

ИСПОЛЬЗОВАНИЕ ПОСТЕПЕННО ПОВЫШАЮЩЕЙСЯ СТУПЕНЧАТОЙ ШКАЛЫ В ЭМФАТИЧЕСКОЙ РЕЧИ СОВРЕМЕННОГО БРИТАНСКОГО ВАРИАНТА АНГЛИЙСКОГО ЯЗЫКА

Научная статья

Фунтова И.Л. *Институт лингвистики и межкультурной коммуникации Московского государственного областного университета,
Москва, Россия

* Корреспондирующий автор (office-in-pozharky2010[at]mail.ru)

Аннотация

В статье рассматриваются случаи употребления и значения постепенно повышающейся ступенчатой шкалы в сочетании с различными интонационными завершениями в эмфатической речи британского варианта английского языка на материале современных художественных фильмов. Целью настоящего исследования является выявление в современном английском языке наиболее употребительных интонационных моделей, содержащих постепенно повышающуюся ступенчатую шкалу, и определение их эмоциональных значений. В результате проведенного исследования было доказано, что постепенно повышающаяся ступенчатая шкала может употребляться в сочетании со следующими интонационными завершениями: высокими нисходящими завершениями широкого и узкого диапазонов, высоким восходящим завершением узкого диапазона, а также контрастными восходяще-нисходящим и нисходяще-восходящим тонами. Как показало исследование, наиболее часто в разговорной речи современного британского варианта английского языка постепенно повышающаяся ступенчатая шкала встречается в сочетании с высоким падением широкого диапазона, при помощи которого говорящий подчеркивает конечное ударное слово синтагмы, обычно выражая заинтересованность, удивление или протест.

Ключевые слова: интонационная модель, интонационное завершение, постепенно повышающаяся ступенчатая шкала, эмфатическая речь.

THE OCCURRENCE OF THE GRADUALLY ASCENDING STEPPING SCALE IN EMPHATIC SPEECH OF MODERN BRITISH ENGLISH

Research article

Funtova I.L. *

The Institute of Linguistics and Intercultural Communication attached to Moscow State Regional University, Moscow, Russia

* Corresponding author (office-in-pozharky2010[at]mail.ru)

Abstract

The article deals with the occurrence and meanings of the gradually ascending stepping scale followed by various intonation endings in the emphatic speech of British English based on modern feature films. The aim of the conducted research is to identify the most common intonation patterns containing the gradually ascending stepping scale in modern English and to determine their emotional meanings. As a result, it is proved that the gradually ascending stepping scale can be used in the combination with the following intonation endings: high-wide fall and high-narrow fall, high-narrow rise, as well as rise-fall and fall-rise. As was discovered in the course of the research, in conversational speech of modern British English the gradually ascending stepping scale is most frequently used in the combination with the high-wide fall by means of which a speaker emphasizes the final stressed word of a sense-group, as a rule, conveying interest, surprise or objection.

Keywords: intonation pattern, intonation ending, gradually ascending stepping scale, emphatic speech.

Introduction

Intonation helps us understand the communicative meaning of an utterance in our interlocutor's speech, especially if the situation and the context do not allow us to do that. Due to intonation, we can feel the emotional state of a speaker, his mood, as well as his attitude to the interlocutor's utterance. Consequently, for successful communication it is necessary to have a notion of the intonation patterns used in emphatic (emotional) speech and the meanings they can convey.

In this article we are going to consider one of the intonation scales often used in emphatic speech of modern British English: the gradually ascending stepping scale which allows a speaker to emphasize the last stressed word of a sentence.

Methods

We have carried out a research of the emphatic intonation of modern British English. Our research is based on the following British feature films: "Cranford" [3], "Mansfield Park" [4], "North and South" [5], "Northanger Abbey" [6], "Persuasion" [8], "Sense and Sensibility" [9], "Wuthering Heights" [10]. The total duration of the examined films amounts to fifteen hours. We have analyzed the intonation of the conversational speech according to the above-mentioned films. In the course of the research we have discovered the intonation patterns containing the gradually ascending stepping scale and defined their meanings.

The conducted research of the intonation patterns used in the conversational speech of British English at the beginning of the twenty-first century allows us to compare the results of our research with the data obtained by J.D. O'Connor [7, P. 47-90] in the latter half of the last century.

Discussion

The first stressed syllable of the gradually ascending stepping scale is pronounced on a low pitch level; each of the following stressed syllables is pitched a little higher than the preceding one. The unstressed syllables of this scale are

pronounced with a slight rise between the accented syllables [1, P. 159], [2, P. 262]. The gradually ascending stepping scale stops a little lower than the pitch where the ending of a sense-group starts from. J.D. O'Connor [7, P. 73-75] marks the first accented syllable of this scale with the slanting arrow [↗]; the rest of the stressed syllables are denoted by the sign [°].

Most often the scale being examined occurs in conversational speech of British English in combination with the high-wide falling tone, forming the intonation pattern "the gradually ascending stepping scale + the high-wide fall". J.D. O'Connor [Ibid.] describes the following situations when this intonation pattern can be used, and he defines its meanings:

1. Statements pronounced with the intonation pattern "the gradually ascending stepping scale + the high-wide fall" are characterized by clearness and completeness, like all the intonation patterns which contain falling endings; in that case the impression of involvement in the situation is produced. Besides, this intonation pattern with its ascending scale adds the attitude of a protest, as if the speaker were suffering from the feeling of injustice.

Examples:

John said you disliked the play. || – I ↗liked it im`mensely. ||

Haven't you brought the car? || – You ↗didn't ask me to. ||

You ought to have told me. || – I ↗didn't think it was im`portant. ||

2. Special questions pronounced with this intonation pattern make almost the same impression as statements. A person is asking about something that is quite unexpected for him and, perhaps, not very pleasant. A protest is most evident again.

Examples:

I told David about it. || – ↗Why did you do that? || (It wasn't necessary.) ||

I know I brought a knife. || – But ↗where in the world have you put it? ||

John's here. || – How on ↗earth did he manage to get there? || (The road's flooded.) ||

3. General questions having such intonation are rather subjects for discussion and making a decision than demands for an immediate answer. Moreover, a speaker, with the same note of protest, drops a hint that the matter is extremely urgent, and if it can be settled, then the problem will be solved.

Examples:

I can't think who to turn to. || – ↗Would it be any good trying John? ||

I doubt whether David will help. || – ↗Is it fair to expect him to? ||

4. Orders pronounced with such intonation are not so much imperatives as recommendations about the plan of actions. At the same time a speaker shows surprise and partly – disapproval that such an obvious plan of actions did not occur to his interlocutor before.

Examples:

I wish Ann didn't dislike me so. || – Well, ↗don't be so rude to her in future. ||

I wonder who'd repair it. || – ↗Take it back to the shop where you bought it. ||

5. The protest which is associated with this intonation pattern in statements can be equally found in exclamations. A speaker seems to feel that he has been caught unawares, perhaps unfairly, and he requires an explanation.

Examples:

John refuses to come. || – ↗What an extraordinary thing! ||

You've passed your exam. || – What ↗wonderful news! || (It's almost incredible.) ||

Therefore, when using the intonation pattern "the gradually ascending stepping scale + the high-wide fall", a speaker means to convey his involvement in the situation and interest, at the same time expressing surprise and objection.

Examples:

I could ↗hardly believe my ears! ||

Well, you ↗haven't answered my question yet. ||

↗That wouldn't matter in the least. ||

Results

The conducted research allows us to state that the gradually ascending stepping scale can be used in combination with the following intonation endings: the high-wide fall and the high-narrow fall, the high-narrow rise, as well as the rise-fall and the fall-rise.

Depending on situations, these intonation patterns can express various emotions and attitudes. Now we are going to examine the meanings of each of the discovered intonation patterns containing the gradually ascending stepping scale:

1. The gradually ascending stepping scale combined with the high-wide fall occurs in declarative, interrogative and exclamatory sentences and conveys the following meanings:

1. a suggestion: "Per`haps we should ↗go through to the tea room." || [6, part 1];

2. a supposition: "I'm ↗sure her business will not take you long, | 'will it?" || [9, episode 2];

3. admiration: "↗Quite the young lady, | isn't she, Mr. Allen?" || [6, part 1]; "Well, | he's as ↗good a kind of fellow as ever lived!" || [9, episode 1];

4. an excuse: "I ↗thought that I might come and bring a basket." || [5, episode 1];

5. anxiety: "I ↗felt obliged to write to Dr. Harrison at Bury." || [3, episode 1];

6. confidence: "She would be ↗grateful for your good opinion, | I'm sure." || [9, episode 1];

7. determination: "I've ↗made up my mind to stay longer." || [4, part 2];

8. disappointment: "I ↗thought he was a man of sense." || [9, episode 3];

9. discontent: "↗Then I'll have the whole house to deal with." || [5, episode 2];

10. insistence, persuasion: "We ↗have to make a choice, John." || [5, episode 1];

11. irony: "But per`haps you ↗have a friend in the corner already!" || [9, episode 2];

12. objection: "But Mr. ↗Hale is no longer a clergyman, I thought." || [5, episode 1];

13. perplexity: “↗Well, I °don’t °quite °see the `problem.” || [5, episode 4]; “↗What is the °meaning of `this?” || [9, episode 2];

14. regret: “Un fortunately, | ↗that °won’t be `possible.” || [6, part 2];

15. surprise: “↗Does Mr. °Thornton °live `here?” || [5, episode 1].

2. The gradually ascending stepping scale followed by the high-narrow rise is used in declarative, exclamatory and imperative sentences, and it can express:

1. advice: “And °then ↗draw the °bow a °little to °one `side.” || [3, episode 1];

2. disapproval: “You ↗wear a °very °truculent ex `pression.” || [3, episode 1];

3. excitement: “→Oh, °Elinor, | we may ↗see him °this °very `evening!” || [9, episode 2]

4. objection: “But I ↗can not °say the °same of Henri `etta.” || [8];

5. politeness: “Here, ↗hang it u °pon the `hook.” || [3, episode 1];

6. reflection: “But with °Mr. and °Mrs. ↗Allen for pro `tection, | I ↗see °no `danger °in it.” || [6, part 1];

7. sympathy: “She ↗seems a °decent, °modest °sort of `girl, `Fanny.” || [9, episode 3].

It should also be noted that the intonation pattern being examined often occurs in echoing questions, for example:

‘Sorry, | ↗is he °coming on `Friday? ||

3. The gradually ascending stepping scale in combination with the rise-fall can be heard in declarative, interrogative and exclamatory sentences. When using this intonation pattern, a speaker means to convey:

1. disappointment: “Dear me! || ↗How °very °disa `greeable! || [4, part 2];

2. pleasant surprise: “↗Was it at your re `quest?” || [4, part 3];

3. satisfaction: “The °cottage is °small, | and the ↗rent is °very °moderate.” || [9, episode 1].

4. The gradually ascending stepping scale followed by the high-narrow falling tone is used in declarative sentences, and it can express the following:

1. boasting, self-satisfaction: “I °just ↗bought the °lease on °those °cottages °only °this `morning.” || [10, episode 1];

2. determination: “And since `nobody would `want `Anne in `Bath, | I ↗wrote °back straight a °way to °say she should °come as °soon as she’d °finished °everything `here.” || [8];

3. pride: “I am `proud to show you at °last, | ↗somebody who °dotes on you °more than my `self.” || [10, episode 2].

5. Quite seldom the gradually ascending stepping scale can be found in combination with the fall-rise. In the course of our research this intonation pattern has only been discovered at persuasion: “The ↗railway °company has °done its `utmost.” || [3, episode 1].

Conclusion

Thus, we can make up a conclusion that the gradually ascending stepping scale is used in different communicative types of sentences, and it helps a speaker convey a great number of various emotions and emotive shades, such as admiration, objection, perplexity, anxiety, regret and others. However, most often in conversational speech of modern British English the examined intonation pattern occurs in combination with the high-wide falling tone, by means of which a speaker emphasizes the last stressed word of a sense-group, as a rule, expressing interest, surprise or objection.

Consequently, the intonation pattern “the gradually ascending stepping scale + the high-wide fall”, described by J.D. O’Connor [7, P. 47-90] as one of the most common patterns during the latter half of the twentieth century, still remains among the most widespread intonation patterns nowadays. The conducted research has allowed us to disclose even a greater number of the meanings which the examined intonation pattern can express in emphatic speech of modern British English.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

Список литературы / References

1. Васильев В.А. Фонетика английского языка: Практический курс. Новое издание / В.А. Васильев, А.Р. Катанская, Н.Д. Лукина и др.; под ред. Ж.Б. Верениновой. – Учебник. – На англ. яз. – М.: Высшая школа, 2009. – 373 с.

2. Леонтьева С.Ф. Теоретическая фонетика современного английского языка: Учеб. для студентов педагогических вузов и университетов / С.Ф. Леонтьева. – 4-ое изд., испр. и доп. – На англ. яз. – М.: Изд-во «Менеджер», 2011. – 360 с.

3. Cranford / from the novels of Elizabeth Gaskell [Electronic resource]: feature film / created by Sue Birtwistle and Susie Conklin; screenplay by Heidi Thomas; producer Sue Birtwistle; director by Simon Curtis; executive producer Kate Harwood. – UK, Boston: “BBC MMIX”, 2009. – 2 video disks (DVD-ROM). – 88 min., 88 min.

4. Mansfield Park / by Jane Austen [Electronic resource]: feature film / screenplay by Maggie Wadey; producer Suzan Harrison; director Lain B. MacDonald; executive producers George Faber, Charles Pattinson. – UK, Boston: “Company Pictures MMVII”, 2007. – 1 video disk (DVD-ROM). – 82 min.

5. North and South / by Elizabeth Gaskell [Electronic resource]: feature film / screenplay by Sandy Welch; producer Kate Bartlett; director Brian Percival; executive producers Phillippa Giles, Laura Mackie. – UK: “BBC MMIV”, 2004. – 4 video disks (DVD-ROM). – 57 min., 57 min., 57 min., 58 min.

6. Northanger Abbey / based on the novel by Jane Austen [Electronic resource]: feature film / screenplay by Andrew Davies; producer Keith Thompson; director Jon Jones; executive producer Charles Elton. – UK, Boston: “Granada Television”, 2006. – 1 video disk (DVD-ROM). – 92 min.

7. O’Connor J.D. Intonation of Colloquial English / J.D. O’Connor, G.F. Arnold. – 2-nd ed. – London: Longman, 1973. – 288 p.

8. Persuasion / by Jane Austen [Electronic resource]: feature film / screenplay by Simon Burke; producer David Snodin; director Adrian Shergold; executive producer Murray Ferguson. – UK, London: “Clerkenwell Films”, 2007. – 1 video disk (DVD-ROM). – 92 min.

9. Sense and Sensibility / by Jane Austen [Electronic resource]: feature film / screenplay by Andrew Davies; producer Anne Pivcevic; director John Alexander; executive producer Jessica Pope. – UK, Boston: “BBC”, 2007. – 3 video disks (DVD-ROM). – 57 min., 58 min., 58 min.

10. Wuthering Heights / from the novel by Emily Bronte [Electronic resource]: feature film / screenplay by Peter Bowker; producer Radford Neville; director Coky Giedroyc; executive producers Peter Bowker, Michele Buck, Damien Timmer. – UK, Boston: “Mammoth Screen”, 2008. – 2 video disks (DVD-ROM). – 69 min., 68 min.

Список литературы на английском / References in English

1. Vassilyev V.A. Fonetika angliyskogo yazyka: Prakticheskiy kurs. Novoye izdaniye [English Phonetics: A Practical Course. New Edition] / V.A. Vassilyev, A.R. Katanskaya, N.D. Lukina and others; edited by Zh.B. Vereninova. – Uchebnik [A Textbook]. – M.: Vysshaya shkola, 2009. – 373 p. [in English]

2. Leontyeva S.F. Teoreticheskaya fonetika sovremennogo angliyskogo yazyka: Ucheb. dlya studentov pedagogicheskikh vuzov i universitetov [A Theoretical Course of English Phonetics: A Textbook for the students of pedagogical institutes and universities] / S.F. Leontyeva. – 4-th ed., revised and supplemented. – M.: Izd-vo “Menedzher”, 2011. – 360 p. [in English]

3. Cranford / from the novels of Elizabeth Gaskell [Electronic resource]: feature film / created by Sue Birtwistle and Susie Conklin; screenplay by Heidi Thomas; producer Sue Birtwistle; director by Simon Curtis; executive producer Kate Harwood. – UK, Boston: “BBC MMIX”, 2009. – 2 video disks (DVD-ROM). – 88 min., 88 min.

4. Mansfield Park / by Jane Austen [Electronic resource]: feature film / screenplay by Maggie Wadey; producer Suzan Harrison; director Lain B. MacDonald; executive producers George Faber, Charles Pattinson. – UK, Boston: “Company Pictures MMVII”, 2007. – 1 video disk (DVD-ROM). – 82 min.

5. North and South / by Elizabeth Gaskell [Electronic resource]: feature film / screenplay by Sandy Welch; producer Kate Bartlett; director Brian Percival; executive producers Phillippa Giles, Laura Mackie. – UK: “BBC MMIV”, 2004. – 4 video disks (DVD-ROM). – 57 min., 57 min., 57 min., 58 min.

6. Northanger Abbey / based on the novel by Jane Austen [Electronic resource]: feature film / screenplay by Andrew Davies; producer Keith Thompson; director Jon Jones; executive producer Charles Elton. – UK, Boston: “Granada Television”, 2006. – 1 video disk (DVD-ROM). – 92 min.

7. O’Connor J.D. Intonation of Colloquial English / J.D. O’Connor, G.F. Arnold. – 2-nd ed. – London: Longman, 1973. – 288 p.

8. Persuasion / by Jane Austen [Electronic resource]: feature film / screenplay by Simon Burke; producer David Snodin; director Adrian Shergold; executive producer Murray Ferguson. – UK, London: “Clerkenwell Films”, 2007. – 1 video disk (DVD-ROM). – 92 min.

9. Sense and Sensibility / by Jane Austen [Electronic resource]: feature film / screenplay by Andrew Davies; producer Anne Pivcevic; director John Alexander; executive producer Jessica Pope. – UK, Boston: “BBC”, 2007. – 3 video disks (DVD-ROM). – 57 min., 58 min., 58 min.

10. Wuthering Heights / from the novel by Emily Bronte [Electronic resource]: feature film / screenplay by Peter Bowker; producer Radford Neville; director Coky Giedroyc; executive producers Peter Bowker, Michele Buck, Damien Timmer. – UK, Boston: “Mammoth Screen”, 2008. – 2 video disks (DVD-ROM). – 69 min., 68 min.