THE COMMUNICATIVE FUNCTION OF INTONATION

Türker BAYSAL

IL6OIL

Cumhuriyet Üniversitesi

Sosyal Bilimler Enstitüsü

146074

Lisansüstü Eğitim - Öğretim ve Sınav Yönetmeliğinin İngiliz Dili ve Edebiyatı
Anabilim Dalı için Öngördüğü

YÜKSEK LİSANS TEZİ

Olarak hazırlanmıştır.

TEZ DANIŞMANI

Prof. Dr. Minira GARAYEVA

SİVAS

2004

Sosyal Bilimler Enstitüsü Müdürlüğü'ne

Türker BAYSAL'ın yapmış olduğu bu çalışma jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.

Başkan Prof. Dr. Minira GARAYEVA (Danışman)

Üye Prof. Dr. Faruk KOCACIK

Üye Yrd. Doç. Dr. Faruk TÜRKER

Onay

Yukarıdaki imzaların, adı geçen öğretim üyelerine ait olduğunu onaylarım.

12/04/2004

Prof. Dr. H. Bayram KAÇMAZOĞLU

Enstitü Müdürü

ACKNOWLEDGEMENTS

I am to express my gratitude to Prof. Dr. Minira GARAYEVA, my supervisor, for her invaluable guidance, feedback and encouragement throughout this study.

I would like to thank to Assis. Prof. Dr. Faruk TÜRKER for his support well.

In addition, I want to express my grateful thanks to my family.

ÖZET

Tonlama konuşma esnasında, verilmek istenen mesajın dinleyici tarafından daha iyi anlaşılmasını sağlamaya yönelik insan sesindeki değişim olup, hemen hemen yeryüzündeki bütün dillerde bulunan bir yapıdır. Bazı dillerde, özellikle Asya ve Afrika dillerinde, yazılış olarak aynı olan bazı kelimelerin, farklı ses tonları ile söylenmesi durumunda farklı anlamlar kazanmaktadır. Fakat genel olarak Avrupa dillerinde ve özellikle de İngilizce'de tonlamanın fonksiyonu anlam değişikliğine yönelik olmayıp, verilmek istenen mesajın, paylaşılan bilginin önem veya önemsizliğine vurguda bulunmaktır.

İngilizce'de bir kelimenin tek başına doğru söylenmesi "telaffuz" olarak adlandırılmaktadır. Tonlama ise bir kelimenin doğru telaffuz edilmesinden çok bir defada söylenen ve kendi içinde anlam bütünlüğü bulunan bir cümle/cümlecik veya "ses ünitesinin" söylenmesi esnasında insan sesindeki titreşimlerin gösterdiği iniş ve çıkışlardır. Bir başka ifade ile tonlama kelimelerin tek tek doğru söylenmesinden çok, verilmek istenilen mesajın daha anlaşılır olması için konuşmanın bütünündeki renk ve melodidir. Bu noktadan hareketle tonlamanın, telaffuz, vurgu, ulama, jest ve mimikler gibi iletişimi etkileyen diğer faktörlerden kesin bir çizgi ile ayrılamayacağı, aksine, benzeri dilbilim dışındaki bazı faktörlerle birlikte değerlendirilmesinin daha doğru olacağı değerlendirilmektedir.

İngilizce'de tonlamanın anlam, içerik, yaklaşım, aksan ve iletişim açılarından farklı fonksiyonları olup, doğru tonlama ile daha etkili iletişim kurulabileceği gibi, yanlış tonlamanın, iletişim kurulamaması, kopması veya yanlış anlaşılmalara sebep olabileceği bilinmektedir.

Bu tez bir giriş, üç ana ve bir sonuç bölümünden oluşmaktadır. Giriş bölümünde tonlamanın tanımı, ve bu konuda yapılmış çalışmaların kronolojik kısa bir özeti verilmiştir.

İkinci bölümde tonlamanın genel olarak yapısı, formasyonu ve bazı cümle tiplerinin tonlaması ile bunların arasındaki temel farklardan bahsedilmiştir.

Üçüncü bölümde ise bu çalışmanın ana konusu olan "Tonlamanın İletişimsel Fonksiyonu" dışında kalan diğer fonksiyonlara değinilmiştir. Bunlar tonlamanın aksan, içerik, yaklaşım ve anlamsal fonksiyonları ve doğru iletişime katkılarıdır.

Dördüncü bölümde ise tonlamanın iletişimsel fonksiyonu ve bu hususta yapılan araştırmalar ve yapılan bu araştırmalardan elde edilen sonuçlar örneklerle anlatılmıştır.

Sonuç olarak, tonlama (intonation) kelime olarak Grek "tonos", Latince "intonatio" kelimelerinden türetilen batı dillerindeki "intonaston " kelimesinin karşılığıdır. Tonlama dünyadaki bütün dillerde olup farklı açılardan da olsa insanlar arasındaki iletişime katkı sağlayan dilbilimsel ve dilbilim dışı yapılardır.

ABSTRACT

Intonation is defined as the changes in the pitch of the voice and enables us a better understanding of the message in communication, and there is intonation in almost every spoken language in the world. In some languages ,especially in south Asian and African languages, the same word is pronounced with different intonations without any change in the word order and in these cases the meaning of the word changes according to the intonation. These kinds of languages are called "tone language". European languages, especially English is not a tone languge of course.

In English the term "pronunciation " is used for a single word utterance. On the other hand the term intonation is used for a tone-unit. Intonation is of course related with word stress, pronunciation, and some other para-lingual factors. Intonation is the musical melody of the speech.

Intonation has some components and form of the intonation is important. On the other hand, maybe the most important aspect in daily speech, is the functions of intonation. These are classified with different names by the researchers but in this study accentual, attitudinal, discourse and communicative function of intonation are explained. The importance of intonation in learning a foreign language is also stressed by the researchers.

This thesis consists of an introduction, three main and a conclusion chapters. In the introduction part, definition of intonation and a short summary of the researches made in this field are treated in general frames.

In the second chapter, forms of intonation, components of intonation and intonation of some sentence types are mentioned.

In the third chapter, functions of intonation in general frames is explained.

In the fourth chapter, "The Communicative Function" of intonation which is the main field of this study is examined.

In conclusion ,the word intonation is derived from the word "tonos" and Latin "intonatio" to the European languages.Functions of intonation are different in each language , although, all of these functions enable people a better understanding of the message given and a better communication.

CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER I

INTRODUCTION REMARKS

1.0 Presentation

Intonation has traditionally not had the same kind of attention in the past. It has been accorded to the study of consonants, vowels and word stress. Rhythm has also been the focus of studies to a greater extent than intonation because of its crucial role in poetry. There are more systematic studies about intonation in the last three decades as a result of the increasing interest in discourse analysis. And much more about intonation is now known.

Aspects of intonation and tonal distinctions have been studied throughout literature history. In classical Greece, Plato and Aristotle discuss the prosodic system and basic questions about accentual distinctions are raised. The term **intonation** is derived from the Greek "tonos" (tension) through Latin "intonatio" and French "intonation". In modern times, intonation has been studied extensively from both a theoretical and experimental point of view.

In the framework of the structural linguistic theory, particularly in the first half of the 20th century, formal descriptions of phonological systems and distinctions among different languages are established and the role of prosody in linguistic analysis and theory is discussed. The role of intonation in linguistic theory is also emphasized in the framework of generative grammar, especially in the second half of the 20th century, with mainstream work on the relation between intonation and syntax as well as semantics. (Bresnen, Chomsky)

Intonation and information structure relations are also investigated and basic thematic notions with intonation correlates, denoting the most important part of utterance, are brought into light. (Bolinger, Halliday) Intonation is further widely acknowledged with reference to the organization of text, discourse and dialogue as well as various interactive functions, and considerable research is being carried out

with reference to these areas. (Brazil,Yule) Ever since, the steady development of sophisticated laboratory devices, and the increased interest on prosodic phenomena, have contributed to an upsetting of research on the main aspects of intonation.

People have always been very much aware of consonants and vowels in the past. Because, in the written form, they are the units of pronunciation that are most readily identified. And because we write in units of words, people also seem to be aware of word stress. People know the normal stress pattern of words: **return** has the second syllable stressed, but **hospital** the first and **cigarette** the last. People are aware of alternative stress patterns, like **controversy, contribute** etc. But it is hard to talk confidently about intonation and rhythm, because these are features of language in use rather than of language in units.

Although we can recognize the significance of the "way" something was said, there isn't the same certainty in talking about intonation as there is about talking about words and their pronunciation.

Intonation is part of the structure of any particular language. We can say that the intonation of English is different from the intonation of Turkish or French. or the Intonation of any European language, is very different from a non-European language like Arabic, etc. "Some people imagine that intonation is the same for all languages but this is not true. English intonation is English. It is not the same as the intonation of any other language" (Garayeva 2003/81)

Furthermore; the intonation of English, varies within the range of national and regional accents. The Southern USA intonation is quite different from the melody of Welsh English intonation. And there are likewise differences between Irish and Scottish intonations. Thus, people are aware of intonation in a very general way, even though the details of it are not properly appreciated yet.

In this study it is intended to introduce a description of English intonation and its functions in spoken language. Intonation is in fact part and parcel of English language, as it is for every language in the world. Intonation is inevitable whenever a language is spoken. It is important because we eventually realize that it carries meaning and will often be the most important part of the massage. And it is integral to the study of any language, for its links up not only the meaning, but also with grammar, pronunciation and spoken discourse.

A rough guide to what intonation is: "It's not what they said, but the way they said" "They way they said" is a rough guide to what intonation is.

Another important point is in some languages intonation differs the meaning of the word according to the way it is said and these are called tone languages. For example we can hear different kinds of yes (_ yes, / yes,\yes) or no (_no, /no,\ no) but there is not difference in meaning, But on the other hand in Chinese;

‾ ma means " mother ",

_ ma means "hemp",

_ ma means "scold".

Languages such as the above are called tone languages. Although to most speakers of European languages they may seem strange, but such languages are in fact spoken by a large proportion of the world population. In addition to Chinese, many other languages of south Asia (Thai, Vietnamese) and Africa are tone languages. English is of course not a tone language, and the function of tone is much more difficult to define than in a tone language.

English is one of the languages that do not use tone in this way though, tones or pitch differences are used for other purposes. Such languages are sometimes called as intonation languages. In tone languages the main suprasegmental contrastive unit is the tone, which is usually linked to the phonological unit that we call the syllable. It could be said that someone analyzing the function and distribution of tones in a tone language, would be mainly occupied in examining utterances syllable by syllable, looking at each syllable as an independently variable item. If English was spoken isolated monosyllables, the job of tonal analysis would be a rather similar one to the tone languages.

"However, when we look at continuous speech in English utterances we find that these tones can only be identified on a small number of particularly prominent syllables." (Peter Roach 1991/144)

1.1. What Is Intonation ?

Until now general knowledge is given about intonation. A rough definition of intonation is " It is not what they said, but the way they said." To make a definition of intonation we must talk about rhythm and stress.

"Rhythm is closely connected with the tempo of speech. It is understood as the regular movement of utterance in which stressed syllables occur at definite intervals" (Garayeva 2003/83)

"Sentence stress serves as the basis for the rhythmical structure of the sentence. In other words, the rhythm of English speech is formed by the recurrence of stressed syllables of more or less regular intervals of time and by the alternation of stressed and unstressed syllables" (Garayeva 2003/83)

Intonation refers to the rise and fall of the pitch of the voice in spoken language. When you say something, you cannot say it without some kind of intonation. Even a monotone can be classed as a kind of intonation.

No definition is completely satisfactory, but a definition must comprehend that the pitch of the voice plays the most important role. Only in very unusual situations do we speak with monotonous, unvarying pitch, and when we speak normally the pitch of our voice is constantly changing. One of the most important thing in analyzing intonation is, to listen the speaker's pitch and understand what it is doing. We describe pitch, in terms of **high** and **low.** It is important that **high** and **low** are arbitrary choices for end-points of the pitch scale. And this terms can be changed as **light** and **heavy** or **left** and **right,** according to the situations.

Another important point is, we are not interested in every aspect of a speaker's pitch. We care about those, which carry some linguistic information. If a speaker talks while riding on a horse, the speaker's pitch will make a lot of sudden changes as a result of the irregular movements, this is something which is out of the speaker's control and therefore cannot be linguistically important. Similarly, some people speaks with lower pitch or higher pitch and the difference between these speakers is not linguistically important, because their habitual pitch is determined by their physical structure. On the other hand if the pitch of the voice is determined by the speaker this is something which is potentially of linguistic importance. In otherwords for pitch differences to be linguistically important it is a necessary condition that they should be under the control of the speaker.

A firmer definition than the one we gave in the first paragraph of this chapter is that intonation is the linguistic use of pitch in utterances. By saying linguistic, it is hoped to avoid reference to other uses of pitch such as singing etc. " We also specify

pitch as the essence of intonation, and in this way we make intonation distinct from the broader concept of paralanguage. Intonation does ,in fact, have both a linguistic and paralinguistic dimension." (Peter Roach 1991/114) The linguistic dimension concerns the message it self: how many pieces of information there are, what information is new, whether the message is complete or incomplete, whether the speaker is telling you something or asking you, or whether the speaker is turning to a new topic or finishing off an old one.

The paralinguistic dimension concerns the messenger rather than the message: the speaker's state of mind, their degree of politeness and their effort to associate or dissociate from you. But paralanguage - and this is the point – involves not only pitch but also volume, tempo and voice quality, indeed all the vocal effects that are available within a given language community, effects like giggling, sobbing, tut – tutting, husky voice, speaking "through the teeth" and many more.

We have talked about the first necessary condition of intonation as " the speaker's control on the pitch of the voice" Another necessary condition is the meaning of the pitch differences. This point is described in Peter Roach's "English Phonetics and Phonology as " There is another necessary condition and that is that a pitch difference must be perceptible; it is possible to detect differences in the frequency of the vibration of a speaker's voice by means of laboratory instruments, but these differences may not be great enough to be heard by a listener as differences in pitch."

" Finally it should be remembered that in looking for linguistically significant aspects of speech we, must always be looking for contrasts, one of the most important things about any unit of phonology or grammar is the set of items it contrasts with."(Peter Roach 1991/144)

Intonation is defined as a complex unity of all prosodic ,or suprasegmental elements of speech . The main components of intonation are the following: speech melody ,sentence stress , speech tempo ,and voice tamber. For a complete definition of intonation we should talk about these components.

Speech melody is the musical arrangement of sounds in connected speech. When a person speaks, the pitch of the sound changes, by drawing a melodic line in a sense group or in a sentence. It's not monotonous.

"Sentence stress is the relative degree of prominence, with which more significant words in a sentence are uttered at regular intervals. The difference in the length of stressed and unstressed syllables and also the distribution of stresses in a sense-group play an important role in forming the rhythmical structure of it. The shift of stress may alter the meaning and implication of a sentence. In fact, **stress and pitch are closely** connected with each other to give any sentence its special emphasis and implication. Sentence stress has the function of singling out words in the sentence according to their relative semantic importance.

"As a rule, the more important the word is, the stronger its stress. Sentence stress serves as the basis for the rhythmical structure of the sentence. In other words, the rhythm of English speech is formed by the recurrence of stressed syllables at more or less regular intervals of time and by the alternation of stressed and unstressed syllables. " (Garayeva 2003/83)

Tempo of speech is the regular movement of utterance in which stressed syllables occur at definite intervals and it is closely related with rhythm. Rhythm is readily identifiable in poetry ,but the role of intonation in the recitation of poetry is less widely known.

Voice tamber is the emotional part of the speech and it enables the speaker to express his/her emotions: such as fear, anger, sadness etc.

"In actual speech the components of intonation form a unity in expressing an idea. They always function all together and cannot be separated from one another. Especially close is the connection between speech melody and sentence stress-the primarily important elements of English intonation." (Garayeva 2003/83)

Intonation is also defined as the combination of tonal features into larger structural units associated with the acoustic parameter of voice fundamental frequency and its distinctive variations in the speech process. Voice fundamental frequency is defined by the quasiperiodic number of cycles per second of the speech signal. The production of intonation is defined by the number of times per second that the vocal folds complete a cycle of vibration and is controlled by muscular forces of the larynx, which determine the tension of the vocal folds ,as well as aerodynamic forces of the sub laryngeal (respiratory) system .The perception of intonation is defined by the perceived pitch, which roughly corresponds to voice fundamental frequency realizations.

Despite the acoustic and perceptual definition of voice fundamental frequency and pitch ,respectively, these two terms are used rather interchangeably in much of the international literature. On the other hand ,intonation and prosody may also be found in an interchangeable use, although, most usually, the term intonation is confined to tonal features specifically, whereas the term prosody, in addition to tonal features, involves temporal (duration) an dynamic (sound pressure level) features.

Furthermore, in a broad sense, both local and global tonal distribution may be referred to as intonation whereas, in a narrow sense, only global tonal distribution is referred to as intonation proper and inherently lexical tonal features are attributed to the area of prosody.

In related as well as unrelated languages , intonation and tonal features in general may have very similar or completely different linguistic functions, which may vary from morphological and lexical levels to phrase and sentence as well as discourse and dialogue levels. Intonation may also have a paralinguistic and be most characteristic with reference to various expressive functions, such as suppressive, anxiety and threat, as well as an extralinguistic (non-linguistic) function with reference to personal characteristics and indexing, such as sex, age and socio-economic status.

Intonation is mainly treated in university course books in phonetics and linguistics and is thought in all its major dimensions ,from abstract to concrete representations and relations ,with reference to phonology as well as speech physiology, speech acoustics and speech perception. Traditionally, intonation and prosody have been taught as part of larger courses, but nowadays there are autonomous courses in these areas in many universities.

CHAPTER II

FORMS OF INTONATION

2.0. Presentation

Intonation may have a continuous form with a complex structure, as a result of different contributions related to linguistic as well as paralinguistic and extralinguistic functions. The speech communication contexts in which intonation may have a distinctive function are limitless in principle, although the forms are assumed to be a finite nature with variable recurrent combinations, which is an object of current intensive research. The analysis of intonation is based on the decomposition of complex structures with fairly continuous forms into local and global features, which may have discrete linguistic functions. Although much remains to be done, there is considerable knowledge on basic aspects of functions and forms of intonation at lexical, phrase, and sentence levels as well as steadily accelerating knowledge at discourse and dialogue levels.

Intonation is based on the vibration of the vocal folds, which is an inherent characteristic of the speech production process and thus, in other words, once there is speech there is normally intonation too. Monotonous intonation would be laborious to maintain from a physiological point of view, as there are variations of sugglottal pressure due to biological reasons such as breathing. On the other hand, from a perceptual point of view, monotonous intonation would be tiresome and uninteresting, which is not compatible with the fundamental function of speech to open and maintain a channel of information exchange. Once intonation variations are inherently related to speech production, an attribution of distinctive functions

fulfils a basic principle of speech communication economy, i.e., to produce the maximum linguistic information with the least effort.

The forms of intonation are the merger of various physiological, linguistic, paralinguistic and extralinguistic contributions into any speech unit in principle. The physiology of voiced sounds is associated with measurable tonal production, as result of vocal folds vibrations, whereas voiceless sounds are missing tonal production. There is however perceptual concatenation and thus intonation is perceived in a continuous rather than a gap-like way. Furthermore, micro-prosodic variability is considerable and thus high vowels may have higher tonal realization than low vowels, voiceless stops may trigger higher tonal onset of the succeeding vowel than voiced stops, etc. Linguistic categories such as stress and focus may be associated with higher tonal patterns and/or tonal changes whereas finality of variable speech units such as phrase, sentence and discourse may be associated with a lowered intonation and/or tonal changes. Paralinguistic factors such as excitement, involvement and aggressiveness may increase the tonal range whereas sadness, boredom and indifference may decrease tonal variations (although there is large variability among different speakers and languages.) Extralinguistic features such as age and sex have a physiologically determined effect on the height of intonation, which mainly depends on the size and form of the vocal folds, i.e., smaller vocal folds produce higher intonation, and hence the higher intonation of children versus women versus men. Furthermore, hierarchical relations ,cultural attitudes and socioeconomic status, among other extralinguistic factors, may have considerable effects on intonation.

In prosodic studies, including intonation, the "isolation method", i.e. the analysis of a phenomenon at a time is a standard method and the choice of the speech materials is in accordance with the objectives of the analysis. Even "nonsense" materials, i.e. speech productions with no meaning are fairly common, much like other aspects of experimental phonetics. In spontaneous speech and dialogues, however, which are the most authentic types of speech production, the speech material is more or less unrestrictive and the decomposition of intonation and the factoring out of different contributions on a speech unit are much more complicated. No matter what type of speech material or what particular aspects of intonation are analyzed, the decomposition of intonation is usually based on a few dimensions and parameters. Two dimensions are most relevant, i.e. a local and a global one, whereas

the parameters are mostly related to tonal change events and tonal range magnitudes. The alignment of intonation with the segmental realization of the speech material is also an important aspect of intonation analysis .

Another important point is each language has its own intonation system. The description of intonation in terms of systems shows that intonation is as systematic as other parts of phonology. And becouse it is systematic ,it can be presented in terms of meaning ,and as a result of this intonation can be learned and taught.

Although Peter Roach in his book "English Phonetics and Phonology" claims that intonation can not be learned and taught unless speaking with speaking with the native speakers of that language. Intonation is also conventional.. If it was not conventional we could never know what meanings it conveys, in order to interpret an intonation's meaning, we have to assume that the intonation pattern that one person uses means the same thing when somebody else uses it. And because there is conventionality about intonation , we can analyze it reasonably.

At this point to make the structure of intonation easily understood we need definitions of some new terms .And these are;

Utterance ;a piece of speech beginning and ending with a clear pause is called **utterance**. An utterance may consist of only a syllable or a word which is made up of a few syllables. The common one-syllable utterances are "yes" and "no".

Tonality is the system by which a stretch of a spoken is segmented into a series of discrete units of intonation which correspond to the speaker's perception of pieces of information. Tonality is also subject to a system. If we change the number of intonation units ,we change the number of pieces of information. Tonicity system relates to the choice of prominent word.

Tonicity is the system by which an individual ,discrete , unit of intonation is shown to have a prominent word which indicates the focus of information.

Tone is the system of contrasting pitch movements in each unit of intonation , which, among other roles , identifies the status of the information ,e.g. major ,minor or incomplete.

Lets begin with explaining tone and tone unit . A one syllable word (yes or no) can be said either a level tone or moving tone. If we say "yes" or "no" with a level tone (with a steady tone, without any change) it may not sound natural, and English speakers don't use level tone on one-syllable utterances very frequently. Moving tones are more common. If English speakers want to say "yes" or "no" in a

definite manner they will probably use a falling tone.(A tone which descends from a higher to a lower pitch) If they want to say "yes?" or "no?" in a questioning manner they may use a rising tone.(a movement from a lower pitch to a higher one. Speakers select from a choice of tones according to how they want the utterance to be heard ,and it means that the listener will hear one –syllable utterances said with different tones as sounding different in some way.

We will need to use symbols to represent tones (level, falling and rising) and for this purpose we will use marks placed before the syllable in the following way.

Level	_	_yes	_no
Falling	\	\ yes	\ no
Rising	/	/yes	/no
High level	-	- yes	-no
Low level	_	_yes	-no

We have introduced three simple tones that can be used on one-syllable English **utterances. However, there are more complex tones being used. These are "fall-rise" and "rise-fall"** tones. Fall-rise is used where the pitch descents and then rises again and rise-fall is used in the opposite.

Another important point is each speaker has his own normal pitch range; a top level which is the highest pitch normally used by the speaker ,and a bottom level that the speaker's pitch normally does not go below. In ordinary speech ,the intonation tends to take place within the lower part of the speaker 's pitch range ,but in situations where strong feelings are to be expressed it is usual to make use of extra pitch height.

For the purpose of explaining intonation a unit generally greater in size than a syllable is used and this unit is called the **"tone-unit"** In its smallest form the tone-unit may consist of only one syllable ,but often more than a syllable. In analyzing longer stretches of speech it is necessary to mark the places where tone-unit boundaries occur. A tone unit may end and another begin, or a tone-unit may end and is followed by a pause , or a tone-unit may begin following a pause.

Now consider this three-syllable utterance;

is it   / you

the third syllable is more prominent than the other two and carries a rising tone. The other two syllables will normally be less prominent ,and will be said on a level pitch. The analysis of " is it you" so far is ; it is an utterance of three syllables ,composed of one tone-unit, the only syllable that carries a tone is the third one. From now on ,a syllable which carries a tone will be called **a tonic syllable**. The tonic is obligatory , because it is that a part of the intonation unit that bears the contrastive pitch movement. The tone is also always stressed not only because it bears the tone but also because of its essential prominence. The other parts of the unit are optional.

" A tone-unit has a place in a range of phonological units which are in a **hierarchical relationship**; speech consists of a number **of utterances** (the largest unit) ;each utterances consists of one or more **feet**; each foot consists of one or more **syllables;** each syllable consists of one or more **phonemes.** "(Peter Roach 1991/ 145) Thus there are four ranks of phonological structure; at the lowest level ,phonemes, then syllables, feet and utterance.

It can be said that there is a relationship of function , as well as structure , between the ranks. Certain phonemes have certain functions in the syllable ; vowels, function as the nuclei of syllables , consonants as the margins. Then certain types of syllables have their functions in feet (rhythmic units), . Stressed syllables function as the nuclei of feet, unstressed syllables as the margins. And certain types of feet have their function in intonation units, the foot containing the tonic acts as the nucleus, the others contribute to the head and tail. The nucleus at each rank is obligatory , the rest of the structure may not be present.

Like the syllable, the tone unit has a fairly clearly-defined internal structure, but the only component that has been mentioned so far is the tonic syllable. Each simple tone-unit has one and only one tonic syllable; this means that the tonic is an obligatory component of the tone unit. It is the same as the role of the vowel in the syllable. Without a vowel it is very difficult to define a syllable.

The other components of the tone-unit are; **pre-head, head, tonic/nucleus, and tail.** Now lets examine the" head". Consider the following utterance;

'give me \ those

The stressed syllable is "those". The rest of the tone unit in this example is called the "head". The first syllable has a stress mark and this is important in defining the "head". **A head** is all that part of a tone –unit that extends from the

first stressed syllable up to (but not including) the tonic syllable. But if there is no stressed syllable before the tonic syllable , there can not be a head. Example;

In an   \ hour

Neither of the two syllables preceding the tonic syllable is stressed. For this reason there is no head. But in these case we will meet an other definition that is called "pre-head". In this example the two syllables "in an" form a "pre-head". The **"pre-head"** is composed of all the unstressed syllables in a tone-unit preceding the first stressed syllable. Thus pre-heads are found in two main environments:

1. When there is no head (when there is no stressed syllable preceding the tonic syllable) ex ; "in an   \ hour".

2. When there is a head.

Ex; in a 'little   'less   than   an   \ hour

In this example ,the pre-head consists of "in a", the head consists of " 'little 'less than an ", and the tonic syllable is ""\ hour"

In some situations some syllables follow the tonic syllable. Any syllables between the tonic syllable and the end of the tone-unit are called the " **tail** "

Ex; \ look at it

In this example \ look is an initial tonic syllable and "at it" is tail., because the tonic syllable is in the beginning and the rest syllables are called tail.

The formulation of a normal tone unit is;

(pre-head)   (head)   (tonic syllable)   (tail)   or
(ph)   (h)   (ts)   (t)   or

Table-1 Form of Intonation

pre-tonic segment		tonic segment	
pre-head	**Head**	**tonic/nucleus**	**tail**
A	'dog is a 'man's 'best	Friend	
	'Dogs are 'men's 'best	Friends	
		Dogs	are 'men's 'best 'friends
		Yes	
they		Are	
		aren't	they

The structure of the intonation unit has been presented mainly in terms of words so far. The tonic is the most prominent word, the tail consists of the words following the tonic , and the pre-tonic segment refers to the words preceding the tonic. The tonic (nucleus) is obligatory , without it we cannot a complete unit. The head, pre-head ,and tail are optional .It should also be remembered that we identify these components solely on the grounds that they are points, or areas , where meaning can be affected by variations in an intonation pattern.

2.1. Lexical Forms

There is a complex relation between lexical words and corresponding intonation form. First, with reference to prominence, intonation variations may be associated with prosodic categories like tone, stress and accent although in variable ways, which mainly depends on the local and global prosodic context. Second , with a reference to phrasing , tonal boundaries may not correlate with word boundaries , unless a word boundary coincides with an intonation phrase boundary, and thus intonation may have a continuous form irrespective of word boundaries. Third, tonal distribution at lexical level is a trade –off relation with higher level intonation such as phrase , sentence and discourse and thus a decomposition of intonation associated with each level is a standard procedure for intonation description. Tonal analysis of lexical words in citation forms may be found in the literature whereas key words in simple , declarative sentence carries , pronounced with no special focus or emphasis, is a standard context for intonation analysis at lexical level, as there is limited interference from higher level intonation.

2.2. Stress Patterns

A stressed syllable may correlate with a tonal change whereas an unstressed syllable is usually the carrier of a tonal change already started on the stressed syllable. An unstressed syllable may also correlate with a tonal change but this is for intonation boundary distinctions associated with higher level intonation structuring and not stress distinctions at lexical level. Tonal distribution has traditionally been assumed as the main perceptual factor for stress distinctions.

2.3. Phrase and Sentence Forms

Apart from, and in combination with morphological and syntactic markers , intonation may define phrasing structures as well as different types of sentences.

Intonation phrasing is related to two complementary notions; boundary signaling and coherence structuring . Boundary signaling is associated with the segmentation of a wide-range of prosodic categories and structures, including stress groups, intonation phrases . Usually , intonation phrasing is defined by global as well as local tonal correlates .Duration patterns ,most usually lengthening of the boundary material (as well as silent pauses) may also be correlated with intonation phrasing.

2.4. Sentence Types and Intonation Forms

There is a basic distinction between sentence typology , at least with regards to traditional morphological and syntactic criteria, and sentence functioning. A sentence may have a distinct typological form such as declarative , interrogative and imperative with the corresponding function , i.e. statement , question and command. However , the relation of typology and function is not one-to-one, and thus a declarative sentence may function as a statement but also a question.

For example;

Anne   Marie

Figure-1

Intonation Diagram of Question
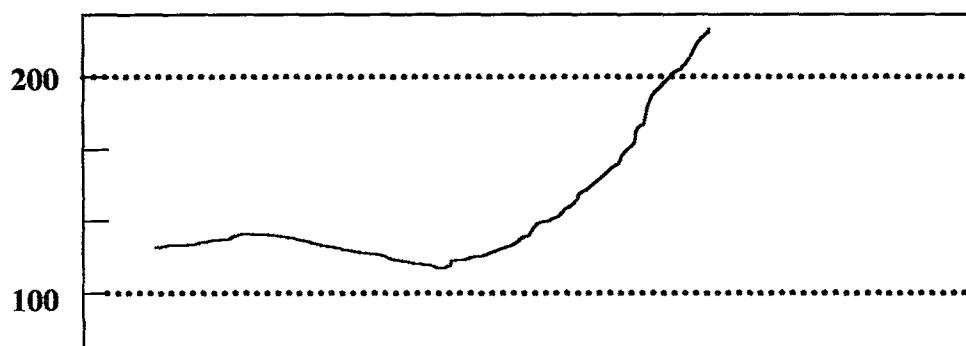
(a) Anne MARİE?

Figure-2

Intonation Diagram of continuation

(b) Anne MARİE...

Figure-3

Intonation Diagram of Command

(c) Anne MARİE !!

Figure-4

Intonation Diagram of Vocative Utterance

(d)   Anne MARİE !

Figure 1,2,3,4, shows intonation forms and sentence functions in French. The sentence functions correspond to a

    (a) Question,

    (b) Continuation,

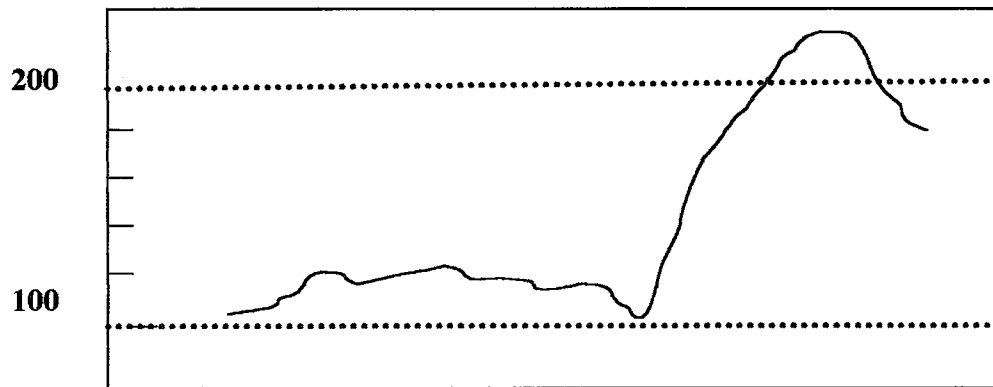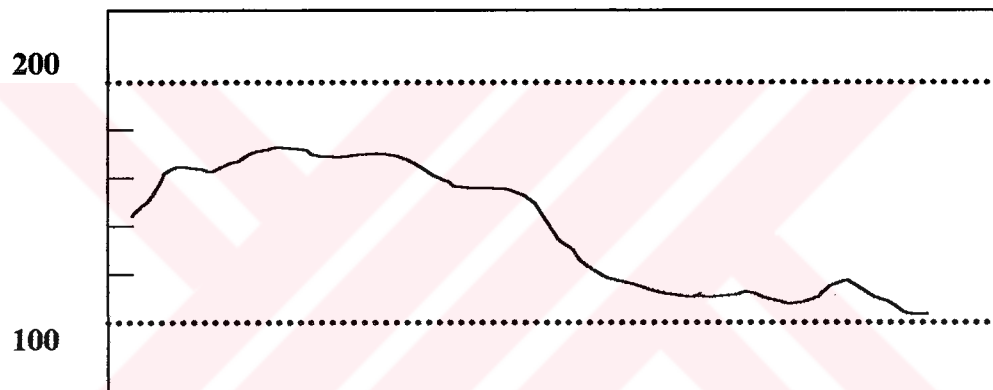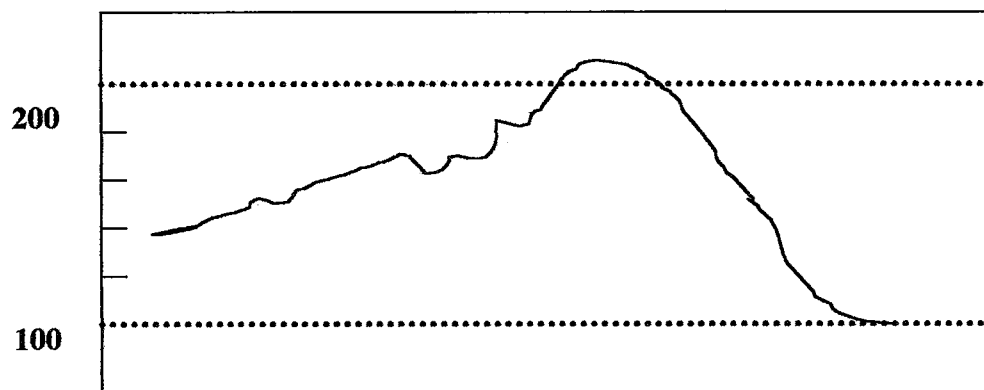   (c) Command and

    (d) Vocative of the one word utterance "Anne Marie".

The distinct sentence functions in fig. 1, 2,3 ,4, are related to both global and local tonal features. Question (a) and continuation (b) functions have final tonal rise whereas command (c) and vocative (d) have a final tonal fall.

In English a simple declarative sentence states a fact in the affirmative or negative form. These kinds of sentences are usually pronounced with a falling tone. A simple declarative sentence may consist of one or more tone-units and generally long sentences are divided into several tone units. Ex;

I   am   [1]twenty   years   \ old.

The   lesson   is   \ over.

2.5. Intonation of General Questions

A general question which requires the answer "yes" or "no" is said with the rising intonation. It is formed by placing a part of the predicate (the auxiliary or modal verb) before the subject of the sentence . This auxiliary or modal verb, standing at the beginning of a general question , receives stress and is said on the highest pitch of the voice. If the last word of a general question is the final stressed syllable of the sentence , it is pronounced with a rise of tone which begins at a low pitch of voice . (Garayeva , 2003/ 86)

For ex; [1]Has   your   [1]key   been   / found?

Sometimes general questions have a special character especially in situations when it is not needed any answer. In these special cases general questions are pronounced with a falling intonation.

For ex; [1]Isn't   a   \ pity?

2.6. Intonation of Special Questions

Special questions are pronounced with a falling tone since they begin with a interrogative pronoun.

For ex; 'What's the \matter with you?

'Where are \ you?

2.7. Intonation of Disjunctive Questions

These questions require the answers "yes" or "no". and consist of two parts. If the first part of a disjunctive question is affirmative, the second part is negative or the opposite, and each part (first or second) is pronounced in a separate tone-unit. Usually the first part of a disjunctive question is pronounced with a rising tone and second part with a falling tone.

Ex; ' This 'computer is \ mine / isn't it?

'You didn't 'go to school \ yesterday / did you?

But in some situations both of the two parts of a disjunctive question are pronounced with a falling tone and in these situations the listener is not expected to answer the question.

Ex; ' They are very polite people \aren't they?

(it means "sure they are")

2.8. Intonation of Alternative Question

Alternative questions generally express a choice of two alternatives made up of two parts. The first part is pronounced with the rising tone but the second part with a falling tone, the opposite of disjunctive questions.

Ex; Do you like / football or \ basketball?

Do you speak /English or \ French?

2.9. Intonation of Imperative Sentences

" An imperative sentence serves to induce a person to do something and it expresses a command, a warning, a request, an invitation etc".(Garayeva, 2003/89)

a) A command or an order is pronounced with a falling tone,
   Ex; ' Close the \ window!
      ' Stop \ crying!

b) Imperative sentences , expressing warning are pronounced with a high-fall tone.
   Ex; ' Be \ careful!
      ' Look \ out!

c.) Imperative sentences , expressing request or invitation are said with a low-rise tone.
   Ex; 'Please hurry /
      ' Never / mind!

2.10 Intonation of Exclamatory Sentences

An exclamatory sentence expresses some kind of emotion or feeling. It often begins with the word "what" and "how" . The other part of the exclamatory sentence is always in the declarative form , that is to say , no inversion takes place. Exclamatory sentences are usually pronounced with falling intonation. (Garayeva , 2003/90)

'For ex;
'What a nice \ book!
'How badly she \ speaks!

CHAPTER III

FUNCTIONS OF INTONATION

3.0. Presantation

Functions of intonation can be described as "what function does" shortly. For a detailed explanation let's ask ourselves what would be lost if we were to speak without intonation? Imagine a speech in which every syllable being said with the same pitch level, and without any change in the speed and loudness. A message can be given without any particular emotion, as a plain information. This kind of speech is very unusual and would be very mechanical and it is called neutral. From this point we can say, in the broadest possible term, intonation is a device for communaciation between a listener and speaker. In other words, intonation makes it easier for a listener to understand what a speaker is trying to convey. It is very difficult to make a strict description about how intonation does this but there are some suggestions for isolating some different functions of intonation. In researchs made up to now, the nomenclature of functions may differ from each other.

3.1. The Attitudinal Function

One of these classifications, maybe the oldest one, is "attitudinal function". Intonation enables us to express our emotions and attitudes as we speak, this adds a special kind of meaning to the spoken language and this is called the attitudinal function.

In the older and more traditional studies it is considered as the most primary function. The attitudinal function cares mostly about "the way it is said" not "what is said". The "way they said it" usually refers to the mood of the

speaker or the attitude shown to the speaker or the message. A message can be given politely , angrily, warmly and so on. In other words the same sentence can be said in different ways .

However , intonation is not the only way for a speaker to convey a message. There are vocal effects and paralinguistic features such as voice quality , sighing , sniggering , or humming. The gestures of the face , hands , body , distance and eye contact or the lack of these indicates the relationship between the speaker and listener. The choice of the words is also important from the point of communication and conveying the message.

If a speaker is angry he / she will sound angry and the gestures and choice of the words will be convenient to the situation. But also the sound of anger will be expressed in pitch. The same things are valid for every mood of a speech.

The effect of attitude is mainly to be found in the extent of a fall and rise in variations of pitch in the head. For example a wide falling tone generally denotes surprise, something unexpected , on the other hand , a narrow falling tone (falling from lower than normal) denotes mildness , something expected. We can say that intonation can indicate a variety of attitudes without a change of word order and intonation is responsible for the expression of attitude.

There are some different methods to analyse the attitudinal function of intonation. One of these methods is to invent a large number of sentences and try to say them with different intonation patterns , and to note what attitude was expected to the intonation in each case. Another method is to analyse recordings of different speaker's spontaneous natural speec hand try to make generalisations about attitudes and intonation of the speaker. But the results of these kinds of experiments may be very variable and subjective and difficult to interpret.

Expressing an idea ,emotion or attitude is a complicated procedure. An emotion can be expressed voluntarily or involuntarily. That is to say , if somebody says something in an angry manner it is because he/she is angry or wants to seem angry and by this way he/she wants to give the impression of being angry. Another important point is the attitude might be towards the listener or towards to an external event or situation. The manner of saying something may be friendly or respectful to the listener or approving or skeptical to the situation. In each of these cases the

attitude of the speaker and listener will be different. In other words the speech between two close friends and teacher-student will be very different.

If a sentence (without any change of wording) is said in different ways i.e. "angry", "happy", "proud", "pleading", "disappointed" it will be seen that in each intonation different techniques are used. In the same sentence the pitch movements may take place within quite narrow range ,or wide pitch range, or high - low heads . Probably the same sentence is said with different facial expressions, and gestures and body movements. These factors are all of great importance in conveying attitudes and emotions .

.   Generally, departure from the normal pitch level sem to reflect the emotional, nervous condition of the speaker . With high level, the speaker is tense and emotions are aroused. With the low level , the speaker is either relaxsed or emotions are constrained and nervous tension is deflated.

The general characteristics of the departures from normal pitch range displays the speaker's relationship to the listener. With a wide range , the speaker is warm and open towards the listener. With a narrow range, the speaker is coldtowards the listener and may not be interested in any response.

Table-2 displays a comparison of Crystal's (1969) and Brown's (1977) studies about "high" and "low" heads and "narrow" and "wide" pitch ranges.

Table-2 A Comparrison of Crystal's and Brown's Studies of pitch range

	Crystal	Brown(1977)
HIGH	haughty amused worried	anxious, worried, nervous
HIGH and WIDE	Puzzied Pleased Questioning	excited shrili, shriek, scream cross, angry
WIDE	excied	retort, exclaim warm querying, echoing
LOW and WIDE		Sexy
LOW	dismayed, disapproving vexed, conspiratorial impatiend, satisfied	Important, pompous, responsible
LOW and NARROW	Grim	depressed
NARROW	bored	coid

The next examples are taken from the study of O'Connor and Arnold and display the meaning and attitudes of "low", "high" heads and pre-heads and "fall", "rise", "fall-rise", "rise-fall" intonations in statements, questions, commands, interjections in general.

1. LOW DROP   ; a) no head : low fall

b) low pre-head _high head _low fall

Attitude

IN STATEMENTS   ;with no head , detached, cool, dispassionate, reserved , dull,

With high head, categoric , judical, considered.

IN WH QUESTIONS   ;with no head, detached, flat, unsympahatic,even hostile,

With a high head, searching,serious ,intense,urgent

IN YES /NO QUEST   ; with no head, uninterested, hostile,

With a high head , serious ,urgent

IN COMMANDS   ;with no head, unemotional, calm, controlled, cold

With a high head, very serious, very strong

IN INTERJECTIONS   ; with no head, calm, unsurprised, self-posessed

With a high head, very strong

2. HIGH DROP   ;Low pre-head _high head _high fall

Attitude

IN   STATEMENTS   ; conveying, a sense of involvement, light,airy

IN WH QUESTIONS   ;brisk, businesslike,considerate, not unfriendly,lively,
                     Interested

IN YES /NO QUESTIONS ;willing to discuss but no urgently,sometimes sceptical,
                       Mildly surprised, acceptance of the litener's premises

IN COMMANDS   ;suggesting a course of action and not worrying about
               being obeyed

IN INTERJECTIONS   ;mildly suprised, not so reserved or self-posessed as with
                    the low drop

3. TAKE OFF   ; low pre-head _low head_ low rise

Attitude

IN STATEMENTS   ;encouraging further conversation, guarded, reserving

judgement, appealing to the listener to chsnge his mind

resentful in non-final words

IN WH QUESTIONS   ;with the nuclear tone on the interrogative word,

wondering, mildly puzzled , but very dissaproving

IN YES /NO QUESTIONS ;dissaproving, sceptical

INCOMMANDS   ;(beginning with don't) appeling to the listener to change

his mind,calmly warning

IN INTERJANCTIONS   ;sometimes reserving judgement,sometimes calm

casually acknowledgement

4. LOW BOUNCE	;a)low pre-head _high head _low rise
	b) high pre-head _low rise

Attitude

IN STATEMENTS	;soothing , reassuring ,hint of great self-rellance, questioning with a tone of surprise and disblief, creating expectancy about what is to follow
IN WH QUESTIONS	;with the nuclear tone on the interrogative word, puzzled, disapproving
IN YES/NO QUESTIONS	;genuinely interested
IN COMMANDS	; soothing, encouraging, calmly patronaising
IN INTERJECTIONS	; airy, casual yet encoraging,often friendly, brighter than when said with the take off

5. SWITCHBACK :low pre-head _falling head _fall-rise

Attitude

IN STATEMENTS ;grudgingly admitting, reluctantlt or defensively dissenting, concerned , reproachful, hurt, reserved

IN QUESTIONS ;(in echoes) greatly astonished, otherwise, interested, and concerned as well as surprised

IN COMMANDS ;urgently warning with a note of reproach or concern

IN INTERJACTIONS ; scornful

6. LONG JUMP   ;low pre-head _rising head _high fall

Attitude

IN STATEMENTS   ;protesting, as if suffering under a sense of injustice

IN WH QUESTIONS   ;protesting, somewhat unpleasantly surprised

IN YES/NO QUESTIONS   ;willing to discuss but protesting the need for settling a crucial point

IN INTERJECTIONS   ;protesting ,surprised

7. HIGH BOUNCE   ;low pre-head _ high head _high rise

Attitude

IN STATEMENTS   ;questioning,trying to elicit a repetition , but lacking any suggestion of dissaproval or puzzlement

IN WH QUESTIONS   ;with the nuclear tone on the interrogative word,calling for a repetitiin of the informationalready given,

IN YES/NO QUESTIONS ;either echoing the listener's question or

(in straightforward non-echo questions) light and casual These short answers , where the speaker answers "yes" or "no" whit very little amplification and in each case has the obvious expectation in conversations that the listener will take back the turn and continue to speak on the same topic, it seems that participants in a conversation co-operate in signaling when they are about to embark on a new topic by raising tone and a second speaker will accept also by using the intonation according to the attitude of the fact.

IN COMMANDS AND

INTERJACTIONS   ;querying all or part of the listener's command or interaction but with no critical intention.

8. JACKKNIFE   ;low pre-head _ high head _rise-fall

Attitude

IN STATEMENTS   ;impressed , awed, complacent,self-satisfied,challenging
                    ,censories,disclaiming responsibility.
                    He was in the ′room again ′that ˎday.

IN WH QUESTIONS   ;challenging,antagonistic,disclaiming responsibility
                    ′What has he′ done in the ˎmeeting.

IN YES/NO QUESTIONS;impressed,challenging
                    ′Do you un′derstand what Iˎ say?

INCOMMANDS   ;disclaming responsibility,sometimes hostile
                    ′Don't ′speak at theˎ lecture!

IN INTERJACTIONS   ;impressed
                    Oh,/′what a ′lovely′prettyˎgirl!

9. HIGH   DRIVE   :high drop +take off

Attitude

 IN   STATEMENTS   ;appealing to the listener to continue with the topic
of conversation, expressing gladness,regret

IN QUESTIONS   ;very emotive,expressing plaintiveness,despair.

IN COMMANDS   ;pleading,persuading.

IN INTERJACTIONS   ;intensely encouraging ,protesting.

10. TERRACE   :low pre-head _high head _mid level

Attitude

IN ALL SENTENCES   ;(in non-final word groups) marking non-finality withoutconveying any impression of expectancy.

IN STATEMENTS AND
INTERJACTIONS   ;(in final word groups)calling out to someone as from a distance.

3.2. The Accentual Function Of Intonation

The term accentual is derived from "accent" ,a word used by some researchers instead of "stress". The accentual function is related with the placement of the stress in the sentence , determined by intonation. Intonation is carried entirely by the stressed syllables of a tone-unit. While word stress is independent of intonation , the placement of tonic stress is called the accentual function of intonation.

"The location of the tonic syllable is of considerable linguistic importance. The most common position for this is on the last lexical word (e.g. adjective, noun, verb, adverb,)of the tone- unit. For contrastive purposes , however, any word may become tonic syllable." (Peter Roach, 1991/172)

In the following pairs of examples ,the first statement represents normal , the second represents contrastive placement of tonic syllable.

a) | I ˌwant to ˌknow ˌwhere he's ˌtraveling to |

b) | I ˈdon't want to ˈknow where he's ˈ traveling ˌfrom.

(I want to know where he' travelling to)

Accent is associated with syllabic tonal prominence in lexicon morphology. The tonal pattern is however the distinctive factor, in comparison to stress the tonal pattern of which may have a large variability.

3.3. The Discourse Function Of Intonation

In the description of natural speech new studies are becoming more important. If we think of linguistic analysis as usually being linked to the sentence as the maximum unit of grammar , then the study of discourse attempts to look at the larger context in which sentence occur.

At discourse and dialogue levels intonation may structure larger speech units above sentence level in different ways. Discourse intonation and dialogue intonation are more or less overlapping terms and may be found rather interchangeably in the international literature. Somewhat simplified , discourse and dialogue intonation

may structure thematic units such as topics and sub-topics. For example what the topic is, what the discussion is about , and aspects of the discussion respectively,as well as turn units between speakers such as turn-taking, turn-keeping and turn-leaving, the contribution of each speaker to the development of spoken discourse. In phonetic studies , both terms usually refer to the study of sponteneous speech in contrast to controlled read speech in a laboratory condition.

The study of intonation is also related to the analysis of read texts , within the subject area of text linguistics, referred to as text intonation.

Here are four sentences to analys the discourse function of intonation;

A;Have you got any free time this morning ?

B;I might have later on if that meeting 's off.

A;They were talking about putting it later.

B;You can't be sure.

Each of these sentences can be examined isolated from the point of grammatical construction. But it is obvious that these sentences are not isolated sentences. They are components of a conversation. The sentences contain several references that they share a knoledge about the meeting. In some situations the meaning of a sentence can only be correctly interpreted in the light of a knowledge of what has preceded in the conversation. For example the sentence "You can't be sure "has a different meaning as a single (isolated) sentence from the meaning in the conversation above.

The discourse finction of intonation is related with the use of intonation to attract the listener's attention to the most important message in the conversation. In the case attention focussing ,the most important use is the placing of tonic stress on the appropriate syllable of a tone unit. The most important information is given by plcing the tonic stress.

Another way of focussing attention is the tone. The tone chosen may indicate whether the tone-unit in which it occurs is a new information or to refer to information which is felt to be already posessed by the speaker and listener. Usually falling intonation indicates new information while rising and falling-rising tones indicate given information.

The regulation of conversational behaviour is also an important area of discourse function of intonation. Intonation is important in the conversional interaction between two or more speakers. In restricted conversations between patient-doctor,or teacher-student, soldier-commander, judge-lawyer client-salesman etc. It is comparatively easy to identify what every speaker is actually doing while speaking. In other words it can be understood whether he /she is questioning , advising, ordering, aproving, encouraging or not. As a conclusion it can be said thatspeakers use different prosodic components to indicate to others that they have finished speaking, or another person is expected to speak , or a particular answer is expected etc.

We can observe many examples in non-linguistic behaviour of the use signals to regulate turn-taking or ending a conversation. "Intonation , in conjunction with body language such as eye-contact, facial expression, gestures and head turning, is used for similar purposes in speech, as well as for establishing or confirming the status of the participants in a conversation." (Peter Roach, 1991/178)

CHAPTER IV

THE COMMUNICATIVE FUNCTION OF INTONATION

4.0. Presantation

Intonation plays a unique role in expressing the feelings during conversation either in dialogue or monologue. It also plays a very important role encouraging the learners to use English freely, when somebody takes part in a conversation he is playing a kind of game, in which intonation is used in the game of conversation. In order to use the intonation correctly, of course it is necessary to know what intonation itself is

So far , we have talked about some other functions of intonation, and from now on we will talk about the communicative function. People are possibly more aware of intonation's communicative functions , becouse they have to respond to them in an appropriate way , but peopple are most aware of the attitudinal function of intonation, becouse it tells about the person who is speaking. This is related with "the way they said" which we have explained in the previous chapters.

Communication is a social affair which takes place in a particular social situation. While we are conserving with people ,usually with the peoples we know before, the context of interaction is based on the shared assumptions and understandings of the participants which facilitates the communication.To make the conversation more effective, we need not only the language for the functions we want to express but also the rules for interacting as intonation is one part of the structure of interactions

There are many tone variations which are used for the attitudinal purposes. The role of tone variations in communication can be described as follows; when a person decides to communicate in speech, and begins to formulate a message in terms of lexis and grammar, that person then has to encode the message phonologically in terms of :

1. The consonants, vowels and stress pattern of the words

2. The rhytm and intonation of the syntax of the clases

3. The units ,focus and status of the succesive places of information

4. Communicative functions

5. An indication of a state of mind

The expression of attitude is an optional element ,wheres all the other elements are essential to the communication of any spoken language. In informal ,spontaneous conversation ,attitudes are expressed ,but not necessarily all the time. There will be periods of time in a conversation when speakers are merely telling , or reporting ,but there will be other times when they add their feelings, comments, attitudes to the message.

These of as many different ways of saying "mary " as we possibly can. In order to do this, it may help us to imagine specific situations, and different types of tones may be used. Thus the communicative importance of intonation is observed in pronouncing any phase and sentences so, the communicative importance of intonation should also be reflected in the attention it gets in language teaching. Generally, in conversation self-paraphrasing is quite common that's to say, speakers tend to restate what they have just said in different words, in different situations.

In a simple term ;to understand the model of communication we can constuct a diagram that shows the direction of activities from a sender to a receiver , the co-ordination of brain and voice of the sender , and ear ,and brain of the receiver, and the physical substance by which the communication is transmitted. (sound through the air)

Figure-5
A model of Compmunication process

Figure-5
A model of Compmunication process

Reception
Sound
waves or
handwriting/
print, etc.

Decoding
Comprehension
from
• lexis
• grammar
• discourse
• phonology /
• script /
  orthography

Assessment
of sitution
• setting
• scene
• participants
• intention
• key
• linguistic
  context

Recognition of
discourse
construction
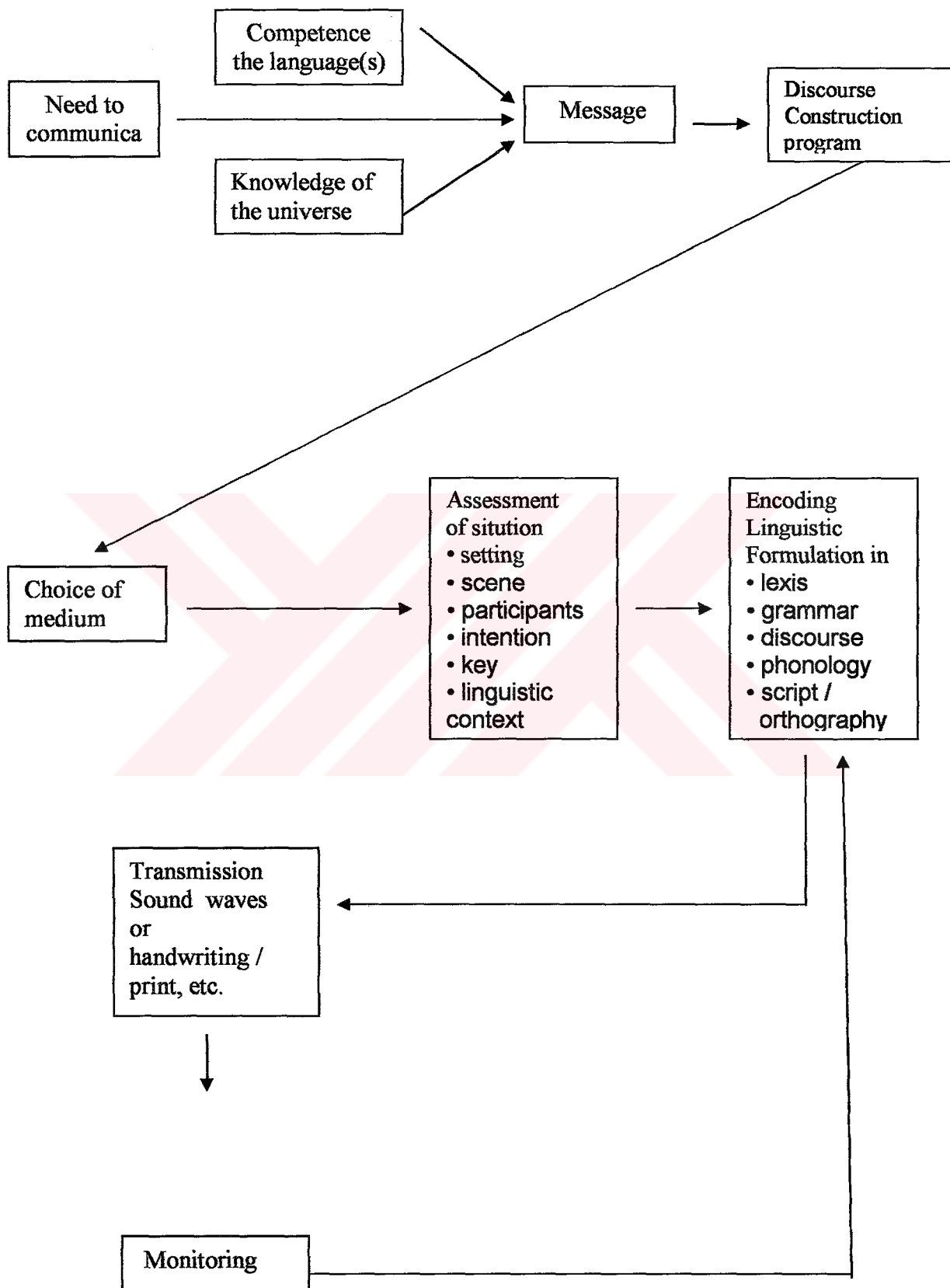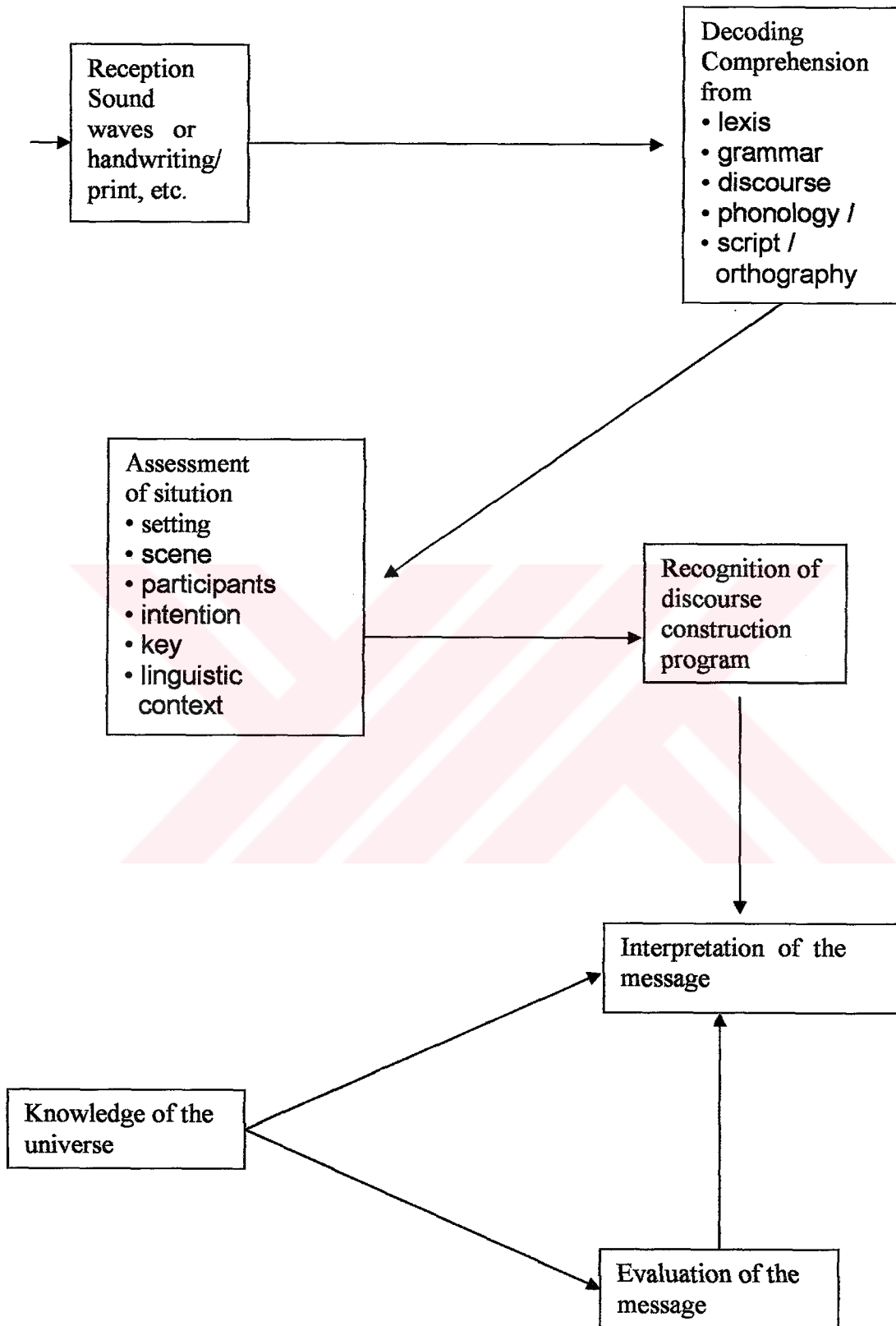program

Interpretation of the
message

Knowledge of the
universe

Evaluation of the
message

However there are other factors involved.

1. The first one is the language in which the communication is conveyed. The languge might be a tone –language or not.

2. Another factor is the receiver takes into consideration a number of other factors in the context of the proposed communication. In such a communication the amont of receivers and their ages ,their background, knowledge about the topic,and their willingness to continue to the conversation is also very important.

3. Another important factor is the physical settings.In other words ;the position of sender and receiver ,the scene ,atmosphere,the channel of communication (face to face or by telephone) is called physical settings.

4. The psychological situation (angry or happy) , the choice of vocabulary , the pitch of the voice is another factor.

5. The fifth factor is the purpose of the communication. Telling somebody off sounds quite different from advice,advice is different from suggestion ,suggestion is different from recommendation ,and these aspects of communication involves intonation as well as grammatical and lexical choices.

6. The sixth factor is the context of the communication. At both micro and macro levels a communication is sent in the context of what a sender knows , and what the sender thinks the receiver knows .It also involves what has just been said by both of the participants. The context might be broadened to include the communication itself. The wording and intonation is adjusted to be appropriate for different kinds of events. For example , we communicate in a manner with a close friend different from adressing to a stranger . Thus a model of communication has not only account for linguistic processes but also to the sociolinguistic factors.

Halliday distinguishes between three meta functions of language ;the ideational, the interpersonal, and the textual. The interpersonal meaning refers to the interaction between the sender and receiver. In this case , the sender provides some information that is clearly defined to be of the benefit to the receiver ,and it is quite likely that the receiver willl interpret the utterance as an offer. Interpersonal meaning is thus a qiite different dimension from the ideational meaning.

Halliday identified three general headings to describe the features of a situation and theese are ; the field ,the tenor ,and the mode of discourse.

1.   The field of discourse refers to what is happening to , to the nature of the social action that is taking place. What is it that the participants are engaged in , in which language figures as some essential component.

2.   The tenor of discourse refers who is taking part , to the nature of the participants , their statuses and roles; what kinds of role relationship obtain among the participants , including permanent and temporary relationships of one kind or another , both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved.

3.   The mode of discourse refers to what part the language is playing , what it is that the participants are expecting the language to do for them in the situation ;the symbolic organisation of the text , the status that it has , and it's function in the context ,including the channel (is it spoken or written or some some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expositary, didactic , and the like. (Halliday , 1985/12)

In Another research made by Cüceloğlu (2001/12) a diagram of communication process was given as below.

Figure- 6 A Diagram of Communication Process
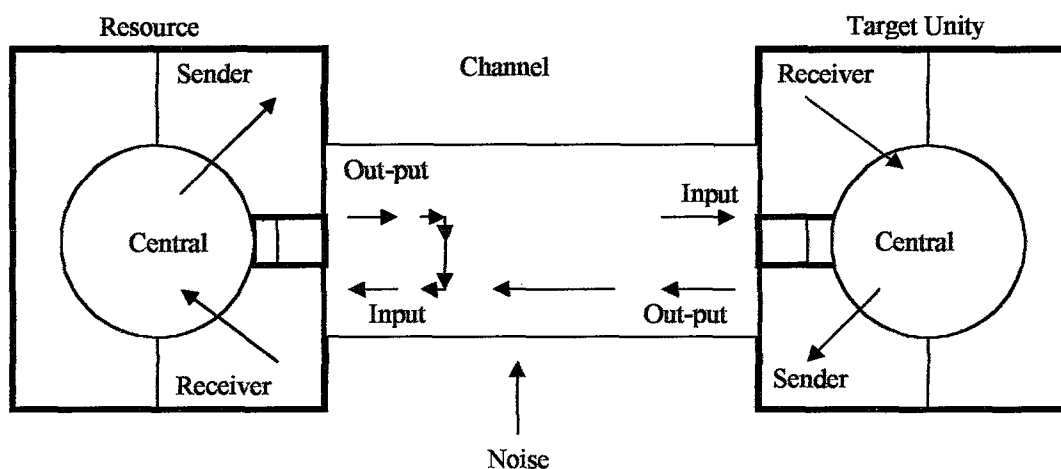
Every instance of the use of language, however long or short, can be analysed in terms of its field ,tenor and mode. A more detailed description of instances of the use of language is offered by Hymes. Theese are ;

1. Message form; the actual choice of lexis ,syntax, phonology /orthography with accomplying phonetic or graphic detail.

2. Message content; the topic .

3. Setting ;the time and place of a speech act, its physical circumstances.

4. Scene ;the psychological setting ,or cultural definition of an occasion as a certain type of scene, e.g. a wedding, or a wedding reception , or a best man's speech , or a tea break.

5. Participants; the speaker /sender/adressor and the hearer/ receiver/audiance /addresses , their respective ages ,genders ,statuses, relationships.

6. Ends; both the conventionally rcognized and expected outcomes from a community perspective and the goals of the individuals involved e.g. the public recognition of a marriage and the promises taken individually by the bride and groom.

7. Key ; the tone , manner or spirit in which an act is done , e.g. willingly, grudgingly, as practice etc.

8. Channels ; the choice of oral , written , manual and other means of transmission.

9. Forms of speech ; dialects , accents , registers , speech styles as , for instance, when a speaker switches to a different accent (including intonation) to initiate a humorous comment or anecdote.

10. Norms of interaction ; the rules that determine specific behaviour and propertises in a speech act or event, e.g. when it is not acceptible to interrupt or speak a loud , when it is acceptable to heckle or cheer.

11. Genres ; a conventionally recognized type of language event that is identified by a unique combination of linguistic forms, thus enabling members of a community to distingish between, for example, news reading and other formal, solo, performances to an audiance such as recitiations ,sermons, announcements ,etc., and between conversations and debates etc.

We can express our emotions, such as surprise, hated, love disappointment, sarcasm, joy etc-only by intonation. So, the way of using all king of feelings in conversation is defined by variety of intonation.

The description of the situation can also be approached from a socio-psychological perspective ,seeking to understand a given situation. Giles and Coupland on their studies of people's perceptions of social situations report five dimensions. These are ;

1. Co-operative –competitive
2. Intense-superficial
3. Formal-informal
4. Dominant-equal
5. Task oriented-non task oriented

Giles and Hewstone took phonological and phonetic factors into account when speculating on the potential speech patterns deriving from people's assesment of a situation. Their chart of sample situations is in

Table-3 Towards a model of speech as a dependent varible of social situations

jective aracteristics of rtain typical social uations (e.g., ·D)	A Friends chatting during coffee break	B Prosecuting and defence lawyers in law court	C Welsh and English rugby supporters in pub after international match with mutually satisfactory result	D Trade union and management negotiation crisis
ossible cognitive uctures of social uations by rticipants	A1 Interindividual encounter Co-operative Informal Relaxed Equal Not task-related	B1 Interindividual encounter Competitive Formal Tense Not equal Task-related	C1 Interindividual encounter Co-operative Informal Relaxed Equal Not task-related	D1 Interindividual encounter Competitive Formal Tense Not equal Task-related
otential speech tterns	A2 Low linguistic diversity 'Restricted' code Verbal style **Non-standard pronunciations Imprecise Enunciations** First name and Informal address Forms	B2 High linguistic diversity 'Elaborated' code Nominal style **Standard pronunciations** **Precise enunciations** Title and/or last name address forms	C2 Low linguistic diversity 'Restricted' code Verbal style **Non-standard pronunciations Imprecise enunciations** First name and informal address forms Attenuation of ingroup speech markers (speech convergence)	D2 High linguistic diversity ' Elaborated' code Nominal style **Standard pronunciations** **Precise enunciations** Title and/or last name address forms Accentuation of ingroup speech markers (speech divergence)

The communication itself draws upon a person's knowledge of the real world , including the adressee's presumed knowledge , and the person's affective state. The communication is often supplmented by other semiotic codes , like gestures, eye contact, physical distance, and intonational paralinguage. The speaker often has a plan of communication, e.g. how to counter an expected argument ,but the plan may also involve a staging strategy; what to say first ,how to follow it up, etc. This kind of plan is called discourse construction plan and usually it is accompanied by non-communicational behaviours.

All of theese communication processes and functional componenets ; the experimental, logical relationship, negativity and modality related directly to the knowledge, the interaction can be shown in Table – 4

Table-4
A Comparison of Halliday's and Fawcett's Functional components

Halliday's metafunctions	Fawcett's functional components
Ideational	Experiential Logical relationships Negativity
Interpersonal	Interactional Affective Modality
Textual	Thematic International
	Discourse organizational Metalingual

Apart from these formulations ,in communication we deal with concrete linguistic forms and structures and also their accuracy with respect to certain rules and principles. However, when we use the language , we are involved in a more complex process in which we do not only describe structures as well-formed or ill-formed but also have to cope with newspaper headlines ,essays etc. which are not grammatically true.

While we are trying to interpret what is said and to make our messages understandable we use our knowledge of linguistic forms ,grammar and other components of language. It is generally assumed that in a speech community while speakers are producing utterances in a particular context, they convey both social and propositional meanings.

Language users have a knowledge of social interaction via language and this is a part of our general socio-cultural knowledge. Thus the interpretation of any discourse depends upon this general knowledge. We have a huge amount of background experience and knowledge. Nevertheless , the first step to make sense of a discourse is the interpretation of the words on the page.

There are two activities that we perform while processing a discourse; namely, bottom-up and top-down processing. Bottom up processing is related to the perception of compositional meaning . That is we try to understand the meaning of the words and phrases forming the sentence besides the structure of the sentence . At the and of this process, we constitute a composite meaning. Top-down processing is the prediction process. In other words ,after we determine the composite meaning of a sentence in a discourse, we try to predict the meaning of the following sentence. Of course , the sentences that are already processed form a basis to estimate what the next sentence possibly means. Top-down processing enables the reader by means of bottom-up processing to predict what is the following message like. This experience and knowledge may come from discourses that we previously processed as well.

4.1. Steps of communication

4.1.1. Direct and Literal communication

When we perform just one communicative act and mean exactly what our words actually mean, we communicate directly and literally. For a successful communication, rules of language are not enough. In addition to these, we need "notions like intended inference, shared contextual beliefs, and various presumptions to explicate the connection sounds and communicative intents" (Akmajian, et al., 1995;354). These all form the inferential strategies.

4.1.1.1. Direct Strategy:

As a first step in a successful communication, the hearer must recognize the speaker's utterance. If he misses the speaker's words because ofany reason, the message cannot be understood exactly and communication breaks down. If there is no evidence to the contrary, the speaker is assumed to speak directly. In this case, the hearer easily infers from the speaker's utterance the message that the speaker is directly communicating. On the other hand, ambiguity complicates the task of the hearer. Linguistic communication must provide the hearer some information about which of the possible meanings is intended by the speaker. The speaker is assumed to mean the contextually appropriate one and thus the other is inappropriate to the context of utterance. Then, as a second step to a successful communication the hearer must determine which meaning operates on the related occasion. After the process of disambiguation, the task of the hearer is to specify what the speaker is referring to. As we have alluded before, sometimes the meaning of an expression does not depict the reference clearly. For example, personal pronoun she or the expression the girl with blue eyes may refer to an infinite number of persons without any change in meaning. Therefore, the identification of what the speakers is referring to is the third step that the hearer must take in order to communicate effectively.

Above all, in order for a communication to exist, an identifiable communicative intent is to exist. We produce utterances every time such as talking in sleep, practicing pronunciation, repeating something we like, and so on. However, we are not communicating anything in these cases simply because they are lack of any communicative intent. Moreover, the hearer figures out nothing on these occasions.

4.1.1.2. Literal Strategy:

Literal strategy enables the hearer to infer what the speakers is communicating directly and if the speakers speaks literally, what he is communicating literally. As we have noted before we do not always mean exactly what our words mean. So, we should add a new step to the ones above,since the hearer has the choice of assuming that the speaker is speaking literally, if not he is

speaking nonliterally. Then, the fifth step towards a successfull communication is to presume that for the speaker to speak literally would be contextually appropriate. It has already been stated that speaking literally is prior if there is no evidence to the contrary. So, the sixth step is that the hearer recognizes what the speaker is communicating directly and literally.

The most important things that provide contextual appropriateness are shared beliefs about the nature, stage and direction of talk-exchange. If the hearer follows these strategies of inference, he can make sense of what the speaker is intending to communicate literally and directly. If the inferences of the hearer are correct, the communication will be successful, if not, it will break down.

4.1.2. Indirect communication:

Sometimes when we speak we mean more than what we say directly. While speaking indirectly we perform more than one communicative act. For example, the the sentence the door is just behind you is not only used to state the location of the door but to request someone to leave. The meaning the heareris requested to leave is not directly mentioned in the sentence but the hearer just performs of the action of leaving if he has understood what the speakers is communicating indirectly. In this sentence, the speaker is performing an indirect act by means of a literal direct act. That is, he really means what is said and also more than what is directly communicated. Moreover, indirect acts may be performed by means of nonliteral acts. For example, if someone says it seems you really enjoy drinking that medicine he may mean indirectly that the hearer does not like drinking the medicine. The speaker is being sarcastic- he means directly but nonliterally.

Again, contextual inappropriateness enables the hearer to recognize that the speaker is not speaking merely directly but means something more than what is actually said. While a conversation is going on, if one of the participants says to the other who has been rude or has perfomed an action that is annoying The door is just behind you, this is not a more report of where the door is, but the speaker's reaction, his request for the hearer to leave. Contextual information and presumptions shared by the speaker and the hearer help the hearer figure out what the speaker meant indirectly. The report of the location of the door is contextually inappropriate for a

going on conversation, since it is assumed that both the speaker and the hearer know where the door is and also it is not relevant to the conversation. This also violates the conversational presumptions. So, it is more plausible to suppose that the speaker is not communicating directly, if so, contextual inappropriateness exists and then the communication fails.

CHAPTER V

CONCLUSION

The term intonation is derived from Greek " tonos "(tension) through Latin "intonation " and   in modern times it has been studied extensively from both a theoretical and experimental point of view. Intonation is part of the structure of any particular language. On the other hand intonation of a language is not the same as with another language. English intonation is English.

No definition is completely satisfactory, but we can define intonation as a complex unity of all prosodic, or suprasegmental elements of speech, and the pitch of the voice plays the most important role. We are not interested in every aspect of a speaker's pitch. We care about those, which carry some linguistic information. In other words for pitch differences to be linguistically important , it is a necessary condition that they should be under the control of the speaker.

In this study it is intended to introduce a description of   English intonation and its functions. Intonation is in fact part and parcel of English language, as it is for every language in the world. Intonation is inevitable whenever a language is spoken. It is important because we eventually realize that, it carries meaning and will often be the most important part of the message. And it is integral to the study of any language , for its links up not only the meaning, but also with grammar, pronunciation and discourse.

We have explained the form and structure of intonation by means of "utterance", "tone", and " tone-unit" in chapter II We can talk about a hierarchical relationship in a speech, that is ; speech consists of a number of utterances (the largest unit) , utterance consists of one or more feet , each foot consists of one or more syllables , and each syllable consists of one or more phonemes.

Functions of intonation can be described as "what function does "shortly. A message can be given , without any particular emotion ,as a plain information. But this kind of speech is very unusual and would be very mechanical. From this point we can say , in the broadest term , intonation is a device for communication between a listener and speaker. Thus intonation makes it easier for a listener to understand what a speaker is trying to convey. Intonation enables us to express our emotions and attitudes as we speak, and this adds a special kind of meaning to the spoken language.

In previous chapters we implemented "the way they said "as a rough definition for intonation. However , intonation is not the only way for a speaker to convey a message. Vocal effects , paralinguistic features such as voice quality ,gestures of the face ,body age ,sex ,distance or the lack of some of these indicates the relationship between the speaker and listener. I think ,from this point of view, it is not wrong if we say ,body language is important as much as intonation in an effective and active communication. In the following sentences we see that in the use of intonation in active speech defines its meaning.

For example

- Be careful John

- Oh , I am a very careful driver

- He was driving a sports car. Very fast indeed

- ^Dangerous

In this piece of conversation the speaker is greatly impressed, even warn shim strongly or reassuring him.

Communication is a social affair which takes place in a particular social situation. For this reason people are most aware of communicative function of intonation, because they have to respond to them in an appropriate way. While we are talking with people , usually with the people we know before, the context of interaction is based on the shared assumption.

The language in which the communication is conveyed, age and background and psychological situations of the people, the physical settings, the purpose and context of the communication , are determiner factors in a communication. Every instance of the use of language ,however long or short, can be analyzed in terms of its field, tenor and mode.

Sometimes, when we speak we mean more than what we say directly. While speaking indirectly we perform more than one communicative act. While we are trying to interpret what is said and to make our messages understandable we use our knowledge of linguistic forms, grammar, and other components of language. It is generally assumed that in a speech community while speakers are producing utterances in a particular context, they convey both social and propositional meaning. As a result we may say that it also plays a very important role in encouraging the speaker the use English freely. In order to use the intonation correctly during the conversation, of course it is necessary to learn intonation well.

BIBLIOGRAPHY

AKMAJIAN, Adrian, et al.

    1995 <u>Linguistics An Introduction to Language and Communication</u>

    the USA: Massachusetts Institute of Technology

BATES,E.

    1996 Language and Context The Acquisition of Pragmatics

    London : Academic P.

BLAKEMORE, D.

    1992   <u>Understanding Utterances</u>

    Oxford : Blackwell

BROWN,G,YULE

    1983 <u>Discourse Analysis</u>

    Cambridge : Cambridge University Press

CRYSTAL, David

    1969 Prosodic Systems and Intonation ın English

    Cambridge University Press

CÜCELOĞLU, Doğan

    2001 <u>Yeniden İnsan İnsana</u>

    Remzi Kitabevi

GARAYEVA, Minira

    2003 <u>English Pronounciation</u>

    Sivas Cumhuriyet Üniversitesi

HUDSON, G.

> 2000 Essential Introductory Linguistics
>
> the USA : Blackwell Publishers Inc.

HURFORD, J.R.,B. HEASLEY

> 1983 Semantics : a coursebook
>
> Cambridge : Cambridge University Press

JEFFRIES, L.

> 1998 Meaning in English. An Introduction to Language Study
>
> the USA : St Martin's Pres, Inc.

LANGACKER, R. W.

> 1968 Language and Its Structure some fundamental linguistic concets
>
> the USA : Harcourt Brace Jovanovich, Inc.

LEVINSON, S. C.

> 1983 Pragmatics
>
> Cambridge : Cambridge University Press

LIPKA, L.

> 1990 An Outline of English Lexicology
>
> Germany : MAx Niemeyer Verlag Tübingen

LYONS, John

> 1981 Language and Linguistics
>
> Cambridge : Cambridge University Pres

MACKENZIE, I.E.

> 1997 Introduction to Lnguistic Philosophy
>
> London : SAGE Publications

RADFORD, A., et al.

    1999 <u>Linguistics An Introduction</u>

    United Kingdom : Cambridge University Pres

RICHARDS, J.C., et al.

    1992 <u>Dictionary of Language Teaching and Applied Linguistics</u>

    England : Longman Group UK Limited

ROACH, Peter

    1991 English Phonetics and Phonology

    Cambridge University Press

SALKIE, R.

    1995 <u>Text and Discourse Analysis</u>

    London : Routledge

SCHIFFER, S.

    1998 <u>Meaning</u>

    Oxford : Oxford University Press

SEARLE, J.

    1979 <u>Expression and Meaning</u>

    Cambridge : Cambridge University Pres

STEINBERG, D. D.

    1982 <u>Psycholinguistics- Language, Mind, and World</u>

    New York : Longman Group Limited

TENCH, Paul

    The Intonation Systems of English

YULE, G.

    1996 <u>The Study of Language</u>

    Cambridge : Cambridge University Press