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EMPHATIC SPEECH INTONATION

В статье рассматриваются параметры интонации эмфатически окрашенной речи в английском и украинском языках. Выявлены и описаны типологически общие и конкретно-языковые особенности оформления эмфатических высказываний в двух сопоставляемых языках.

Ключевые слова: эмфатическая речь, интонационные средства, типология, конкретно-языковые явления.

В статті розглянуто параметри інтонації емфатично маркованого мовлення в англійській та українській мовах. Виявлені та описані типологічно спільні та конкретно мовні особливості оформлення емфатичних висловлювань в двох мовах, що зіставляються

Ключові слова: емфатичне мовлення, інтонаційні засоби, типологія, конкретно-мовні явища.

The intonation parameters of emphatic English and Ukrainian speech are regarded in the article. Typological and specific characters of emphatic utterances in the two languages are determined and described.

Key words: emphatic speech, intonation means, typology, specific phenomena.

Emphasis in phonetics is interpreted as the intensification of emotional or attitudinal coloring of speech by means of various components of intonation.

There is a rather steady correlation observed between the semantic units of an utterance and intonation means in a non-emphatic speech. However, division of speech portions into emphatic and non-emphatic ones is conventional. Non-emphatic speech of “a pure kind” occurs seldom. In almost each phrase this or that emotional shade of a thought is expressed; it shows the subjective attitude of the speaker to the stated ideas. The degree of speech emphasis depends on the quantity, quality and intensity of the emotional and attitudinal connotation which is superimposed on the informative, logical and semantic structure of an utterance [1; 3].

Regardless of the communicative type of an utterance, emphasis exerts such a strong influence on speech intonation that a radical transformation of sense groups' intonation structure, typical of a certain communicative purpose in non-emphatic speech, takes place [4; 5].

An utterance or a sense group can become emphatically rich in the English language due to the following intonation means:

1. Changes of tempo.
2. Changes of the pitch of a voice.
3. Replacements of the rising tone with the falling tone and vice versa.
4. Usage of complex tones.
5. Use of an interrupted ascending or descending scale.
6. Change of syntagmatic stress type.
7. Division of a sense group into two or more parts.

1 Changes of tempo.

The tempo in an emphatic speech may slow down, the intervals between the stressed and unstressed syllables increasing. A slow tempo can be accompanied by strengthening of stress. All words are distinctly pronounced. The time intervals between the stressed words are long and approximately equal. The time of the consonants pronunciation (the sonorous in particular, sometimes of the long vowels and diphthongs as well) may increase.

The utterance tempo may accelerate in an emphatic speech; the time intervals between the stressed and unstressed syllables are minimal:

2. Changes of the pitch of a voice.

The pitch of the voice in an emphatically rich speech can be higher than usual (surprise). The pitch of the voice can be lower than usual (threat). Depending on the emotional and attitudinal meaning various parts of an utterance can be pronounced at different levels — a normal pitch level, a low level, high one.

3. For the sake of the emphasis, a falling tone can be used instead of a rising one and the other way about. Thus enumeration can be pronounced with a falling tone instead of a rising one in order to underline the importance of either element of the enumerated list e.g. *She loved him, trusted him, believed in him.*

He loved her for her quiet strength of character; for her grave sincere directness, for the steady balance of her mind; for the very expression of her face.

In both utterances special attention is paid to every member of the enumeration. The speaker wants to emphasize that all of them are of equal importance.

D. Jones recalls several cases of the tone alteration for the sake of emphasis. Thus, a falling tone can be used in general questions instead of a rising one to convey an offer or an invitation:

Shall we get some apples? The melody says: “I would like us to take some apples.” *Will you come and dine with us?* The melody says: “I invite you for dinner.

4. Usage of complex tones.

The expressions *I do*, *it is not*, *he can*, *they have*, etc. used as the answer to a special question can be shaped by a fall-rise in order to show disagreement with the opinion that has been expressed; e.g.:

– You don’t like that? — *Yes, I do.*

– A fall-rise can be used as an emphasis to convey the opposite opinion to the one that has been stated: *She doesn’t look tired* (she looks bright and cheerful). *She didn’t treat them so well* (she treated them rather badly).

In a sense group containing a fall-rise, the pitch of the voice falls down and rises within the same syllable in cases where this syllable is nuclear and final. If the last stressed syllable is not final and followed by the unstressed syllables, the voice pitch goes down on the last stressed syllable and goes up on the unstressed syllables following it: *I haven’t insisted upon adopting this paragraph.*

5. Use of an interrupted ascending or descending scale.

The gradually descending head, typical for neutral speech in the English language (in emotional and attitudinal respect) can lose its regular character or be replaced by an ascending head: ***Have you never seen it?***

The so-called “interrupted descending scale ” is used to accentuate one or several words in English; for example:

*That man **Crofts** does not seem to be good for much.*

The descending scale, which is typical for the English language, is interrupted and the pitch level in the word “no” is higher than in the previous stressed syllables.

6. The modification of the syntagmatic stress character.

The stressed syllable of the emphasized word can have a very high pitch level. The voice usually goes down within the limits of the stressed syllable and the syllables that follow it (regardless of the degree of stress on them) are

pronounced at a low level: *He is from the **jungle***. In these sentences, only one word is stressed; the other words are pronounced in accordance to the rules of sentence stress in English. The pitch of the voice falls from a high level on the stressed syllable; e.g. *Who **are** you, **boy**?*

In this sentence, two words are marked by stress. Both are pronounced with strong stress; the pitch of the tone is high enough. The second stressed word “boy” gets a strong stress (though it is a parenthetical word) and forms a separate sense group.

In the three examples cited above, the words under stress are emphatically intensified due to a high level of the tone. The pitch level goes down within the stressed words.

Sometimes when it is necessary to intensify the word which the speaker considers to be of special importance, the other significant words in the utterance lose their stress: ***What** do you mean? Your way of **life**!* The words “life” and “what” lose their stress in these examples.

On the other hand, the words that are marked by the main and the secondary stress can be under two main stresses. For example, the word “*dis-tribution*” can be pronounced as [ˈdistriˈbjuːʃn] for the sake of emphasis.

In the same way, words that bear one stress can get two strong stresses. Thus, the word “*unless*” [Anˈles] can be pronounced as [ˈAnˈles] in case of emphatic accentuation.

Several emphatic stresses often appear in an utterance; it leads to the appearance of several sense groups in it. This makes the phrase on the whole sound emphatic. The words that are usually unstressed in an utterance can be under emphatic stress and vice versa- the stressed words can become unstressed. *This **boy** has **never** seen fire **before***. Three words are pronounced with an emphatic stress in this phrase.

The word “fire” is accentuated owing to the strong emphatic stress. A sharp fall of the voice occurs in this word. The word that follows it loses the stress and is pronounced on a low level. The pitch range is extended.

As a rule, all the words of a rhythmic group are pronounced together in the English language, but sometimes, for the sake of emphasis, “a glottal stop” (graphically presented by the sign ʔ) occurs before the word that starts with a vowel; for example: *They ʔaren't ready*.

7. Division of a sense group into two or more parts.

With a view to emphasis, a sense group can be divided into two or more parts that are pronounced with a certain tone; a pause is used after each part:

At least, I can keep my own daughter from harm. The second sense group is divided into two parts; the last stressed syllables of both parts are pronounced with a falling tone. The voice goes down from a higher pitch level in the stressed syllable of the word “*daughter*” and from a lower level in the word “*harm*”. After the word *daughter* there is a pause; it is somewhat shorter than the pause between the first and the second sense groups. The speaker wants to emphasize that he can protect his daughter.

Look at the scars on his arms and legs.

The sentence is divided into three parts; the voice falls down in each stressed word. The fall is not of the same height in different parts of the sentence. The highest level is in the word “*arms*”; the lowest level is the word “*scars*”.

The speaker pronounces the word “*scars*” with stress and attracts the listener’s attention to this part of the body that is covered with scars since scars on the boy’s legs and hands testify that he has grown up in the jungle.

Most often the meaning of the whole sentence may be made more emphatic in English by a combination of two or more of foregoing means. Here are two remarks: *He has the evil eye. I begin to think he has.* In the first sentence the tempo is quickened. A variation of the falling tone is used. The voice falls on the word *evil* and a fall of the voice takes place within the last stressed word *eye*, too. The sentence expresses increasing certitude in the fact.

In the second sentence the tempo is slow. The rhythmic structure of the utterance is isochronous. The speaker is felt to be sure of what he says and is eager to assure the listeners that he expresses the only possible opinion.

One more example illustrates complex usage of several phonetic means for emphasis: *Don’t look upon evil, Mahara. Get home to bed.*

In the initial utterance the tempo is slow. The vowel [i:] of the word [’i:vl] is prolonged. The descending scale is broken; the pitch of the second stressed syllable is much higher than that of the first one. The direct address [mq’hRrq] makes a separate sense-group pronounced with the falling tone. The voice falls from a rather high level while pronouncing the stressed syllable of this word. The first sense-group expresses restrained anger; the anger turns into a scarlet fury.

Get home to bed. In the second utterance the pitch range is narrowed, the tempo is quick. All the syllables are pronounced on a rather low level. The scale is irregular; the second stressed syllable is higher than the first one. The

voice falls and rises within the last stressed word [bed] — a fall-rise is used. The sentence expresses an order mixed with anger and irritation.

The emphasis in the Ukrainian language is achieved due to the same factors as in English, especially due to intensity increase: tempo slow down or acceleration, a high or low pitch level, etc. The analysis of the following fragments will allow to carry out the illustration of all the factors mentioned above.

1) *“Хто ти, хлопець? 2) Хіба ти не чуєш? 3) Цей хлопець ніколи не бачив вогню. 4) Він з джунглів. 5) Він вовк.”*

The intonation of the fragment is emphatic. The degree of emphasis increases with each utterance.

In the first sentence the word “хто” is intensified by the emphasis; the other words are marked by a weaker stress. The tempo of pronunciation is slightly accelerated. The desire to find out something about the boy is expressed: (1) *Хто ти, хлопець?*

The second utterance conveys surprise and irritation. The tempo is fast. The pitch of the first stressed syllable is low. The head is ascending. The voice rises within the last stressed syllable and on the subsequent unstressed syllables: (2) *Хіба ти не чуєш?*

The third utterance conveys strong conviction; the desire to make the others believe it. All the words except for the negation “no” are unstressed; the rhythm is clear and regular, the intervals between the stressed syllables are equal. For this reason they resemble the rhythm of the English language. A regular descending head takes place. The pitch of the voice is low, the fall occurring on the last stressed syllable of the word “вогню”. The voice rises somewhat on the preceding unstressed syllable of the word “вогню”. The vowels “о” and “ю” in this word are pronounced longer than usual: (3) *Цей хлопець ніколи не бачив вогню.*

In the fourth utterance the emphasis gets stronger. The sentence denotes a very strong will to make everybody believe what has been said. The word “джунглі” is accentuated by the strongest stress and a sharp fall in the pitch of the voice on the main-stressed syllable. The final unstressed syllable is on a low level: (4) *Він з джунглів.*

The same idea is expressed in the last utterance “Він вовк”. The effect is achieved by the same means: (5) *Він вовк.*

Among other facilities in emphatic speech, the substitution of an ascending tone with a descending one can be noted in the Ukrainian lan-

guage. This phenomenon is met most frequently in non- final sense groups and enumerations when the speaker wants to attract special attention to the meaning of the statement: *Я хочу квітку. Чисту, ніжну, про яку я мріяв.*

Та все цікаве таке, аж дух затаїть Артем у батька біля колін, не ворухнеться.

The comparative study of prosodic means conveying the emphatic information in speech in the English and Ukrainian language has demonstrated the zone of typological similarity of intonation means that correlate with the emphatic semantics. It should be remarked that the intonation components are most informative when differentiating emphatic speech in the two languages under analysis [2].

The variability of the prosody models in both languages is connected with the activity of the same factors that cause the universal character of the mechanisms of prosodic structures semantics ambiguity that causes a homonymy of intonation, a synonymy of intonation, etc. It is natural that within the groups of intonation homonyms (synonyms), their full identity is not always observed in Ukrainian and English. The differentiation is caused by the specific lingual features of intonation of various emphatic meanings as described above.

Finally, the typological generality of the Ukrainian and English languages is demonstrated by the similar mechanisms of prosodic means interaction in the process of conveying the emphatic meanings by non-prosodic means.

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CONTRASTIVE ANALYSES OF SYLLABLES IN ENGLISH AND UKRAINIAN

Работа посвящена сопоставительному анализу основных характеристик слогообразования и слогаделения в английском и украинском языках. Рассмотрены типологически сходные, универсальные и конкретно-языковые черты слоговой структуры в двух неблизкородственных языках.

Ключевые слова: контрастивный анализ, слогаделение, слогаобразование, типологически сходные, универсальные и конкретно-языковые характеристики.

Робота присвячена зіставному аналізу головних характеристик формування та делімітації складів в англійській та українській мовах. Розглянуто типологічно подібні, універсальні і конкретно-мовні особливості складової структури у двох неблизько-споріднених мовах.

Ключові слова: контрастивний аналіз, складоподілення, формування складів, типологічно подібні, універсальні та конкретно-мовні характеристики.

The research is devoted to the problem of contrastive analysis of principle characteristics in syllable division and formation in English and Ukrainian. The typological, universal and specific features of syllable structure in the two languages are regarded.

Key words: contrastive analysis, syllable division, syllable formation, typological, universal and specific characteristics.

Nowadays great attention is paid to the syllable in theory of philology and practical application of theoretical knowledge. It is connected with the progress made in solving the problems of artificial intellect, machine translation, etc. In this respect the pronunciation regularities of a language and the syllables structure and its functional variability are of primary importance [1–3].