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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**STRUCTURAL-PRAGMATIC ASPECT
OF EMPHATIC TONES IN ENGLISH**

Speciality: 5708.01 – Germanic languages

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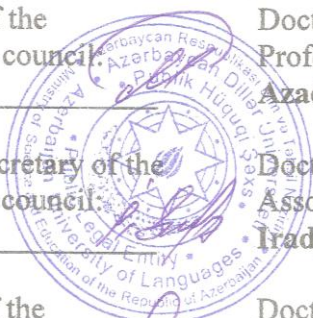
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GENERAL CHARACTERISTICS OF THE RESEARCH

The relevance and extent of the research. Research shows that intonation theories and approaches existing in modern linguistics have either introduced intonation as pronunciation and realization of Grammatik structures in the form of utterances, often studied it as a means of differentiating communicative types of sentences, frequently equated it with sentence stress or emphatic stress, or considered it phonological device referring merely to completeness/incompleteness of thought. Thus, structure, meaning and functions of intonation has not gone beyond sentence level. Professor K.M.Abdullayev has accurately stated: *“Until recently, in linguistics single and independent sentence has been considered final unit of syntactic hierarchy. Studies, when encountering with several predicative phrases from structural point of view, still dealt with a sentence.” This scientist assumes that this kind of discrepancies in syntactic theory triggered birth of text linguistics.”*¹

In this regard, a thorough research on structure, meaning and functions of intonation must excel sentence borders and connect it to larger speech units like text and discourse. As A.Mammadov noted, *“... a new and complex discourse text erases the familiar view and creates a new, already non-verbal view.”*² Discourse approach studies the role of intonation in natural communication and mutual interaction. Thus, the role of intonation in ensuring discourse integrity, correct exchange of information, smooth and successful implementation of communication process is as crucial as lexical and grammatical units.

Modern research justifies that in oral discourse 50 per cent of understanding depends on suprasegmental factors.³ Computer based

¹ Abdullayev, K.M. Müasir Azərbaycan dili sintaksisinin nəzəri problemləri / K.M.Abdullayev. – Bakı: Şərq-Qərb, – 1999. – s.178

² Məmmədov, A. Diskurs təhlilinin koqnitiv perspektivləri / A.Məmmədov, M.Məmədov. – Bakı, – 2010. – s.81.

³ Okim Kang, Don Rubin and Lucy Pickering. Suprasegmental Measures of Accentedness and Judgements of Language Learner Proficiency In Oral English // The Modern Language Journal, – 2010. 94/4, – p.554-566.

experiments show that outcome of studies in this field is far from subjectivity, it is more objective.

It is worth highlighting that though intonation is a universal phenomenon, it also carries specific features for different languages. According to T.M.Nikolayevna, “*there is no language form as universal in its categories as language intonation, and at the same time as difficult to master and individual as speech intonation.*”⁴ In this respect, English stands out with its prosodic – intonational features and functionality of intonation. So large number of pre-tonic patterns and nuclear tones, and their various combinations increase maneuvering scale and power of intonational means in this language; as a result, a large number of negative and positive attitude, meanings and emotions are expressed and realized.

In formation of various discourse types, the importance of syntactic structures and lexical units is undeniable. However, it should be underlined that in formation of discourse types choice of pre-tonic patterns and nuclear tones in expressing emphatic positive and negative meanings and emotionality in oral discourse is a crucial factor, and this fact increases urgency and relevance of the topic.

Regarding the extent of the research, it should be noted that discourse intonation does not have such a distant history. Studies show that the analysis of discourse intonation originated in Great Britain with D.Brazil⁵ and was developed by other scientists (Malcolm Coulthard, Catherine Johns, John Sinclair, Martin Hewings, Richard Cauldwell). Non-verbal and ironic meanings expressed by the speaker with nuclear tones have been widely discussed in the works of V.Makarova, P.Tench, K.Gussenhoven, D.R.Lad, M.Lieberman, I.Sag, D.M.Chan. In Azerbaijan, in the field of Germanic linguistics, linguists F.Y. Veysalli, A.Y.Mammadov, F.H.Zeynalli, S.B.Mustafayeva, K.A.Gojayeva have also extensively discussed the role of intonation in ensuring the integrity of the

⁴ Mustafayeva, S.B. Azərbaycan və İngilis dillərində diskursun intonasiya xüsusiyyətləri // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2012. №6, – s.208.

⁵ Brazil, D. Discourse. Intonation I // Discourse Intonation monographs no.1. English Language Research. – Birmingham: Birmingham University, – 1975. – p.42

discourse, the correct exchange of information, and the smooth and successful implementation of the communication process.

It is worth noting that after the introduction of the discursive approach, intonation has been very well studied in a number of ways, and many descriptive and theoretical descriptions of intonation have emerged.

The object and subject of the research. The object of the dissertation is the structural-pragmatic aspect of emphatic tones in English discourse.

The subject of the research work is the generalization and systematization of the results obtained from the acoustic indicators of the realization characteristics of emphatic tones in discourse samples.

Aims and objectives of the research. The main goal of the dissertation work is to analyze the structural-pragmatic features of emphatic tones in English and to reveal the emphatic meanings expressed by the existing nuclear tones in this language. To achieve this goal, the following tasks have been set:

- to give an overview of the opinions and considerations existing in modern linguistics regarding the influence of intonation on the meaning expressed by language units;

- to show the effect of intonation on the information transmitted by the segmental units of the language both separately and accompanied by facial expressions, gestures, body language;

- to determine the role of individual components of intonation in the understanding of oral discourse;

- to investigate the possibilities of receiving verbally transmitted information with the opposite meaning with the help of nuclear tones in oral discourse;

- to compare theoretical information gathered with examples taken from the speech of native speakers of English in real-life situations;

- to prove the accuracy of the obtained results through a phonetic experiment.

Research methods. Methods, such as observation, description, discursive analysis, linguistic analysis, structural and experimental-phonetic analysis were mainly used in the research work.

The main provisions for defense are:

- All components of intonation have a role in the expression of meaning.
- Intonation has a decisive role in determining the discourse structure.
- Not only complex nuclear tones and tones with widened or narrowed scale, but also simple nuclear tones can be emphatic depending on the context.
- The same nuclear tone can have both positive and negative meanings.
- Complex nuclear tones are no less functional than simple nuclear tones. On the contrary, in certain situations they gain more functionality.
- Body language and social context also affect the meaning conveyed by intonation, often enhancing the impact of the information being conveyed.

Scientific novelty of the research. In existing literature, intonation has not been investigated so deeply within the discourse. In this research work, the most different meanings that can be expressed by intonation within the most emotional types of oral discourse were revealed and systematized, numerous examples of nuclear tones changing, strengthening, or refuting the lexical and grammatical meaning were discovered and involved in the experiment.

Theoretical and practical significance of research. The theoretical importance of the research is that since the study of emphatic tones is a field that connects linguistics with pragmatics and sociolinguistics, the theories and propositions, opinions and conclusions drawn up in the dissertation can contribute to the enrichment of knowledge that includes the fields of pragmatics and sociolinguistics. In addition, the dissertation can be a theoretical resource for young researchers conducting research in oral discourse.

As for the practical importance of the research, since the dissertation is based on real-life examples and the results are explained in dialogues, it can be useful for high school students learning English, as well as master's and doctoral students. In

addition, the dissertation and the obtained results can be used in the preparation of textbooks and teaching aids.

Approbation and application. Presentations were made at various scientific conferences, theses and articles were published in local and foreign magazines related to the topic of the dissertation work. The dissertation can guide young researchers and help students majoring in linguistics in higher education to gain an in-depth understanding of the topic. It can be useful to prepare teaching materials based on research materials.

The name of the organization where the dissertation has been accomplished. The dissertation work was performed at the Department English Phonetics of the Azerbaijan University of Languages.

The volume of the structural sections of the dissertation separately and the total volume in symbols. The dissertation consists of an introduction, four chapters, a conclusion containing the main propositions of the research, a list of references and appendices. “Introduction” consists of 5 pages, 8137 characters, Chapter I – 31 pages, 48986 characters, Chapter II – 26 pages, 43568 characters, Chapter III – 42 pages, 71486 characters, Chapter IV – 29 pages, 44863 characters, “Conclusion” – 4 pages, 6885 characters. The total volume of the dissertation, excluding the list of used literature and appendices, is 223925 characters.

MAIN CONTENT OF THE RESEARCH

“Introduction” provides information on the relevance and the extent of the research, the object and subject of the dissertation, the goals and objectives of the research, methods, the key propositions submitted for defence, scientific novelty, theoretical and practical significance, approbation and application, and structure of the dissertation.

The **first chapter** is called “**About the history of the study of tones in Germanic languages**” and it consist of three paragraphs. In the first paragraph, the ideas of Joshua Steele, John Walker, and Henry Sweet about the melodic structure of the English language

have been briefly reviewed. The system of symbols and notation proposed by Daniel Jones, Lilius Armstrong and Ida Ward, H.E.Palmer, Roger Kingdon, K.L.Pike, J.D. O'Connor and G.F.Arnold, M.A.K.Halliday, David Crystal and Randolph Quirke has been comparatively analyzed, the classification of nuclear tones put forward by individual linguists has been reflected. Although in the works of H.E.Palmer, R.Kingdon, George Treger and Henry Smith, K.L.Pike the terms "intensification", "emphatic" have been mentioned, they have not dealt with emphatic speech.

The second paragraph of the first chapter is called ***“Phonetic means of emphasis in English”*** and it briefly discusses the features of emotional speech, and extensively analyzes prosodic devices that create emphasis. Here, in order to distinguish emphatic speech from non-emphatic speech, the terms used by H.Arndt and R.Janney are presented⁶. They suggest the terms *emotional communication*, *emotive communication*, and *cognitive communication* to distinguish the degree of interest a person has in a conversation. Emotional communication is mainly spontaneous, unplanned and instinctive, it is an external manifestation of an internal emotional state that is unintentional and does not serve to convey specific information. During emotional communication, emphatic tones, such as high falling, rising-falling, high rising, falling-rising tones are widely used. Cognitive communication is conscious, thoughtful and intentional. During cognitive communication low falling, low rising, level tones are used. The linguists place emotive communication in an intermediate position between emotional and cognitive communication. Emotive communication is an intentional expression of feelings and attitudes through certain accepted means.

The emotional speech discussed in the dissertation coincides with the above-mentioned emotional communication, and emphatic speech coincides with emotive communication. Cognitive communication is called non-emphatic or neutral speech in the dissertation. In the course of our research, emotional speech and emphatic speech, which have not been differentiated in many cases,

⁶ Arndt, H., Janney, R.W. Verbal, prosodic, and kinesic emotive contrasts in speech // Journal of Pragmatics. – Vol. 15, – 1991. – p.521-549.

were compared and both their common and specific features were revealed.

The last paragraph of Chapter I is called “*Emphatic tones as means of intensifying and contrasting*” and it discusses the relationship between the informational structure of the sentence and its intonation structure, the feature of intonation expressing meaning independently of the surface structure of the utterance. The term "emphasis" has expressed two different concepts in the literature; prominence and intensity. H.Sweet used the terms "negative emphasis" instead of "prominence" and "positive emphasis" instead of "intensity" in the book "Primer of Spoken English."⁷ The first corresponds to contrast, and the second to intensity emphasis. When distinguishing these two types of emphasis, D.Jones (1918) notes that "*contrast emphasis can be applied to any word, while intensity emphasis can be applied only to a certain group of words denoting quality.*"⁸

While contrastive emphasis aims to highlight importance of a word to neighboring words, intensity emphasis is to emphasize a certain part of the idea expressed in words more strongly.

a) *I remember your `eyes.*

b) *I have not forgotten your imposing appearance – your `chin, your `brows.*

Both sentences are taken from the movie Pygmalion. In the first sentence "eyes" is contrasted with the general appearance of the girl, while the second sentence emphasizes the distinctive and memorable features of the face.

Intensity emphasis makes the meaning stronger than the accepted norm with the help of any linguistic means, it is a pronunciation style distinguished by giving additional importance to a certain part of the speech. Intensification can be expressed in lexical and non-lexical ways. Among the non-lexical ways of expressing intensification, prosody takes a special place. Along with

⁷ Sweet, H. A Primer of Spoken English / H.Sweet. – Oxford: Clarendon Press, – 1890. – p.8.

⁸ Hirst, D. Intonation Systems: A Survey of Twenty Languages / Hirst, D., di Cristo, A. (eds). – Cambridge: Cambridge University Press, – 1998. – p.66.

the nuclear tones, it includes emphatic stress, extremely slow or fast tempo, the length of sounds [*li::tl*], usage of a long word that can be said with two stresses instead of a short word (*very rotten* – ‘*abso lutely rotten*), repetition, pause (*His arithmetic was good, but his algebra* – *was very, very good*) and other means. Moreover, thickening, softening, whispering, any sudden change in the quality of human voice can create an intensifying effect. Widening or narrowing the range of speech is one of the melodic tools that create strong emphasis.

1. *Hell is filled| with people like ,you ||*

2. *You’re totally oblivious to people’s `monkeys| or to people’s `feelings||*

These examples are taken from "Friends", an American sitcom. In the first example, one of the friends frightens the other, and the startled friend responds by suppressing his anger with low falling tone and narrowed speech range. In the second sentence, Ros, who entrusted his monkey to his friend and went to work, came back and heard the news that the monkey had left home, he was furious and shouted with widened range.

The most common means of intensification in oral discourse are changing the direction of the head, or the nuclear tone, or replacing simple nuclear tones with complex tones. Extensive information about them has been provided in the dissertation and it has been explained thoroughly with examples worked out within the context.

Chapter II is called “**Structural-functional aspect of emphatic tones in English**”. In the first paragraph of the chapter, the structure of emphatic intonation patterns has been investigated and the functions of these structures have been analyzed on media discourse samples. Descriptions suggested by R.Kingdon (1958), M.Shubiger (1958), D.Crystal (1969), O'Connor and Arnold (1973), A.Gimson (1980), A.Cruttenden (1986), M.A.K.Halliday have been included here. This section also discusses the possibilities of achieving emphasis by means of structural components of the intonation group. In the research work, numerous examples of the connotations expressed by different combinations of pre-head, head, pause, and nuclear tones are given.

The second paragraph of the chapter, entitled “*Structure and functions of emphatic falling tones,*” is based on prosodic studies focusing on nuclear tones with falling endings. Traditionally, linguists were more concerned with the grammatical function of nuclear tones and directly related the choice of the appropriate nuclear tone to the communicative type of the sentence. However, throughout the research, we have witnessed the fact that in real life situations, the correspondence between the communicative types of the sentence and the nuclear tones is rare. Although traditional linguistics mentions five types of sentences (statements, two types of interrogative sentences, imperative and exclamatory sentences), G.Leech and C.Svartvik list a large number of sentence types: sentences expressing information/reality/belief (answers, reports, sentences expressing agreement/dissatisfaction, hypotheses, sentences expressing doubt, etc.), sentences influencing and persuading people (request, plea, demand, advice, offer, etc.) and sentences expressing interaction (sentences expressing greeting, farewell, apology, gratitude, etc.)⁹.

If we examine traditional division of the above-mentioned types of communicative sentences, we will see that falling nuclear tone is found in all sentences with differences in marked and unmarked usage. Marked usage creates emphatic meanings. If we want to summarize the function of the falling nuclear tone, it expresses speaker’s dominance (the speaker knows and says), his influence on the interlocutor, or the speaker considers his feelings superior during social interaction. The falling tone also shows the speaker's confidence in accuracy of information. This fact is also the reason why special questions are usually pronounced with a falling tone. In this type of sentences, the speaker is mainly confident in the accuracy of what he is saying, but he is unsure about a certain part of the message.

When did you ar, rive||

Where are you, planning to go||

⁹ Leech, G. A Communicative Grammar of English / Leech, G. & Svartvik, J. 3rd ed. – London: Longman, – 2003. – p.17.

In the first sentence, the arrival of the performer is certain, but the exact time of arrival is unknown to the speaker. In the second sentence, the speaker knows that the performer of the action will go, but he does not know where he will go. The speaker's knowing and telling is called "speaker's dominance", and his not knowing and asking "speaker's deference to the addressee". Dominance is associated with a falling tone, while deference is associated with a rising tone. If a general interrogative sentence is pronounced with a falling tone, it indicates the speaker's dominance, the speaker is confident that he knows the answer to the question he is asking

Does she have a special reason for that?

With such intonation, the speaker expresses his confidence about the fact that the person who is being discussed has a special reason for what is being talked about. M.Halliday calls such sentences "forceful" questions.

Therefore, it is not accidental that special questions, commands, statements, exclamations are mostly pronounced with a falling tone. These are directly related to a person's way of thinking, intention, attitude towards what is being said.

In this section, the possibilities of expressing different shades of meaning by creating different combinations of falling tone with linear suprasegmental variables (accented syllables, head, tail, pause) have also been studied.

"Structure and functions of emphatic rising tones" is the last paragraph of the second chapter. In this paragraph, recently applied discourse approach to the study of intonation and the previously applied approaches have been compared, the functions performed by intonation in speech have been listed, and examples of how emphatic tones with rising endings realize these functions have been provided. According to discourse intonation theory, which originated from the works of Michael Halliday and David Brazil, a speaker's choice of intonation is a function of the discourse between the speaker and the listener. With the help of intonation, the speaker connects the utterances with each other and with the discourse as a whole. In addition, each choice of intonation is closely related to the context in which it is used. Therefore, in contrast to the descriptions of

grammar-based theories based on linguistic universals, in the discourse approach it is impossible to separate a part of speech from its context and make generalizations about the intonation with which it is pronounced. Discourse intonation provides a more credible explanation of the speaker's choice of intonation than any other approach so far. D. Brazil and co-authors (1980) describe intonation as a carrier of contextual meanings created by the speaker, regardless of the semantic layer. Intonation carries information about the structure of interpersonal relations, the relationship of individuals' speeches and their discursive functions, new and old information, and participants' disagreements and concurrences. These authors relate the meanings expressed by intonation not to grammar, but to the environment or context in which the utterance is made.

In this section, the meanings created by nuclear tones with a rising ending in unmarked usage are compared with the connotations associated with marked usage, as well as the possibilities of meaning expression of combinations of these tones with other structural elements of intonation are discussed.

The third chapter, which is the most extensive chapter, is called **“Prosodic-pragmatic features of emphatic tones in English”**, and this chapter is divided into four paragraphs. The first paragraph of the chapter is entitled **“*On the communicative-pragmatic aspects of emphatic and non-emphatic tones*”** and here the relationship between intonation and feelings/attitude is discussed in detail and different theories are analyzed.

When we deeply examine the process of communication, it becomes clear that the role of intonation in successful manifestation of communication process is fundamental, because the ability to communicate is not only skill to form grammatically correct sentences, but also to use interaction strategies such as intervening in the speech of the speaker, asking for an explanation when the idea is not clear, initiating talk, changing the topic, ending the argument, encouraging the interlocutor to answer. So, in addition to linguistic skills, communicative competence also plays a role in successful communication. The main criterion for deriving a model of communicative competence is, first of all, that language should be

viewed as a process and not as a product. The second criterion is to understand communicative competence. Communicative competence includes 4 components: *grammatical, sociolinguistic, discourse and strategic*¹⁰. Grammatical competence is the ability to construct phonologically, morphologically, lexically and syntactically correct sentences. Sociolinguistic competence is the speaker's ability to correctly use grammatical forms to perform a certain communicative function (persuade, give instructions, warn, be polite) in different contexts. Sociolinguistic competence is also the knowledge of what is socially or culturally acceptable or appropriate. Discursive competence is the ability to combine ideas to achieve coherence and completeness of form. Discourse competence is the ability to combine ideas to achieve coherence and unity of structure. Strategic competence involves the use of verbal and non-verbal communication strategies to express an idea and deliver information:

-They are for 'students as 'part of their edu, cation||

-Well, they 'certainly 'need `some edu, cation||

The extract is from the dialogue between Dolores Courtney, the principal of an adult evening school, and Jeremy Brown, a teacher, in sitcom "Mind your Language". According to the program, the teacher brought newspapers for his students and as a result, he was a few minutes late for the lesson. During this time, the principal started a conversation with them to check what they had learned. In addition to not learning anything, the students were not behaving normally. At this moment, angry principal saw the teacher entering the classroom with newspapers in his hand. She took an interest in the newspapers, and sarcastically told the teacher that they needed "a little" education. The principal emphasized the word "some" by pronouncing it in a high-falling tone, and in a sarcastic manner, with a low-rising nuclear tone, hinted that they had not learned anything. Apparently, to understand this little dialogue, one needs to be fully aware of what is happening in the classroom.

The second paragraph of the chapter is called "***Characteristics of expressing modal-emotional meaning of emphatic falling tones***"

¹⁰ Chun, D.M. The Neglected Role of Intonation in Communicative Competence and Proficiency // The Modern Language Journal, – 1988. Vol.72, No.3. – p.299.

and here numerous examples of the use of nuclear tones with falling endings in various situations are shown and the different meanings expressed by the same nuclear tone, depending on the context in which it is used, are explained.

A falling tone is often associated with key information. It expresses the dominance of the speaker in relation to the information transmitted (the speaker decides, orders, advises, etc.). It also points to the authority of the speaker, and shows that the speaker is confident in the information provided. This is the reason why reports, commands, exclamations, special questions, judgments, answers to questions, explanations, announcements, suggestions, invitations, greetings, congratulations, prohibitions, descriptions, assumptions, consents, promises, threats, suggestions, approvals are pronounced with a falling tone. In utterances expressing such meanings, the speaker considers his feelings dominant.

a) *Look where you are going* || (Pygmalion, 1938)

b) (- *I haven't found a taxi yet.*)

- *Don't come back until you have found one* || (Pygmalion, 1938)

c) *What is it you want lady* || (Pygmalion, 1938)

d) *Take off all her cloths and burn them* || (Pygmalion, 1938)

e) *She is so horribly dirty* || (Pygmalion, 1938)

f) *You shall sleep in the back kitchen among the black beetles* || (Pygmalion, 1938)

Although it might be surprising, yes-no questions are frequently pronounced with a falling tone, instead of a rising one. Charles Fries analyzed 2500 common interrogative sentences in radio and television programs based on 24-hour discussions and interviews with the participation of different age groups and came to the conclusion that 61.7 percent of yes-no questions in American English are pronounced with a falling tone, and only 38.3 percent with a rising tone¹¹. Obviously, contrary to the existing stereotypes, the rising tone is not necessarily used in general questions. When yes/no questions end in a falling tone, the speaker does not expect

¹¹ David P. Harris. The Intonation of English 'Yes-No' Questions: Two Studies Compared and Synthesized: [Electronic resource] // TESOL Quarterly, – 1971. Vol.5, No.2. – p.123. URL: <https://www.jstor.org>

confirmation or denial from interlocutor, the answer to the question is already known to the speaker, in most cases the speaker believes that the opposite of the information conveyed by the question is true.

Have you no ,morals man // (Pygmalion, 1938) (The speaker witnesses something unethical.)

Aren't you ,ready yet // (Pygmalion, 1938) (The interlocutor is not ready)

In this paragraph, the intonation models proposed by a number of linguists (H.Palmer, O'Connor and Arnold) have also been examined and examples of media discourse involved in the research have been selected. Here we also witness that not only high-falling and rising-falling nuclear tones, but also the low-falling tone have emphatic connotations.

The third paragraph entitled ***“Characteristics of expressing modal-emotional meaning of emphatic rising tones”*** explores simple, complex and compound rising tones with broad and narrow range, emphasizing the importance of being aware of the message they can convey.

This section begins with an explanation of marked and unmarked usage of low-rising tone. Thus, low-rise mainly invites the listener to a conversation, sometimes makes him change his mind, sometimes reprimands, sometimes consoles, and sometimes encourages. This nuclear tone may also sound cautious, foreseeing, ambiguous, suspicious, dissatisfied, resentful, malicious, confused, skeptical, instructive, persuasive, caring, polite, confident, carefree, and in some cases insecure and suspicious. These meanings are not expressed separately by the nuclear tone, but accompanied by other prosodic and paralinguistic means.

- *'Are you 'Miss ,Courtney?*

- *'Do I 'look like Miss ,Courtney?*

The dialogue takes place between Mr.Brown and the official visiting the female principal, in "Mind your language". Both uses of the low-fall are marked, emphatic, because although surface structure of sentences is a general question, none of them is intended to elicit a yes/no answer. The first has a sarcastic and the second has a threatening tone.

With such interesting examples, dozens of connotations of rising tones are reflected in this section.

Another important point in this section is the differentiation of the forms of falling-rising nuclear tone. According to Gregory Ward and Julia Hirschberg, the processing of simple and complex fall-rise depends on two main conditions¹²: (a) the issue referred to in the utterance must be related to certain scalar relations in the context in which it is used; (b) the speaker's hesitation about scale or scalar value must be logical. The expression of such hesitation makes a pragmatic contribution to the interpretation of the utterance. Irony and politeness can also be expressed in this way.

Different authors evaluated the contribution of falling-rising tone to the meaning of utterance. According to M.Halliday, this contribution is "*a statement or an answer depending on the condition (there is a "but" associated with the idea)*"¹³; according to R.Ladd, "*it is the center within the group*"¹⁴; according to C.Gussenhoven, "*it is the selection of the variable from common knowledge*"¹⁵; According to M.Lieberman and I.Saga, it is a "*contradiction*"¹⁶. Gregory Ward and Julia Hirschberg argue that a speaker can convey larger-scale relationships than group-member relationships with a fall-rise. To define this scale, they use the concept of scale¹⁷.

As for the connotations expressed by the compound fall-rise, this nuclear tone combines "accuracy", "certainty" expressed by the

¹² Gregory Ward and Julia Hirschberg. Implicating Uncertainty: The Pragmatics of Fall-Rise Intonation: [Electronic resource] // – Language, Dec. 1985. Vol.61, No.4. – p.747-776 // URL: <https://www.jstor.org/stable/414489> Source: Published by: Linguistic Society of America

¹³ Halliday, M.A.K. Intonation and grammar in British English / M.A.K.Halliday. – Mouton: The Hague, – 1967. – p.27.

¹⁴ Ladd, D.R. The structure of intonational meaning / D.R.Ladd. – Bloomington, IN: Indiana University Press, – 1980. – p.153.

¹⁵ Gussenhoven, C. A semantic analysis of the nuclear tones of English // C.Gussenhoven. – Bloomington: Indiana University Linguistics Club (IULC), – 1983. – p.98.

¹⁶ Liberman, M., I.Sag. Prosodic form and discourse function // In Proceedings of the Chicago Linguistics Society, 10, – 1974. – p.423-425.

¹⁷ Gregory Ward and Julia Hirschberg. Implicating Uncertainty: The Pragmatics of Fall-Rise Intonation // Language, Dec. 1985. – Vol.61, No.4. – p.765 // URL:<https://www.jstor.org/stable/414489> Source: Published by: Linguistic Society of America

falling tone with "dependency", "incompleteness" expressed by the rising tone. The speaker is certain of the meaning expressed by an utterance, but with the second part of the compound tone, the implication is also conveyed. Fall+Rise is described as "incomplete consent", "conditional response". There is both an answer expressed verbally and condition, hesitation, doubt, inaccuracy not articulated in words. Vocatives are also often pronounced with fall+rise, thereby drawing attention of the addressee to what is to be said. Fall+Rise sounds surprised, astonished, concerned, anxious, protesting, warning, reprimanding, resentful, restrained, sometimes insulting, neglectful, indifferent. According to a number of linguists, the rising part of the nuclear tone falls on secondary, less important piece of information, a syntactically foreign element, which can be removed from the sentence and added as an afterthought. The words that carry rising part of a compound fall+rise include adverbs, author's words, vocatives, disjunctive questions, epithets, etc. However, in many other cases the rising melody does not fall on the secondary element. The following sentences are from the scene in *Pygmalion* where Eliza tries to convince her professor to teach her:

'Could you \tell him to ,teach me ||

I'm \ready to ,pay ||

In this paragraph, the functions performed by nuclear tones with rising endings in discourse, the shades of meaning of their combination with pre-tonic syllables, the possibilities of changing the meaning of utterance by melody have been extensively investigated, theoretical knowledge, assumptions and hypotheses are explained in an explanatory manner based on small texts, dialogues and utterances.

The *last paragraph* of the third chapter is called "*Emphatic tones as a means of expressing positive and negative shades of meaning.*" Here, the harmony of intonation and body language has been discussed and its decisive role in understanding has been emphasized. Moreover, it has been noted that behaving in a socially acceptable way means accurately using both verbal and non-verbal strategies. Not talking with mouth full, politely asking for help when needed, and thanking for the help provided are some of these

strategies. Cultural behavioral strategies are manifested both at grammatical level (using "could" instead of "can", using past tense forms instead of the present tense forms), at lexical level (saying "sorry" instead of "what"), and at phonological level (using a rising tone instead of a falling tone). However, a person whose behaviour is accepted in society is not only characterized by these. When using polite expressions such as "please", "thank you", "nice to meet you" with facial expressions being bored, it becomes difficult to understand the message.

Give me a hand, will you?, Shut up, can't you? commands are pronounced with a rising tone and express a request. Such sentences are considered polite because they allow the listener to disagree or refuse. *Would you ...? Won't you ...? Will you please ...? Can you ...? Could you ...?* are phrases that transfer a sentence into a polite request. When these sentences are pronounced with a rising or falling-rising tone, the speaker gives the listener the choice to refuse the offer or request, while with a falling tone, the speaker is sometimes aggressive and harsh, and the interviewer conveys that the command is mandatory. D.Jones notes that "Come on" (with a fall) is acceptable if the addressee is a dog¹⁸, while "Come on"(with a rise) is a right way to address a person. G.Leech explains that "will you ..." is impolite if said with a fall¹⁹. "Will you please leave the room?" sounds rude with a falling tone. The linguists call such sentences "ironic politeness" or even "insincere hidden threat" in their books. Apparently, the utterance with a "positive" lexical meaning and grammatical structure can be associated with "negative" feelings under the influence of nuclear tones, it can express resentment, coercion, harshness, or dominance.

D.Bolinger²⁰, who studied intonation and the universal characteristics of feelings, came to the conclusion that although

¹⁸ Jones, D. An Outline of English Phonetics / D.Jones. – Heffer: University of California, – 1956. –p.32.

¹⁹ Leech, G. A Communicative Grammar of English / G.Leech & J.Svartvik. 3rd ed. – London: Longman, – 2003. – p.88.

²⁰ Bolinger, D. Intonation and Its Uses: Melody in Grammar and Discourse / D.Bolinger. – Stanford University Press, 1989. – p.484.

people do not express feelings in the same way, cross-linguistic similarities in the expression of meaning are quite stable. The linguist also recognized that such cross-linguistic comparisons are not sufficient to make universal generalizations. C.Wells also mentioned prosodic features that are used in the same way in almost all languages²¹; “*when we are impatient or excited, we speed up our speech, and when we are thoughtful, we speak slowly.*” C.Ohala accepted the universality of the role of intonation in transmitting linguistic information with the universal Frequency Code²². Such universal features include the fact that in most languages, yes/no questions are said with a rising tone, and statements with a falling tone. The linguist even noted the universality of non-linguistic information, associating the rising nuclear tone with smallness, vulnerability, politeness, and falling nuclear tone with dominance, self-confidence, aggression.

The similarity of the ways of using intonation in the transmission of information in many languages made J.Ohala, K.Scherer, C.Gussenhoven and many other linguists to study the universal properties of intonation. Research so far has led linguists to conclude that the universal meaning of intonation is derived from three biological mechanisms: the frequency mechanism, the power mechanism, and the production mechanism. The explanation of these mechanisms has also been reflected in the section.

The last chapter is dedicated to the experimental analysis of the materials collected in the research process and it is called “**Experimental analysis of emphatic tones in English on temporal, melodic and dynamic parameters**”. This chapter is devoted to the experimental analysis of the specific and different characteristics of emphatic nuclear tones used with different types of pre-tonic syllables, with or without head, in terms of prosodic parameters such as time, fundamental frequency, and intensity. The chapter is devoted to the experimental analysis of the unique and

²¹ Wells, J.C. English Intonation / J.C.Wells. – Cambridge: Cambridge University Press, – 2006. – p.3.

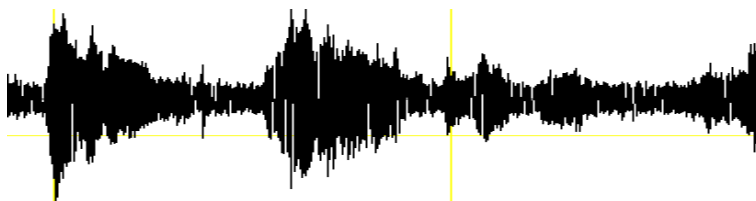
²² Ohala, J.J. Cross language use of pitch: an ethological view // *Phonetica* 40, – 1983. – p.1-18.

different characteristics of emphatic nuclear tones used with or without different types of tonal scales in terms of prosodic parameters such as time, fundamental tone frequency, and intensity. The aforementioned chapter is divided into 3 paragraphs, and the first paragraph deals with the principles of selecting experimental material.

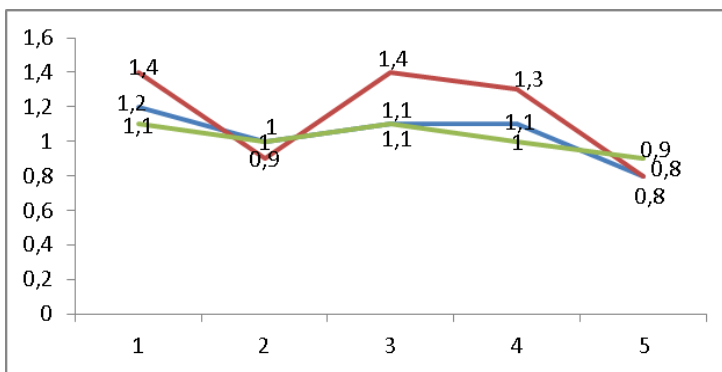
In the second paragraph, 39 sentences in 14 episodes have been involved in the experiment. Among them are political debates, politicians' appeal to people, satirical television series such as "Mind Your Language", "Mr. President", "Yes, Minister", "Not Going Out". The oscillograms of the experimental material have been obtained on the basis of the "Praat" program. Based on these oscillograms, in order to investigate the intonation characteristics of the utterances pronounced with different emphatic tones, the graphs of the sentences have been analysed on temporal, melodic and dynamic parameters, and later generalization has been made on the graphs and oscillograms.

To begin with, we will consider the following utterance which is uttered with an emphatic low falling tone. "Are you Miss Courtney?" / 'ɑ: ju 'mis k ɔ: tni/ With the exception of the unstressed "you" /ju/ and the last syllable, the tempo in other stressed syllables decreases until the end of the sentence. The absolute value of the frequency of the main tone at the absolute beginning of the sentence is 203 hs, its relative value is 1.4 hs, and at the end it is 125 hs and 0.8 hs, respectively. Obviously, the fundamental tone frequency also decreases towards the end of the sentence. The absolute value of the intensity in the first word is 81 db, its relative value is 1.1 db, and at the end it is equal to 71 db and 0.9 db, respectively. This is a clear example of the decrease in dynamics towards the end of the sentence. A decrease in experimental indicators both in terms of time and frequency, as well as intensity, indicates that the nuclear tone is low falling.

/ ɑ: j u m i s k ɔ: t n i /



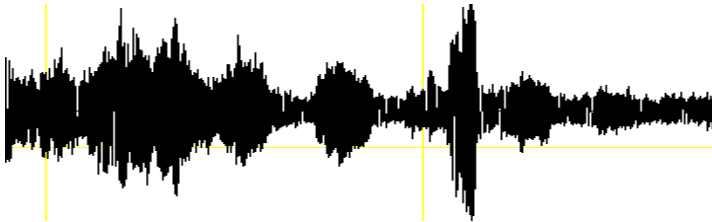
Oscillogram 1. Are you Miss Courtney?



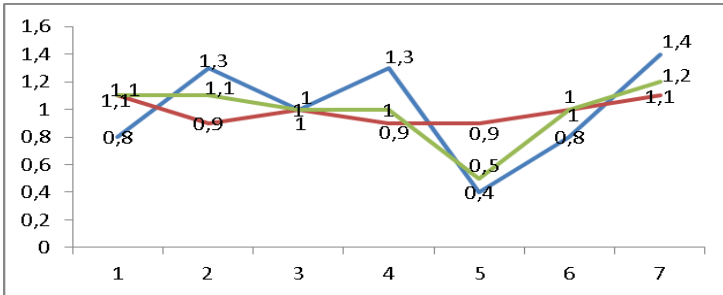
Graph 1.

The second sentence of this episode is “Do I look like Miss Courtney?” / 'du: ai 'lɒk lʌrk mis ,k ɔ: tni/. The utterance expresses an objection to the interlocutor’s opinion and the sentence is said in a low-rising tone. According to the temporal parameter, excluding the two diphthongs / ai / contained in different words within the sentence (90-89 ms absolute value and 1.3 ms relative value in both), all other vowels have an increase in parameters towards the end, with absolute value of 58 ms at the end and a relative value of 0.8 ms at the beginning, respectively 92 ms and at the end of 1.4 ms. As for the frequency of the main tone, it should be noted that the absolute value of the second word, excluding the first word, was 254 Hz and the relative value 0.9 Hz, and these values reached 283 Hz and 1.1 Hz, respectively, in the last word. In terms of intensity, the general picture in the sentence has not changed significantly and the corresponding values were as follows: 82 dB and 1.1 dB – 92 dB and 1.2 dB. This means that there is a tendency towards reproduction in the dynamics. Therefore, in the example of this sentence, the low

rising tone has found its confirmation. Evidently, the low-rising tone does not only mean continuity or questioning, but may also be mockery and can be considered emphatic.



Oscillogram 2. Do I look like Miss Courtney?



Graph 2.

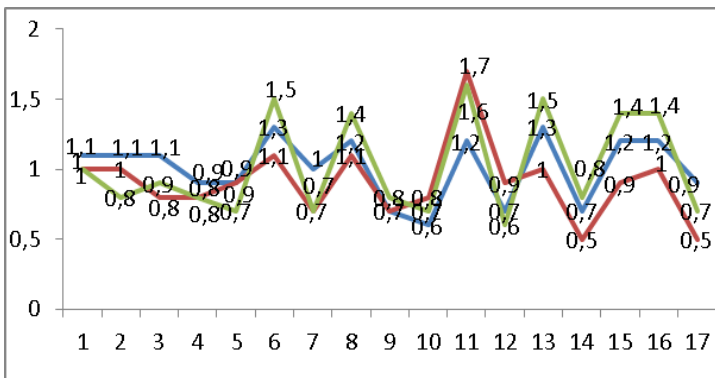
The analysis of the experimental materials shows that compared to the temporal and dynamic parameters, the indicators of the melodic component play a leading role in determining the type of emphatic tones. Moreover, in the determination of emphatic tones, the indicators of all three, and sometimes two parameters manifest themselves with increasing and decreasing endings. The prosodic organization of English discourse is structured from the complex combination of information components and prosodic elements and their interaction. From this point of view, the realization of the prosodic-informational components towards the end is accompanied by an increase and decrease of the tempo between its individual components, a strengthening and weakening of the intensity, widening and narrowing of the range in the melodic scale, rise and fall of nuclear tones. It would be appropriate to consider what has been already said in the

structural form of graphs obtained from acoustic indicators based on oscillograms of language material samples.

1. In the sentence *You surely don't intend to greet our distinguished guests in that jacket* /ju 'suəli 'dɒnt ɪn'tend tə gri:t əvə dɪs' tɪŋwɪʃt `gests ɪn `ðæt `dʒækɪt/, several words are pronounced with emphatic stress and three words are pronounced with a high fall. The fact that the indicator on the melodic parameter in the second syllable of the word “distinguished” /dɪs'tɪŋwɪʃt/ is recorded at a value of 487 hs in relation to the absolute value is a clear example of the emphatic nature of speech. If we look at the graphs reflecting the indicators on all three parameters, there is no doubt that the obtained indicators are correct and reliable (see appendix gr.1, oscil.1, appendix episode 2).



Oscillogram 1.



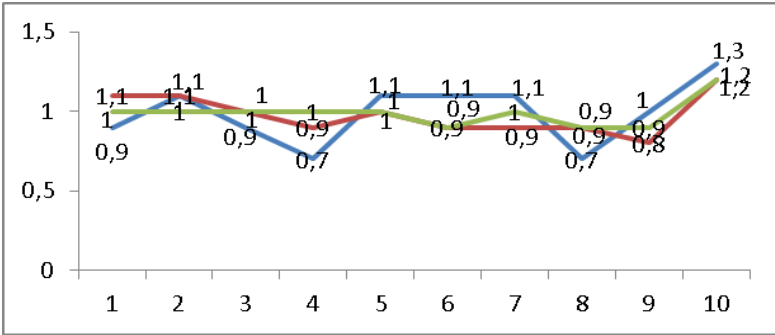
Graph 1.

2. *Haven't you got anything a little more formal?* /,hævnt ju ,got enɪθɪŋ mɔ: ,fɔ:məl/ – the utterance is completed with a low rising emphatic tone. This sentence is notable for its ending. The indicators on all three parameters terminate with a rising ending. This

also indicates that the emphatic tone is a low rising (see appendix gr.2, oscil.2, appendix episode 2).



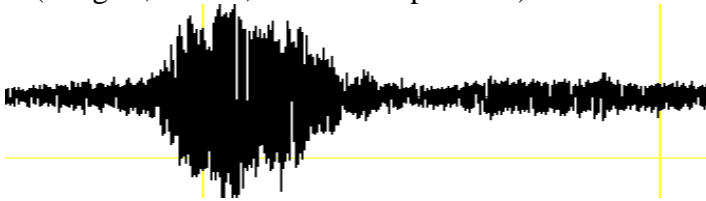
Oscillogram 2.



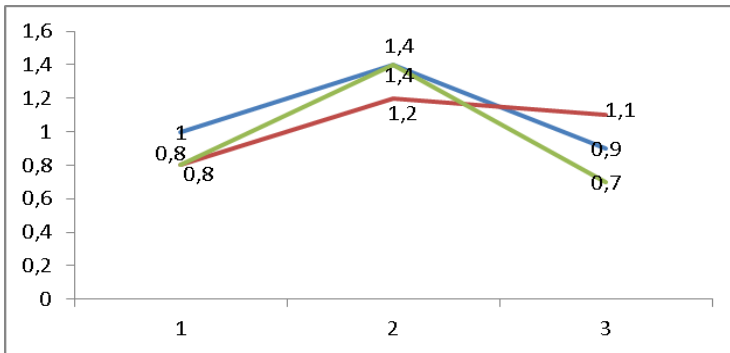
Graph 2.

3. *She thought the whole thing was free* /ʃi θɔ:t də houl θɪŋ wəz fri:/ - Here the inspector fully agrees with the teacher's idea and answers "Yes" /jes/. This "bilateral" agreement is realized in the monosyllabic answer – "yes" /jes/ - with a rising-falling emphatic tone, and since this tone occurs within the boundaries of the vowel /e/, we have analyzed the experimental indicators of the answer in three positions. The absolute and relative values of these indicators (at the beginning, in the middle, at the end) are 386 hs – 526 hs - 491 hs and 0.8 hs – 1.3 hs – 1.1 hs, respectively, and according to the dynamic parameter, they are 84 db – 140 db – 76 db and 0.8 db – 1.4 db – 0.7 db. If we watch carefully, the indicators for both parameters rise from a certain level to a maximum and then fall back to a certain level, which is a confirmation of the assumed rising-falling tone based on the indicators. It would be appropriate to mention one issue once again. It is not accidental that the maximum indicator of the fundamental tone frequency rises to 526 Hz. This is already the second case among a small number of sentences, and as mentioned,

since emphatic tones are the object of research, its continuation is expected (see gr.4, oscil.4, additional episode 3).



Oscillogram 4. Yes.

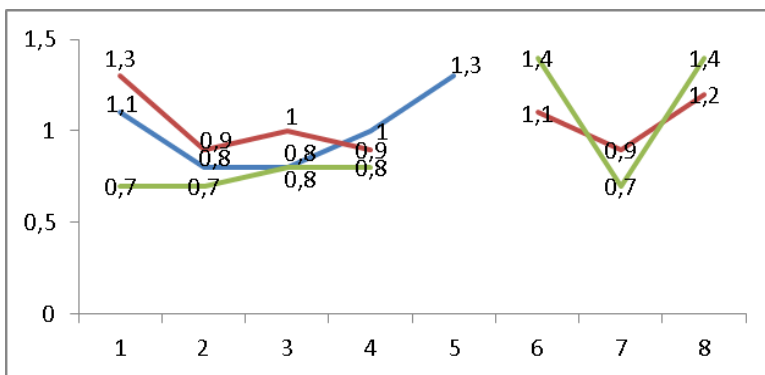


Graph 4.

4. The teacher says “So it’s not her fault” / 'səʊ its 'nɒt hɜ: ~fɔ:lt/ in a falling-rising tone, expressing that the woman had no intention of stealing. Since “*Fault* /fɔ:lt/” is a monosyllable, let’s look at the values in three positions (at the beginning, in the middle, at the end) again. These values are as follows for melodic and dynamic parameters: 277 ms – 206 ms-298 ms and 87 db – 47 db – 88 db absolute, 1.1ms – 0.8 ms – 1.2 ms and 1.4 db – 0.7 db – 1.4 db. The results of the experiment on both parameters fully confirm that the tone is a fall-rise. (see appendix gr.3, oscil.3, appendix episode 3).



Oscillogram 3. So it's not her fault



Graph 3.

The third paragraph of the last chapter summarizes the results of the phonetic experiment.

The scientific resources we have studied on the structural-pragmatic aspect of emphatic tones in English, numerous films we have analyzed, dialogues and monologues of famous political figures allow us to draw the following **conclusions**:

1. Based on the research and experimental-phonetic analysis, it can be concluded that compared to intonation studies conducted within the framework of different grammatical and communicative sentence types, intonation studies conducted at the discourse level reveal that intonation has wider potential opportunities.

2. Although intonation is a universal linguistic phenomenon, it has its own specific characteristics in individual languages, especially in English. The large number of simple, complex and compound tones, variety of pre-tonic scales in English, their combination in various structural forms, as well as the variety of phonetic elements that form emphasis, expands the range of maneuvering of prosodic-intonation tools in this language and increases their power of variation and possibilities, and these factors are fundamental basis for the expression of numerous negative and positive attitudinal meanings, emotions and connotations. Such a background manifests itself more clearly in the combination of paralinguistic factors accompanied by emphatic tones and tonal scales.

3. The most common means of intensification in English spoken discourse is by changing the direction of nuclear tones in the melodic scale and replacing simple tones with complex ones.

4. Although it is known that the contrast emphasis in English is realized mainly with a high-falling tone, among the melodic tools that perform this function, there are also cases of falling-rising, rising-falling and high-rising tones and contrastive emphasis.

5. A speaker can express different paralinguistic meanings with different ranges of nuclear tones. He can communicate strong emotions such as questioning with a low-rising tone, surprise with a high-rising tone, gentleness with a low-falling tone, anger and admiration with a high-falling tone. With falling nuclear tones, the speaker considers his feelings being superior, that he has the power to influence the listener, and that he is confident in the validity of the information he gives.

6. Both individual elements of intonation (the direction of the nuclear tone, its range, tempo, pause, the relation of stressed words to each other in the utterance, the sequence of stressed and unstressed words in the utterance) and the whole intonation patterns have their influence on the meaning expressed by the utterance.

7. The analysis of emphatic tones at the discourse level shows that the role of emphatic tones is significantly important in ensuring the integrity of the discourse, the flawless exchange and understanding of information and the smooth and successful implementation of the communication process. Thus, the changes occurring at the level of tonal scales and nuclear tones in the process of communication are accompanied by various negative and positive attitudes and changes in meaning.

8. Although nuclear tones express certain meanings (completeness, question, command, incompleteness, content dependence, hesitation, implication, etc.) in separate sentences (utterances), their connotations mainly depend on contextual and situational factors. The shades of meaning expressed by the main seven nuclear tones accepted in English can be summarized as follows:

a) A low fall conveys dominance and authority, sometimes sounds ruthless, prejudiced and merciless. Depending on the context in which it is used, it can sound intense, insistent, abrupt, judgmental.

b) A high-fall is cheerful, caring, surprised and skeptical. Depending on the situation, it can sound demanding, drastic and decisive.

c) A rise-fall sounds impressed, it shows speaker's respect, deep esteem. Depending on the context and situation, this tone is accompanied by additional shades of meaning, sounding ego-centric, proud, serious, demanding, antagonistic, contradictory, sometimes insincere, prejudiced.

d) The low-rising tone conveys a wider range of positive and negative connotations in discourse. This tone invites the listener to a conversation, sometimes tries to change his mind, inspires to continue the conversation, sometimes reprimands, sometimes soothes and encourages. This tone is also cautious, alert, ambiguous, mistrustful, suspicious, dissatisfied, resentful, angry, confused, skeptical, instructive, persuasive, caring, polite, confident, unconcerned, and in some cases insecure and suspicious tone.

e) A high-rising nuclear tone interrogates the listener and indicates that the information or question is unexpected. This tone can sometimes gain new connotations by expressing disbelief, confusion, refusal, dissatisfaction.

f) A falling-rising tone is known as implicative tone in English. This tone expresses hidden meanings in the utterances that the speaker has in mind, but has not directly mentioned in speech. Although this tone is mainly characterized by the functions of contrast, warning, correction, it expresses different shades of meaning by sounding surprised, amazed, concerned, worried, protesting, resentful, restrained, sometimes insulting, neglectful, reprimanding, indifferent in oral discourse.

g) Level tone is used only in incomplete intonation groups. Unlike a low-rising tone, it creates a sense of incompleteness without any expectation, When the range is widened, this nuclear tone can also acquire an emphatic shade.

9. The analysis of the experimental materials shows that each of the emphatic nuclear tones used in speech has its own unique characteristics in terms of time, frequency and intensity parameters of the main tone, but in determining the emphatic tones, it is important to take the indicators of the melodic parameter as the basis before the temporal and dynamic parameters.

10. In order to achieve a more accurate result in determining the direction of complex emphatic tones and sometimes simple tones in monosyllabic words at the end of a sentence (utterance), indicators of the vowel in at least two, sometimes three positions must be taken into account.

11. The analysis of the acoustic parameters of the experimental materials shows that the indicators of the acoustic values for all three parameters are increasing and weakening at the end. This indicates that the first emphatic tone is a low-rising tone, and in the second case, the emphatic tone is a high-falling.

12. The connotative relationship realized by nuclear tones is accompanied by prosodic signs such as changing and breaking the direction and levels of tonal scales, emphatic stress and the use of several high-falling tones in a syntagm, high pre-tonic syllables, the widening and narrowing of the range, lengthening of words by splitting them into sounds and syllables in pronunciation.

13. The arguments put forward in the dissertation about the structural-pragmatic aspect of emphatic tones were reflected in the structural forms of the graphs obtained from the acoustic parameters based on the oscillograms of the experimental materials, and these has also proved that the arguments are more reliable, accurate and far from subjectivity.

The meanings, attitudes and connotations simply listed above are in the form of dialogues in the dissertation. As they are given in context and are accompanied by the author's interpretation, it is easier and more enjoyable to feel them. The experimental analysis of the specific and different characteristics of the emphatic nuclear tones used in those utterances in terms of prosodic parameters such as time, fundamental frequency and intensity makes the considerations reflected in the dissertation more reliable and authentic.

The main content of the dissertation is reflected in the following articles by the author:

1. On the features of emphatic speech in modern English // – Baku: “Mutarjim”, Azerbaijan University of Languages, Scientific News, – 2016. Vol.1, No.5, – p.86-89.
2. Peculiarities of Discourse Intonation // – Baku: “Science and Education”, ANAS, Institute of Manuscripts named after M.Fuzuli, Philological Issues, – 2017. No.11, – p.126-131.
3. Nuclear tones as a means of expressing modal-emotional attitude // – Baku: “Science and Education”, ANAS, Institute of Manuscripts named after M.Fuzuli, Philological Issues, – 2017. No.13, – p.77-81.
4. Nuclear tones as a means of expressing modal-emotional attitude // Current problems of teaching foreign languages. Abstracts of the Republican scientific-practical conference. – Baku: Azerbaijan University of Languages, – May 11-12, – 2017, – p.297-299.
5. Pragmatic peculiarities of fall-rise in English // – Baku: “Mutarjim”, Azerbaijan University of Languages, Scientific News, – 2019. №2, – p.40-44.
6. Nature of Intonation // – Baku: “Mutarjim”, Baku Slavic University, Actual Problems of Studying Humanities, – 2019. №3, – p.16-18.
7. Fundamental Role of Intonation in Understanding. // XXI century science and education: theory and practice. – Kars, Turkey: – February, 20-21, – 2020, – p.126-130.
8. Emphatic Tones as a Means of Expressing Positive and Negative Shades of Meaning // Texas Journal of Philology, Culture and History, – April, 2022. Vol.5, – p.20-24.
9. Emphatic Connotations of Non-Emphatic Tone // VI International Scientific Conference of Young Researchers. – Baku: – April 29-30, – 2022, – p.1339-1340.
10. Intonation and pragmatic inferences // аврійський Національний Університет імені В.І.Вернадського Вчені Записки Серія: Філологія. Журналістика. Видавничий дім «Гельветика», – 2023. Том 34(73), №5. – p.133-136.

11. Прагматика и умозаключения // Культурология, искусствоведение и филология: современные взгляды и научные исследования. сб. ст. по материалам LXXXVI международной научно-практической конференции. – М.: «Интернаука». – Июль, – 2024, №7(78), – с.12-15
12. Прагматика, стилистика и прагмастистика // На перекрестке культур: Единство языка, литературы и образования – IV. Сборник научных статей. IV Международной научно-практической интернет-конференции. – 16-20 декабрь, – 2024, – с.70-74.

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A handwritten signature in purple ink, appearing to be 'Gung', is centered at the bottom of the page.

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