

- мовні, лексико-синтаксичні засоби ритмізації тексту; тип мовленнєвої діяльності: спонтанне чи квазіспонтанне мовлення, читання, переказ і т.п.;
- особливості функціонального стилю тексту: художній, офіційно-діловий, науковий і т.п.;
- інформаційна структура тексту: типи інформації, інформаційна насиченість і розподіл центрів уваги;
- прагматика тексту: глобальні і часткові цільові настанови та лінгвістичні засоби реалізації їх у тексті;
- психологічні особливості впливу ритму на емоції і почуття реципієнта;
- комунікативні умови реалізації тексту в широкому розумінні: індивідуальні особливості мовців та їх соціальна належність, освіта, місце й умови реалізації тексту;
- типи мовленнєвих контекстів: розповідь, опис тощо; відображення в ритмі емоційної спрямованості лінгвістичних засобів;
- композиційно-структурні особливості побудови тексту: лексико-синтаксичні засоби членування і зв'язності, інтеграції змісту і визначення особливостей його естетичної та інтелектуальної цілісності.

Отже, у фонетичних дослідженнях тексту вивчення ритму гіпотетично можна вести як у зв'язку з фізіологічною базою мовленнєвого ритму, так і в поєднанні з аспектами комунікативної, прагматичної, естетичної і психологічної організації тексту, тобто у зв'язку з кожною площиною виділених вище об'єктів.

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STANDARD NATIONAL PRONUNCIATION AND ACCENTS

Literary pronunciation, so called standard national pronunciation or "orthoepic norm", can be defined as realization of a sound system formed as a result of the literary language development or a complex phenomena allowed by the language system, reflected and consolidated in the native speaker's speech and obligatory for everyone speaking the literary language at a definite period of time.

Every living language is characterised by changes in pronunciation, and pronunciation considered to be standard changes quickly. Of course, English as the language with such cultural and historical traditions and many territorial, diatopical and social varieties, is not an exception.

The prestige accent, known as Received Pronunciation (RP), had its historical origins in a dialect of English associated particularly with the region stretching southeast from Midlands down

towards London, but including the historic university cities of Cambridge and Oxford. It survived because of its association with the centres of power and influence. It was spoken by the merchant classes of London in the fourteenth century, and would have been familiar to students attending the universities of Cambridge and Oxford in the Middle Ages. Its status as an important dialect was enhanced by its use in government and official documents from 1430 onwards.

More recently, its association with public schools since the nineteenth century helped to achieve special pre-eminence for its distinctive patterns of pronunciation. It was regarded as a kind of standard based on the educated pronunciation of London and the Home Counties. Though its base was a regional one, its occurrence was socially determined. Furthermore it was characteristic for the upper-class speech throughout the country in the nineteenth century.

With the course of time "the structure of British society has lost much of its earlier rigidity, and it became difficult to correlate a certain type of pronunciation exclusively with one section of society. The whole population has been exposed through broadcasting to RP and a great number of people use it or a style of pronunciation closely approximating to it. As a result a number of local variants formally excluded now were admitted as of common and acceptable usage" [1].

Consequently, it is, for instance, the preferred form of pronunciation for reading BBC news bulletins and for teaching English as a foreign and second language; and this for the simple reason that, having lost its former regional affiliation, it is now the most widely understood and spoken of all the accents within the British Isles. Its widespread and typical use by members of the middle and upper classes guarantees it prestige and status denied to the more regionally marked accents. These latter forms have survived among those groups historically less mobile, with less access to higher education and to jobs that entail permanent moves away from their place of origin. Hence, the conical nature of accent distribution: the "higher" up the social scale, the more likely one is to find the single accent – RP; the "lower" down the social scale, the more likely one is to find regional variation.

The survival of regional accents does not, of course, preclude quite sharp judgments upon and reactions to the forms that endure, often rationalized by reference to the way they sound. Thus, the Birmingham accent, associated as with a large industrial conurbation, is often disliked (even by a proportion of those who actually use it), and this negative reaction will be couched in terms of dislike for its "nasal whine". On the other hand, a much more positive reaction will commonly be registered for the Southern Irish accent which will be praised for sounding "soft" and "warm".

Other accents with similar ethnic or rural associations such as the Welsh, Scots, and West Country accents will likewise evoke positive judgments – the South Wales accent, for example, is often being regarded as "lifting" and "musical". But despite the "colourful" properties considered to reside in some of the regional accents, the only accent that speakers generally think of as having absolute claims of "correctness", whether or not they like it, is RP.

The relative status of accents with respect to each other is, of course, not totally fixed and static. Just as the alignment of the various groups and formations in society in relation to each other changes constantly, it is so with patterns of pronunciation and our attitudes towards them. The range and role of accents in the media probably provide quite sensitive indicators of more far-reaching changes taking place in the wider society. For example, until the 1960s it was relatively unusual in British broadcasting for any accent except RP to be used by "institutional" voices such as presenters, quiz show hosts, introducers, newsreaders, link persons, interviewers, etc. (Hence, of course, the currency of the term "BBC English").

Since that time there have been structural changes within broadcasting itself that have allowed access to a wider range of accent-types (not to mention minority languages) through the development of regional networks (BBC Wales, for instance, was established in 1964). This in itself reflects a certain sensitivity on the part of the State to separate regional identities within the larger society. But other kinds of socio-cultural and linguistic changes have filtered through into the overall composition.

LITERATURE

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