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Lubov Kozub

INTONATION PECULIARITIES OF THE ENGLISH ACADEMIC STYLE

Speech intonation is a conglomeration of the phonetic factors of a language which have the following functions: to organize connected speech phonetically by means of breaking it up, in accordance with the sense elements, into phrases and into their significant segments – syntagms; to establish semantic relations between parts of phrases; to endow phrases of their significant segments with declarative, interrogative or imperative meanings, or with shades of these meanings; to express different emotions [1, 9].

No language that we know of is spoken on a monotone; in all languages there are variations of pitch, though not all languages use these pitch variations in the same way. When we talk about English intonation we mean the pitch patterns of spoken English, the speech tunes or melodies, the musical features of English.

Utterances which are different only in respect to intonation may, as a result, differ from each other in meaning. The same phrase may be said in a downright, or a questioning tone of voice, among others.

We do not invent the words that we use in speaking, nor do we invent the sounds of which they are composed; we learn them, mainly in childhood, and spend the rest of our lives using the same words and the same sounds. Similarly we do not invent tunes as we go along; we use tunes which we originally learned as children, and we do not choose them or use them at random. There is a limited number of pitch patterns in any one language, and we use them to produce definite meaningful effects. It is therefore possible to describe frequently recurring patterns of pitch and to give rules for their use.

The pitch patterns or tunes of English are not necessarily the same in form as those of other languages, nor do they necessarily produce the same effect as they would in other languages, though there may be resemblances here and there. This being so, the pitch patterns of any other language may, and very often do, sound wrong if they are applied to English, and give rise to difficulties in communication. In the first place, the use of a tune which is not normally used in English will give a foreign accent to the speech and may make understanding difficult; secondly, and more serious, the use of a tune which is used in English but in different circumstances will lead to misunderstandings and possible embarrassment. As an example of this latter type of danger, the sentence "Thank you" may be said with one tune which makes it sound genuinely grateful, and with a different tune which makes it sound rather casual. Now if the foreign learner unintentionally uses the casual form when an English listener feels entitled to the other one, then the listener may get a very bad impression, since

he will probably assume that the casual effect given by the tune was the one which the speaker deliberately set out to give. This is very important – English speakers are able to make a good deal of allowance for imperfect sound-making, but being for the most part unaware of the far–reaching effects of intonation in their own language, they are much less able to make the same allowance for mistakenly used tunes. The result is that they may hold the foreigner responsible for what his intonation seems to say – as they would rightly hold an Englishman responsible in a similar case – even though the tune does not faithfully reflect his intention.

Having seen that utterances differing only in tune may produce quite different reactions in the listener we can fairly conclude that the tune contributes considerably to the total meaning of an utterance. Yet pitch patterns do not, in English, alter the basic meanings of words, the meanings we find defined in a dictionary. Whatever tune is used with the word "Yes" it remains the same affirmative. The contribution that intonation makes is to express, in addition to and beyond the bare words and grammatical constructions used, the speaker's attitude to the situation in which he is placed [2, 3].

If we consider how intonation may be studied in relation to discourse, we can identify two main areas: one of them is the use of intonation to focus the listener's attention on aspects of the message that are most important, and the other is concerned with the regulation of conversational behaviour.

In case of "attention focussing", the most obvious use is the placing of tonic stress on the appropriate syllable of one particular word in the tone-unit. In many cases it is easy to demonstrate that the tonic stress is placed on the word that is in some sense the "most important". Sometimes it seems more appropriate to describe tonic stress placement in terms of "information content": the more predictable is a word's occurrence in a given context, the lower is its information content, and tonic stress will tend to be placed on words with high information content. The chosen tone can also indicate whether the tone-unit in which it occurs is being used to present new information or to refer to information which is felt to be already possessed by speaker and hearer [6, 177].

Another use of intonation connected with the focussing of attention is intonational subordination. Intonationally subordinate tone-units are marked by the following characteristics: a drop to a lower part of the pitch range, increased speed, narrower range of pitch, lower loudness, relative to the non-subordinate tone-units [6, 178].

As the result of the usage of these components the subordinate tone-units are less easy to hear. Native speakers can usually still understand what is said, if necessary by guessing inaudible or unrecognizable words on the basis of their knowledge of what the speaker is talking about; foreign learners of English, on the other hand, having in general less "common ground" or shared knowledge with the speaker, often find that these subordinate tone-units, with their "throw-away", parenthetic style, cause serious difficulties in understanding.

The academic style is often described by phonostylists as both intellectual and volitional. It is frequently manifested in academic and educational lectures, scientific discussions, at the conferences, seminars, and in classes. The most vivid manifestation of the academic intonational style is realized in a lecture.

According to Erving Goffman a lecture "is an extended holding of the floor in which one speaker imparts his views on a subject, these thoughts comprising what can be called his "text"" [5, 58]. The style of a lecture is typically serious and slightly impersonal, the controlling intent is to generate calmly considered understanding, not mere entertainment, emotional impact, or immediate action.

A person who lectures about lectures does not have a special excuse for lecturing badly; his description of delivery faults will be judged according to how well the description is organized and delivered. Those who present themselves before an audience are said to be "performers" and to provide a "performance" – in the peculiar, theatrical sense of the term. Certainly the listeners are to be carried away so that time slips by, but because of the speaker's subject matter, not his antics; the subject matter is meant to have its own enduring claims upon the listeners apart from the felicities or infelicities of the presentation. A lecturer by virtue of reputation is assumed to have knowledge and experience in textual matters. He does not have to hold the floor – the floor is his but, attention may not be. To maintain the attention of the listeners a lecturer should use photographic, taped and textual records. Besides, a competent lecturer must "possess" his voice: to read a remark with a twinkle in his

voice, or to stand off from an utterance by slightly raising his voice. On the contrary, when he enters a particular passage he can collapse the distance he has been maintaining, and allow his voice to resonate with feeling, conviction, and even passion. Sensing that time is running short, a speaker may change voice and let hearers understand the fact that the pages he is now turning over are ones he has now decided to summarize in fresh talk or even skip.

The lecturer's purpose is threefold:

- to get the "message" of the lecture across to his audience;
- to attract the attention of the audience and direct it to the "message";
- to establish contact with his audience and maintain it throughout the lecture.

To achieve these goals he makes recourse to a specific set of intonational means. The most common pre-nuclear pattern used in lectures is Low Pre-Head+Stepping Head. The Stepping Head makes the whole intonation group sound weighty and it has a greater persuasive appeal than the Falling Head. Occasionally the High Head may occur as a less emphatic variant of the Stepping Head. This enables the lecturer sound categoric, judicial, considered and persuasive.

As far as the terminal tone is concerned, both simple and compound tunes occur here. The High-Fall and the Fall-Rise; are the most conspicuous tunes. They are widely used as means of both logical emphasis and emphasis for contrast. A succession of several high falling tones also makes an utterance expressive enough, they help a lecturer to impress on his audience what he is dealing with, something that he is quite sure of, something that requires neither argument nor discussion [3, 222].

We recognize three main modes of spoken words: memorization, aloud reading and fresh talk. In the case of fresh talk, the text is formulated by the speaker from moment to moment, or at least from clause to clause. This conveys the impression that the formulation is responsive to the current situation in which the words are delivered. Memorization is sometimes employed in lectures, but not admittedly. In lectures, aloud reading is a frequent mode of delivery. Fresh talk is perhaps the general ideal and (with the assistance of notes) quite common. The difference between the text as such and the verbal delivery of the text not only supports a sense of preferential access to the speaker, but also gives weight to the uniqueness. When a lecture is given in fresh talk or a simulation of fresh talk, then responsiveness to the current scene seems apparent. Brackening comments and parenthetical remarks delivered in fresh talk can be used to give a coloration of freshness to the whole script (where these remarks are not actually in fresh talk, fresh talk can easily be simulated out of memorized bits, simply because only short strips are necessary). Another method, standard in aloud reading, is to scan a small passage and then address the audience with one's eyes while reciting what has just been scanned. Besides an effective speaker is someone who has written his reading text in the spoken register. To write a text in spoken prose and to read it "expertly" is, then, to foster the feeling that something like fresh talk is occurring. The prosodic shaping a fresh talker gives to a phrase, clause, or brief sentence is closely guided by his knowing the general drift or of the argument to follow. So although he may botch a word, or lose one, he remains pointed in the right direction.

It is almost certainly true that no public lecture is ever spontaneous, since all of them, even those in which no notes are used, will have been to some extent prepared in advance and therefore represent the written variety of the language read aloud. So lecturers either read the whole of what they wish to say from a script or speak with the aid of the notes; and as reliance upon a written version increases the impression of spontaneity will decrease.

The American researcher Arthur Bronstein wrote in his "Pronunciation of American English": "If you were to walk into a room full of talkative people you could tell whether they were speaking English or some other language even if you couldn't hear the words they were speaking" [4, 63]. Each language is spoken in certain patterned melodies and there are instances where the melody a speaker uses carries as much meaning as the words themselves. The study of intonation is necessary to avoid misunderstanding. The pitch patterns of any language may, and very often do, sound wrong if they are applied to English, and give rise to difficulties in communication.

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Ірина Нероденко

АНАЛІЗ ІНВЕНТАРЯ ФОНЕТИЧНИХ ЗАСОБІВ ФОРМУВАННЯ ХУДОЖНЬОГО ОБРАЗУ

У процесі вивчення фонетичних засобів, які формують художній образ, особливу роль відіграє включення фоносемантичних характеристик до числа лінгвістично релевантних, яке, на думку провідних лінгвістів [1, 22; 2, 180; 3, 15; 4, 24; 5, 20; 6, 30–92], дозволяє розширити та поглибити дихотомічну теорію диференційних ознак фонем, яка базується, як відомо, лише на артикуляторних, акустичних і перцептивних характеристиках звукових одиниць. Такий підхід орієнтує дослідника на вивчення зв'язків не лише між фонемами слова та ознакою об'єкта-денотата, а й також між одиницями плану вираження і плану змісту мовної системи, тобто зв'язків одиниць сегментного та надсегментного рівнів [1, 23].

Результати ряду теоретичних досліджень [5, 20; 6, 31 та ін.] дозволили встановити семантичну значущість усіх компонентів фонетичної будови мови і мовлення, які маніфестуються в алітерації, ритмі, акцентуації, паузації, пролонгуванні та інших фонаційно-просодичних явищах. Відзначена [5, 20] також семантична значущість фонем і їх системна фонозначущість. При цьому, фонетична значущість проявляється переважно у відповідному емоційному чи лише експресивному ефекті від даного звука чи звукоряду, який супроводжує кодовано їх власне акустичний склад. Варто уваги при цьому те, що [7, 125] варіативність фонем як складових мовленнєвого сигналу могла б характеризувати певну ситуацію і статус партнерів по спілкуванню (тобто вказати практично соціальну градацію учасників комунікативного акту), оскільки звукова реалізація одного і того ж повідомлення підлягає значним модифікаціям у залежності від апеляції до різних адресатів.

Як бачимо, саме своєрідність звукової організації художнього тексту є важливим джерелом естетичного впливу та одним з виразних засобів, які сприяють створенню художнього образу в творі [8, 3–4].

З цього погляду цікаво проаналізувати використання графонів для характеристики персонажу, що уточнюють його соціальний портрет. Наприклад, *Ow, eezye –ooa son, is e ? Wal, fewd dan y 'deooty a mother should, eed now bettern to spawl a pore gel's flahrzn than ran awy at haht pyin* [9, 12].

Діалектна вимова Середньої Англії, яка передається у прикладі, спрямована на те, щоб слухач за асоціацією визначив походження мовця, співвідносячи цей діалект з певною загальноосвітньою і соціальною шкалою, як результатом класового розшарування суспільства, яке закріплюється системою освіти.

Зазначимо, що оказіональні графони використовують для передачі всієї гами людських настроїв і станів мовця та ставлення автора до нього. На відміну від них рекурентні графони дають можливість зосередитися на індивідуалізації персонажу через постійні особливості його мовлення і це, як правило, вимова, пов'язана з діалектною нормою чи дефектом мовлення [10, 21]. Саме тому рекурентний графон найчастіше чітко витриманий у всьому мовленні персонажа.

До найбільш частотних засобів графічного виділення слова відносять також варіювання шрифтів, дефісацію, подвоєння / потроєння окремих графем. Такі засоби, сприяючи передачі емоційного стану мовця, покликані відображати зміну інтонацій та логічних наголосів у його мовленні. Завдяки цьому особливості вимови усного мовлення (на його сегментному та надсегментному рівнях), всі засоби фонографічного висування характеризують персонаж "з середини", з боку самого персонажа, при вдаваному невтручанні автора, що сприяє створенню не тільки зображальної, але й вірогідної розповіді [11, 23].

Фонетичними засобами актуалізації комунікативного змісту тексту-опису художнього образу можуть служити також алітерація і / або асонанс, які можуть викликати у читача або

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