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Summary. In the article the precedent names, which reflect different kinds of knowledge, related to the culture in broad understanding. Their presence in associative and verbal net, represented in Russian associative dictionary, allows revealing the sphere of cultural competence of modern language individuality.

Key words: precedent name, sphere of person, associative field, lexicon, language individuality, cultural stereotype.

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INTONATION THAT DISTINGUISHES LANGUAGES

Основним напрямком дослідження є інтонація, з допомогою якої можна на слух розпізнати мову. Усі вербальні мови застосовують висоту голосу для передачі емоційності та іншої прихованої інформації, що не має вираженого лінгвістичного характеру з метою на чомусь наголосити, протиставити, або виділити. Проте, не всі мови застосовують наголос, щоб вирізняти слова, або їхні модуляції, як це виконують голосні та приголосні. Існують мови такі, як китайська, наприклад, в якій зміна висоти голосу розрізняє слова. У дослідженні подано короткий огляд подібних мов, які називаються тональними.

Ключові слова: інтонація, тон, висота голосу, наголос, граматичне значення, лексичне значення слова, модуляція.

A language is concerned primarily with the spoken word. First and foremost it is a spoken thing not a written one. Its appeal is to the ear not to the eye. Even, presently, there are some languages, which have no written script. The information one conveys to a listener by a spoken word is expressed by means of words, grammar and intonation.

What is intonation? Why do we need it? Intonation helps to create the music of a language. There are high notes and low notes and notes in the middle. If we did not have intonation our voice would be very flat and it would be very strange. With intonation you can understand speaker's feelings, attitudes, you can understand if the speaker asks you a question or if he/she has done speaking and it is your turn to say something. In short, intonation is necessary in communication. It is a part of communication. You need understanding so that people can communicate to you and you need to be able to use proper intonation patterns so that you can communicate back to them.

The same about intonation: if you speak English with Ukrainian intonation, your listener will have a problem understanding what you are saying. English intonation is very different from Ukrainian intonation. Both languages use falling and rising intonation, but they are not the same in English and Ukrainian. It's very important not to bring your native intonation into English because intonation patterns from Ukrainian may convey a different meaning in English and cause misunderstanding and even produce an unfavorable impression of you. Besides, in languages like Ukrainian, Russian or Romanian intonation has less important function than in English. For instance, it is the element that marks the contrast between an interrogative sentence (a rising contour) and affirmative counterpart, e.g.: Вона розмовляє? Вона розмовляє.

Intonation has always been researched by linguists. The names of Cruttenden, Brazil, Jones, Wells are known to a number of students of the English language and still it is interesting to explore.

Intonation conveys some paralinguistic elements that contribute to understanding of the psycho type of the people the language of which you are learning.

Each language deals with expressing emotional ranges and contextually important things in different ways. Some languages such as French or other Romance languages, stress the end of a sentence and then use word order to indicate an important change. Because English has a fairly strictly fixed word order, it is not an option to rearrange the words when you want to make a point about something. Other languages, such as Chinese, have a pitch change to differ words. Pitch is defined by Cruttenden as the relative *height of speech sounds* as perceived by a listener and is what we hear when we refer to a voice being “high” or “low”. The varying pitch levels throughout an utterance form what we hear as intonation: the “falling” or “rising” of the voice.

Tone is the use of pitch in language to distinguish lexical or grammatical meaning that is, to distinguish or inflect words. All verbal languages use pitch to express emotional and other paralinguistic information, and to convey emphasis, contrast, and other such features in what is called intonation, but not all languages use tones to distinguish words or their inflections, analogously to consonants and vowels. Such tonal phonemes are sometimes called tonemes [1].

In the most widely-spoken tonal language, Mandarin Chinese, tones are distinguished by their shape (contour) and pitch range (or register). Most syllables carry their own tone and many words are differentiated solely by tone. Moreover, tone plays little role in modern Chinese grammar, though the tones descend from features in Old Chinese that did have morphological significance. In many tonal African languages, such as most Bantu languages, however, tones are distinguished by their relative level, words are longer, there are fewer minimal tone pairs, and a single tone may be carried by the entire word, rather than a different tone on each syllable. Often grammatical information, such as past versus present, “I” versus “you”, or positive versus negative, is conveyed solely by tone [7].

Many languages use tone in a more limited way. Somali, for example, may only have one high tone per word. In Japanese, fewer than half of the words have drop in pitch; words contrast according to which syllable this drop follows. Such minimal systems are sometimes called pitch accent, since they are reminiscent of stress accent languages which typically allow one principal stressed syllable per word. However, there is debate over the definition of pitch accent, and whether a coherent definition is even possible [7].

All languages use intonation semantically, for instance, for emphasis, to convey surprise or irony, challenge or doubt, or to pose a question. The world languages use consonants and vowels to build morphemes, which in turn join together to form words. Thus the English word ‘wig’ is made of a constrictive medial sonorant followed by a front-retracted close vowel. If we change the consonant to [b] we would get a different word ‘big’, and if we change the vowel to an open back vowel we would also get a different word ‘bog’. We may pronounce the word ‘bog’ with various pitches, depending on the occasion: with high pitch if we are emphatic, or with a rising pitch in a question, etc. But these different pitch patterns do not alter the word in the way that changing a consonant or a vowel does. These different speech patterns that do not change but merely add to the basic meaning of words are called intonation. Yet there are languages in the world that use pitch patterns to build morphemes in the same way consonants and vowels are used. The best known such language is Chinese.

So languages are divided into those which are toned and those which are not. English falls into second category. Tonal languages such as Chinese and Hausa (language of the people of Western Sudan) use pitch in addition to intonation to differ words. In a tone language (tonal language), different tones (like in music, but not as many) will change the meaning of the words, even if the pronunciation of the word is the same. Many East Asian languages are tone languages, such as Vietnamese, a small number of Korean dialects. Almost all European languages are not tone languages at all.

Most languages of sub-Saharan African are tonal, notably excepting Swahili in the East, and Wolof and Fulani in the West. The Chadic, Omotic, and to some extent Cushitic branches of Afroasiatic are tonal the Omotic languages heavily so though their sister families of Semitic, Berber, and Egyptian are not [5].

There are numerous tonal languages in East Asia and Asia, including all the Chinese languages (though some such as Shanghainese are only marginally tonal), Vietnamese, Thai, and Lao. Some East Asian languages, such as Burmese, Korean, and Japanese have simpler tone systems, which are sometimes called ‘register’ or ‘pitch accent’ systems. However, some languages in the region are not tonal at all, including Mongolian, Khmer, and Malay. Of the Tibetan languages, Central Tibetan (including the dialect of the capital Lhasa) and Amdo Tibetan are tonal, while Khams Tibetan and Ladakhi are not [3].

Along with Lahnda and Western Pahari languages, Punjabi is unusual among modern Indo-European languages for being a tonal language.

Some of the native languages of North and South America are tonal, notably many of the Athabaskan languages of Alaska and the American Southwest (including Navajo), and especially the

Oto-Manguean languages of Mexico. Among the Mayan languages, which are mostly non-tonal, Yucatec (with the largest number of speakers), Uspantec, and one dialect of Tzotzil have developed simple tone systems.

In Europe, Norwegian, Swedish, Latvian, Lithuanian, Serbo-Croatian, some dialects of Slovene, and Limburgish have simple tone systems generally characterized as pitch accent. Other Indo-European tonal languages, spoken in the Indian subcontinent, are Punjabi, Lahanda, Rabinian and Western Pahari [5].

Languages that are tonal include:

Some of the Sino-Tibetan languages, including the numerically significant ones. Most forms of Chinese are strongly tonal (an exception being Shanghaiese, where the system has collapsed to only a two-way contrast at the word level with some initial consonants, and no contrast at all with others); while some of the Tibetan languages, including the standard languages of Lhasa and Bhutan and Burmese, are more marginally tonal. However, Nepal-Bhasa, the original language of Kathmandu, is non-tonal, as are several Tibetan dialects and many other Tibeto-Burman languages [3].

In the Austro-Asiatic family, Vietnamese and its closest relatives are strongly tonal. Other languages of this family, such as Mon, Khmer, and the Munda languages, are non-tonal [3].

The entire Kra-dai family, spoken mainly in China, Vietnam, Thailand, and Laos, is strongly tonal. The entire Hmong-Mien family is strongly tonal.

Many Afroasiatic languages in the Chadic, Cushitic and Omotic families have register-tone systems, such as Chadic Hausa. Many of the Omotic tone systems are quite complex. However, many other languages in these families, such as the Cushitic language Somali, have minimal tone.

The vast majority of Niger-Congo languages, such as Ewe, Igbo, Lingala, Maninka, Yoruba, and the Zulu, have register-tone systems. The Kru languages have contour tones. Notable non-tonal Niger-Congo languages are Swahili, Fula, and Wolof. Possibly all Nilo-Saharan languages have register-tone systems. All Khoisan languages in southern Africa have contour-tone systems.

Slightly more than half of the Athabaskan languages, such as Navajo, have simple register-tone systems (languages in California, Oregon and a few in Alaska excluded), but the languages that have tone fall into two groups that are mirror images of each other. That is, a word which has a high tone in one language will have a cognate with a low tone in another, and vice versa [5].

When a tonal language is written, typically diacritical markings are used to indicate tone, to eliminate confusion. Unfortunately, when such languages are transliterated, these markings are often removed; English transliterations of Chinese words, for example, fail to indicate how these words should be pronounced. This can lead to confusion and embarrassment when trying to use transliterations to communicate with speakers of a tonal language.

There are no limits to our research but the main idea is intonation does contribute a lot to communication. Tone is the key to opening the door to the world of languages.

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Summary. The key trend of the research is intonation that helps to recognize the language that one hears. All verbal languages use pitch to express emotional and other paralinguistic information, and to convey emphasis, contrast, and other features in what is called intonation, but not all languages use tones to distinguish words or their inflections, analogously to consonants and vowels. There are languages, such as Chinese, which have a pitch change to differ words. The research gives the review of the like languages which are called tone ones.

Key words: intonation, tone, pitch of voice, accent, grammatical meaning, lexical meaning of the word, inflection.