to it as “*the stage of thought’s emergence and formation*” [1]. From the standpoint of cognitive linguistics, inner speech forms a conceptual map within human consciousness: through it, a person encodes, processes, and—when necessary—converts experiences into external speech via the signals of intonation.

Thus, intonation acts as a semantic catalyst in this process. It determines the emotional value, informational emphasis, and pragmatic purpose of thought.

During verbal communication, intonation reveals meanings that are closely tied to the speaker’s inner emotions and states.

1) **the tone of uncertainty** (typically conveys meanings such as apprehension about something, anxiety, hesitation, or a state of hopelessness):

Oftob oyim qayg’uliroq, tusi bir oz siniqqansumon... Mehmon kutib charchag’anidanmi, nimadan bo’lsa ham juda kalavlagan, ba’zan qiladirg’an ishidan ham yanglishib ketkani, masalan, uyga kirmakchi bo’lib tavanxonaga kirib qolg’ani ko’riladir. To’yga kelgan

xotinlarning "To'ylar muborak, kuyav o'g'ul muborak!" deb so'rashlarig'a ham ishonchsiz bir ohangda "Qutlug' bo'lsin", deydir. (A.Qodiriy. O'tkan kunlar, P.27.)

In the given passage, the tone of uncertainty in Oftob oyim's speech reflects, on the one hand, her lack of clarity about whom her only daughter is marrying — in other words, not knowing the groom personally — and, on the other hand, her maternal anxiety and fear that her daughter, since the groom is from Tashkent, will move far away from home. In this situation, Oftob oyim's state of mind is such that, as the saying goes, "even if a lamp were lit inside her, it would not brighten her heart.

2) **artificial (feigning) tone** — some individuals use this tone to achieve selfish or manipulative goals, or to persuade others to fulfill their requests. They adopt an unnatural tone — for example, pleading, pretending to be kind, compassionate, or deeply concerned — which is contrary to their true nature. In the process of verbal communication, this artificial tone becomes a kind of mask for the speaker."

– *Yaxshi, arzingni gapir?*

Homid o'zining tovshig'a yasama bir ohang berib arzini boshladi.

– *Janobi padari arus shahanshoi Musulmonqul bahodir zamoni adolatlarida ham, – dedi Homid, – qora choponliqlar hanuz tinch yotmay yurtni qipchoq og'alarig'a qarshi oyog'landirmoqchi bo'ladirlar, ishni yana tadbirsiz qora choponlar qo'lig'a olib mamlakatni buzg'unliqqa solmoqchi bo'ladirlar... Biz bunday buzuqilar yolg'iz Toshkanddagi Azizbek bilan uning yo'l boshchisi bo'lg'an Yusufbek hoji, deb bilgan edik. Biroq ularning urug'i bizning Marg'ilong'a ham sochilg'an ekan.*

Qo'rboshining ko'zi ola-kula keldi... (A.Qodiriy. O'tkan kunlar, P. 34.)

In Margilan, Homid—known locally by the nickname "womanizer"—does not hesitate to resort to slander in order to obtain his "desired prey," Kumushbib. To portray himself as a "loyal and benevolent" subject of the Khanate and to convince the palace commander of his words, he adopts an artificial (hypocritical) tone of voice. Through this deceitful tone, he partially succeeds in achieving his malicious intent, ultimately leading Otabek and his father-in-law, Mirzakarim Qutidor, to the gallows.

2) **proud (dignified) tone** — this tone typically appears when the speaker has strong confidence in themselves or in what they are saying, feels pride in their words, or perceives themselves as a 'hero' or an 'important figure' delivering a highly significant message to the listener. In such moments, this sense of self-assurance and importance becomes evident in the tone of their speech.

*Galaktika atalmish bu yulduzga to'la
Koinotdan narida ham bo'lsa diyori –
Men baribir, u go'zalni topib boraman,*

"Men o'shaman" degan bir juft so'zni

Mag'rur ohangda tik turib aytgani. (U.Azim. "Ballada" poem)

In the poetic lines, the proud tone is associated with the fire of love.

In the above verses, when the lover says the phrase *"It is I"* to his beloved in a proud tone, it reflects pure love, confidence in his feelings, and the courage that stems from that confidence.

In the following example, however, the commander's proud tone conveys arrogance, abuse of power, lack of restraint, and greed.

4) **tone of triumph**— According to *The Explanatory Dictionary of the Uzbek Language*, the word *muzaffariyat* derives from *muzaffar*, which comes from the Arabic *zafar*, meaning “victory.” The term *muzaffariyat*, used in a literary sense, denotes a great victory, a solemn triumph, or glory. Therefore, the *muzaffariyat tone*, in our view, expresses the triumphant tone that follows a victory.

Hudaychi qulliq qilib chiqdi. Uning ketidan Musulmonqul tovshig‘a muzaffariyat ohangi berib xong‘a dedi:

– O‘g‘rilarning ikkisi qopqonga tushdi, xon!

– Tole‘imiz. (A.Qodiriy. O‘tkan kunlar, P. 64.)

The tone of triumph in Musulmonqul’s voice reflects his satisfaction in believing that Yusufbek Hoji from Tashkent was Azizbek’s agent, as well as his delight at having both Yusufbek’s son and son-in-law captured.

5) **ceremonial tone** — this tone usually conveys a sense of elevated mood or formality, often expressing enthusiasm, dignity, or celebratory emotion.

Zakunchi labini qimtigancha yerdan ko‘z uzmay turgan Zuhra kelinga tezgina qarab oldi.

– Mayli, – dedi rozi bo‘lib. – Ishni tezlatanglar bo‘ldi. – Qamchisi bilan qor yuqqan etigining qo‘njiga qarsillatib urdi. – Iltimos, – dedi yarim rasmiy, yarim tantanali ohangda. – Bir soatdan keyin klubga chiqinglar. (O‘.Hoshimov. Ikki eshik orasi, P.262.)

The character Umar Zakunchi is generally someone who does not wish well for others. During the war, he was placed in a position of authority over ordinary people who were already suffering from the hardships of that period. The wartime Soviet policy demanded coldness, cruelty, and mercilessness even toward civilians, which allowed opportunistic figures like Umar Zakunchi to rise to power.

Umar Zakunchi believed that the entire village had to consult him before taking any action, and he used this belief to impose his hegemonic control. When he learned that Bashorat opa, a female tractor driver hardened by labor, was teaching Zuhra to drive a tractor, he became irritated. Yet Bashorat’s fair and straightforward words — “*What’s wrong with that? One tractor driver can do the work of twenty people, Comrade Khodjayev!*” — forced him to yield.

However, the ceremonial tone in Umar Zakunchi’s speech still revealed meanings like: “*You must do as I say. After all, I am the one in power.*”

6) **solemn tone** — this tone conveys grandeur, pomp, or the spirit of celebration; it reflects elevated, dignified, or ceremonious expression.

Umar zakunchi tabibga yuzlanib, tantanavor ohangda so‘radi:

– So‘z beraylikmi?

Tabib yelkasini qisdi.

– Men nima deyman... (O‘.Hoshimov. Ikki eshik orasi, P.271.)

In Umar Zakunchi’s solemn tone, there is a clear sense of condescension toward the father (a doctor) whose son has become a war hero. His attitude implies meanings such as: “*Just because your son is a hero doesn’t mean you’ve risen in status. Are you even capable of saying anything of importance? Speaking firmly from the podium — that’s our job!*” This tone reveals insincerity and arrogance.

7) **tone of gratitude** — a person typically uses this tone when they have benefited from someone’s kindness, received help in accomplishing something, or, more broadly, when they feel thankful — physically, emotionally, or spiritually — toward those who have supported them.

Sodiqning qizil ukki ko'zlari o'ynab javob berdi:

– *G'am yemang, aka, xom bo'lsa o'bdan pishitarmiz, o'lmasak.*

Sodiqning bu javobi Homidning ishonchini moylag'andek bo'ldi, to'ppisini boshidan olib namatka tashlag'ach, minnatdorlik ohangi bilan:

– *San bilan Jannat opam tirik bo'lsalaringiz pishitarmiz, albatta! – dedi... (A.Qodiriy. O'tkan kunlar, P. 97.)*

In the given passage, Homid feels pleased to have found accomplices — a mother and child — who assist him in carrying out his vile and immoral intentions. These accomplices, devoid of conscience and even willing to commit murder, help him achieve his wicked aims. His satisfaction is clearly reflected in the tone of gratitude in his voice.

8) **commanding tone**— according to *The Explanatory Dictionary of the Uzbek Language*, the word *amr* is derived from Arabic and means *order, instruction, directive, or command*. Related expressions such as *serious tone, decisive tone, imperative tone, directive tone, and commanding tone* share a gradational relationship, each representing varying degrees of firmness and authority.

– *O'tiring, okaxon, – dedi jingalak sochli yigit mehribonlik bilan.*

– *Rahmat, uka, ovora bo'lmang, – dedi Sharif...*

– *O'tiring, – dedi Jamshid. Bu safar uning ovozi mehribonlik emas, qat'iylik, amr ohangi zohir edi. Garangsib turgan Sharif buni sezmedi. Jamshidning atayin kutib turgani ham uning xayoliga kelmas edi. (T.Malik. Shaytanat. Volume I. P.58.)*

Usually, kings, khans, beks, and amirs would issue orders to their subordinates and ordinary citizens in a commanding tone. Those belonging to the criminal underworld — figures like Asadbek and Jamshid, who viewed their corrupt realm as a “kingdom of the powerful” — also became accustomed to speaking to ordinary people in this commanding manner. This tone, an archaic and formal linguistic feature, is most often preserved in historical literary contexts.

9) **serious tone** — the word *jiddiy* is of Arabic origin and conveys meanings such as *important, significant, and substantial*. According to *The Explanatory Dictionary of the Uzbek Language*, it is a polysemantic word with nine definitions, one of which means *true, sincere, not joking, or earnest*. In our view, a speaker's serious tone directs the listener's full attention to the communicative intent of the conversation, conveying the message: “*What I am saying is true, sincere, and not a joke.*”

Sen tergayver. Operativ ishlaganim uchun okaxoning rahmatnoma e'lon qiladi menga.

– *Yuvarkanmiz-da, – Zohid shunday deb yelkasiga asta urib qo'ydi. Keyin jiddiy ohangga ko'chdi: – Bularni kim ishga solgan bo'lishi mumkin?*

Hamdam darrov javob bermadi. (T.Malik. Shaytanat. Volume I. P.25.)

Thus, during verbal communication, the speaker does not necessarily emphasize the importance of their words or the need for the listener's attention through verbal means; instead, this function is fulfilled by a nonverbal element — intonation (specifically, a serious tone). In this case, intonation not only complements the verbal text of communication but also compensates for an essential part of its meaning.

10) **decisive tone** — according to *The Explanatory Dictionary of the Uzbek Language*, the word *qat'iy* is of Arabic origin and is polysemantic. It carries meanings such as *final, unchangeable, firm, stable, as well as very serious, determined, and strict*. The decisive tone usually conveys a sense of finality — expressing statements that leave no room for alternative opinions or interpretations.

– Men... o‘ynamayman... bilmayman, – dedi Sharif kartani nari surib.
– Bilmasang, o‘rganasan, bundan oson ish yo‘q. Erkakmisan o‘zing? – dedi yigit qat‘iy ohangda. So‘ng Sharifning oldiga bir siqim pul qo‘ydi. – Bu qarz. Haligidan tashqari. Sharif avvaliga bir oz yutdi. Yigit unga maslahatchi bo‘ldi. So‘ng yutqiziq boshlandi. Qarzga berilgan bir siqim g‘ijim pul uchdi-yu ketdi. Davradagilar hotamtoy edilar, bu bechoraga rahm qilib qarzga o‘ynashga rozi bo‘ldilar. Tongga qadar “Sharif boyvachcha” o‘ttiz ming so‘mlik qarzga botib, o‘rnidan turdi. (T.Malik. Shaytanat. Volume I. P. 54.)

In the given excerpt from *Shaytanat*, the decisive tone is used by the gamblers toward Sharif, a newcomer to the prison. Inexperienced in cards and gambling, Sharif’s “life” outside the prison — his family and property — also becomes entangled in their manipulations. In essence, this decisive tone symbolizes how one helpless man’s freedom and will are handed over to another corrupt individual. The decisive tone is considered stronger and more forceful in expressing meaning than the serious tone.

11) **imperative tone** — although the words *amr* (command) and *farmon* (decree) are listed as synonyms of *buyruq* (order) in dictionaries, there is a subtle difference in meaning. The word *buyruq* most often corresponds to an oral or written instruction — a directive intended to elicit immediate action or obedience.

Elchin uning bu ahvoliga ishonib-ishonmay biroz o‘zini yo‘qotdi. So‘ng tabibboshiga qarab, iltimos qildi:

– Men oshnam bilan gaplashib olay, malol kelmasa siz chiqib turing.

Tabibboshi malol kelganini yashirmay chimirilib qo‘ydi. Elchin buni sezib endi qat‘iyroq, buyruq ohangida dedi:

– Siz hujjatlarni to‘g‘rilang, hozir ketamiz.

– Men darrov chiqara olmayman, yaxshi yigit. Maslahatlashib olishim kerak. (T.Malik. Shaytanat. Volume I. P.8.)

In many cases, the speaker uses an imperative tone to leave no room for further discussion, to avoid prolonging the conversation, or to ensure that a specific action is clearly understood, internalized, or carried out by the listener.

In the cited passage, Elchin, who has entered the criminal world after the death of his wife Noila, wants to take his friend Anvar (who is in fact mentally sound) out of the psychiatric hospital. However, the female chief physician refuses to allow it. At that moment, Elchin’s imperative tone implicitly conveys the message: “*The people you want to consult with answer to me.*”

12) **directive tone**— *Farmoyish* refers to an official order issued by the head of an organization, institution, enterprise, or military unit within the scope of their authority. It can also be understood as a *smaller decree*. If a *farmon* (decree) issued by the head of state applies to the entire nation, a *farmoyish* usually applies to a more limited sphere — such as a specific organization, institution, or enterprise.

Ayol erining yangi shafyoriga mensimaygina qarab qo‘ydi va boshini tik tutib go‘yo shiftdagi qandilga gapirayotgandek farmoyishkorona ohangda gap boshladi... from the “Bekajon” newspaper)

In the given passage, the boss’s wife addresses her husband’s official driver as if he were her personal subordinate, speaking to him in a directive (authoritative) tone. The very use of the word “*directive*” (*farmoyishkorona*) indicates that this woman is unaware of her proper place or

limits, while her directive tone reveals that she is far removed from the cultural norms and standards of behavior accepted in society.

13) **decretal (Commanding) tone**— this type of tone is rarely used in everyday speech and typically conveys the authority and finality of an official decree or royal command.

Keyin balki Bobur Hirotga borar yoki Navoiy o‘zi bu tomonlarga kelishni ixtiyor qilar. ...O‘yi shu yerga yetganda Bobur juda hayajonlanib ketdi.

Ko‘zlari yonib, Qosimbekka qaradi-yu:

– Onam haqlar, – dedi. – Beklarni ko‘ndirmoq kerak!

Boburning so‘nggi so‘zi farmondek eshitildi-yu, Qutlug‘ Nigor xonim bilan Xonzoda beginning chehralari ochilib ketdi. (P.Qodirov. Yulduzli tunlar, 49-b.)

Thus, the firmness in the voice of the king and poet Babur, along with the elevated intonation in his final words — “*The beks must be persuaded!*” — made his statement sound like an imperial decree to his listeners. In this situation, the tone produced was that of a decretal (commanding) tone, since a *decree* implies an action that must be carried out without question.

14) **satisfying tone** — this tone typically serves the interests or expectations of the listener(s); it reflects a response delivered in a way that pleases or meets what they wish to hear. In some contexts, it may also express the speaker’s own sense of satisfaction with their statement or the outcome of the conversation.

Xo‘ja Xalifa ham bugungi xutbani Bobur istagan tarzda o‘qishga rozi bo‘lgan edi. Rejaga binoan, Xo‘ja Xalifa samarqandlik sunniy namozxonlarning g‘azabiga qolmaslik uchun choryorlarni umumiy bir tarzda nomlarini tilga olmay aytib o‘tishi, o‘n ikki imomni esa qizilbosh beklarni qoniqtiradigan ohangda nomma-nom tilga olishi kerak edi. (P.Qodirov. Yulduzli tunlar, 218-b.)

In this passage, the scene depicts a tense situation in Samarkand, where Babur and his army find themselves at a disadvantage while Shah Ismail’s power prevails. According to the prior agreement, Babur was to declare Shah Ismail as the supreme ruler, include both his name and those of the Twelve Imams in the Friday sermon (*khutbah*), and then mint coins in the Shah’s name. If these conditions were fulfilled, Shah Ismail’s emirs agreed to withdraw their troops from Movarounnahr.

Both Qosimbek and the other close advisers understood that, even if only for appearance’s sake, these conditions had to be met in order to free Samarkand from the presence of foreign forces as quickly as possible. In such circumstances, the most reasonable course of action was to “soothe” the Shah’s army — to appease them with conciliatory words and send them back to their homeland peacefully. Thus, in such a context, a satisfying tone becomes extremely important.

At times, during verbal communication, a speaker may use a particular tone — whether intentionally or unintentionally — since spoken language cannot exist without intonation. A cultured person must be able to manage their tone skillfully, for a person’s speech intonation, in a sense, either adheres to or violates the norms of communicative culture.

The most distinct transition between inner and external forms of speech occurs through intonational planning. Studies (Chafe, 2018; Levelt, 1999) demonstrate that before speaking, the human mind constructs a prosodic framework — that is, a person “hears” internally the rhythm, stress, and pauses of words before uttering them.

This phenomenon can be referred to as the “preverbal intonation model.” At this stage, the intonation present in inner speech exists as a cognitive prototype of the intonation found in

external speech. This, in turn, helps explain the mechanism by which inner speech becomes actualized.

From the standpoint of pragmalinguistics, inner speech is seen as the stage in which a person's communicative intention is formed. For instance, before speaking, a person internally tests their statement — intuitively selecting which tone (such as “reproach,” “request,” or “interest”) fits best.

This process is known as metapragmatic monitoring — an individual tests various tonal options within inner speech and chooses the most effective one. This phenomenon is especially evident in literary creativity: a writer or poet first “hears” the tone of their expression internally, and only afterward transforms it into external text.

Recent neurolinguistic EEG (Electroencephalography) studies have shown that humans can activate intonation patterns not only by hearing them but also by imagining them. Thus, intonation in inner speech exists not only as a semantic but also as a neurophysiological reality.

This provides a scientific basis for developing “silent speech recognition” technologies in artificial intelligence — systems capable of identifying unspoken internal speech. Through studying the intonational model of inner speech, it becomes possible to analyze human thought without relying on sound production.

The intonational realization of inner speech represents a cognitive-pragmatic phenomenon in which human thought, emotion, and communicative intention merge into a single system. Intonation serves as a bridge between inner and external speech, transferring the semantic energy of thought into audible form.

Today, studying this issue through a synthesis of linguocognitive, neuropsychological, and technological approaches offers deeper insights into the mechanisms of human speech and opens new horizons in the fields of artificial intelligence, psycholinguistics, and language education.

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