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A. V. Kudriavtseva

APPROACHES, DEFINITIONS AND FUNCTIONS OF ENGLISH INTONATION

Rapidly changing world creates new conditions for people and opens opportunities for travelling, moving abroad for work and studies. A major problem of international students and workers is determined by the contemporary needs in communication and by misunderstanding which occurs during communicative acts with a greater frequency. As the meaning of an English utterance derives not only from grammatical structure, the lexical composition, but also from sound pattern, communicative function of intonation is of paramount importance. When deviations in pronunciation norms occur and lead to misunderstanding the question of studying of variations and constant changes in Standard English becomes one of the most difficult, concerning the development of phonemic hearing.

Taking into consideration the unity of economic and political interests of Ukraine, and the steps which have been already made towards the integration into the European Union, we can talk about completely determined tendency of broadening and development of integration into European structures. This tendency determines the issue of joining of Ukraine the particular European programs in the sphere of science, technology and education, which directly leads to the increasing interest in studying of the English language. Integration of Ukraine into Bologna process also explains this interest, as it is appealed to facilitate European collaboration of the universities and removing obstacles on the way of students and teachers mobility in the limits of member-countries of Bologna process.

The goal of this article is to examine definitions, approaches and functions of English intonation for revelation of its exceptional role in verbal communication.

Considerable attention has been paid to intonation patterns of different communicative types of sentences in the past decade by the foreign and native scholars such as: A. Bevelry, G. Brown, M. Davydov, N. Faustova, D. Hirst, M. Kublanova, M. Lujan, E. Maliuga, R. Ogden, Sun – Ah Jun, J. Wells, N. Yashina.

Being a language universal, intonation functions in various languages in different ways, because there are no languages which are spoken without any changes of prosodic features. If there wasn't intonation, our speech would be monotonous or it would be uttered on the same pitch and would employ the same tune. But speakers don't do this; they make the pitch of their voice rise and fall in different ways. We apply intonation in addition to gestures, face expressions and body language to emphasize the meaning. One sentence can have a variety of meanings depending on how it is expressed.

Each person has a wide repertoire of intonation patterns that English offers. This is true for people of those professions, who address their speech to the public audience and for every person that participates in ordinary everyday conversation or informal chat. More to it, each language has its own basic vocal patterns and ways in which these are modified to convey underlying meaning. That is why the question of English intonation has gained an important place in phonetic investigations. However, many facts in this sphere have remained arguable, vague and what is the most important that there is no universal theoretical basis which could explain all already known intonation facts. This can be explained by purposefulness of intonation and that it reflects human's emotionally-volitional sphere which is difficult to analyze [1, p. 3].

Difficulties in foreign language learning are connected with specifics of language that are missing in native language or have some differences with them. Contact languages interact with each other and influence one another at all levels of the system. Such interaction and influence is usually followed by many phenomena; interference is one of the mostly well spread. It influences greatly the process of bilingualism formation. Consequences of negative influence of interference on prosodic realization of bilingual person may lead to difficulties in understanding, and even to perversion of notional part of speech. As foreigners can make allowances for segmental errors, because it is not perceived by them as reflection of the wrong attitude of the speaker to the content of an utterance and thus more rarely than intonation mistake promotes violation of the process of cross-cultural communication [2, p.11].

Traditionally the notion of intonation includes speech melody, pauses, distribution of stresses in the sentence and rhythm, loudness, tempo and timbre of an utterance. If we take a look at another definitions, we will find the same components of study in them. So J. Wells defines intonation as "the melody of speech. In studying intonation we study how the pitch of the voice rises and falls, and how speakers use this pitch variation to convey linguistic and pragmatic meaning. It also involves the study of the rhythm of speech, and (in English, at any rate) the study of how the interplay of accented, stressed syllables functions as a framework onto which the intonation patterns are attached" [1, p. 5]. B. Lujan gives the following definition: "Intonation is simply how we use and change our voice. As we speak, the pitch tones in our voices change in a way that is similar to when we sing. These changes are called pitch inflections"[2, p. 4]. Thus, in our research under the term „intonation" we understand melody of speech i.e. changing of pitch of the tone of an utterance.

Some early theories applied two approaches to the intonation in English – a contour analysis and grammatical analysis.

The first was studied by a large group of phoneticians: L. Armstrong, D. Jones, R. Kingdon, J. O'Connor, G. Palmer, H. Sweet, I. Ward and others. It is considered to be traditional and is widely used. According to this approach a tone group is the smallest unit to which linguistic meaning can be attached. They supposed that intonation consists of basic functional „blocks".

Great attention was paid to these „blocks” but not to the way they are connected. Intonation was regarded as a layer that is superimposed on the lexico-grammatical structure. Thus the intonation structure is determined by the aim of communication [1, p. 5].

The grammatical analysis was worked out by M. Halliday. The main unit of intonation is a clause. Intonation is a complex of three systemic variables: tonality, tonicity and tone, which are connected with grammatical categories. Tonality marks the beginning and the end of a tone-group. Tonicity marks the focal point of each tone-group. And tones can be primary and secondary. They represent the attitude of the speaker. This theory is based on the syntactic function of intonation. Halliday’s view follows from this position: “If we regard intonation in English as meaningful – if, for example, the choice between two possible utterances which differ only in that one has tone 1 (a falling tone) and the other has tone 4 (a rising-falling-rising tone) is a true choice between different utterances – than we should seek to state the place which such choices occupy relative to the total set of formal patterns in the language; and there are only two kinds of formal pattern; grammatical and lexical” [3, p. 72]. Halliday treats intonation and non-intonation systems in the same way, as he mentions that the systems expounded by intonation are just as much grammatical as are those, such as tense, number and mood. “There is no difference in the way they work in the grammar between systems with direct phonological exponent, such as those carried by intonation, and those expounded indirectly through a long chain of grammatical abstraction” [3, p. 73].

The one currently held approach sees it is appropriate to think of intonation as the pronunciation of grammar. Thus P. Tench explains this position by that grammar has to be pronounced and that is one of the roles that intonation plays in spoken discourse. He sees three roles for intonation in relation to grammar:

- 1) intonation realizes the speaker’s perception of the organization of their information both ideationally and textually;
- 2) it realizes the interpersonal dimension in types of communication;
- 3) it realizes the speaker’s attitude accompanying the message [4, p. 7].

Another approach was introduced by K. Pike – the founder of the American school of intonation in his book „The intonation of American English”. He also emphasized the attitudinal role of intonation and considered „pitch phonemes” and „contours” to be the main units of intonation. He described different contours and their meanings, but „meaning” is apart from communicative function of intonation [1, p. 35]. As we can see, both Pike and British school related intonation to the „grammar” of statements, questions, commands and exclamations, but they didn’t integrate intonation as a relevant term of grammar such a way as Halliday had demonstrated.

If we speak English as a foreign language we may not notice intonation patterns used by native speakers at first, because they are not the same as in our language. This can lead to failure in communication. Especially in conversational situation we may lose or don't catch the information of native speaker that was conveyed by intonation patterns. The native speaker can't realize if his/her message was understood or not. Later it reveals that the message wasn't understood, and no one of the interlocutors knows why. It may be also the case that English uses intonation to signal meaning than do most other languages. So, here we may pay attention to functions of intonation the number of which differs greatly:

1. The attitudinal function. It is the most obvious role of intonation. When we express emotions – shock or surprise, pleasure or anger, interest or boredom and many others, we show our attitude. And do this by tone.

2. The grammatical function. Intonation helps to identify grammatical structures in speech as punctuation does in writing. We make poses and mark the beginning and the end of grammatical units such as close and sentence (demarcation function). We do this by tonality. It also helps us to identify clause types – question vs. statement and clear out grammatically ambiguous structures (the syntactic function). We do this by tone.

3. The focusing function (accentual or informational function). Intonation helps to identify which information in the utterance is old and which is new. Also we put some parts into focus and rest the others without attention; we emphasize some parts and not the others. We do this by tonicity and placement of accents. These are pragmatic functions when we combine accentuation with the choice of tone to highlight some facts and leave the others for background.

4. The discourse (cohesive function). Intonation signals as sequences of clauses and sentences go together in the speech if they contrast or cohere. It functions as division of the written text into the sentences and chapters. It enables us to signal whether or not we have come to the point; if we want to keep talking or are ready to exchange the role with the listener.

5. The psychological function. Intonation helps us organize speech into units that can be easily perceived, memorized and produced. It is easier for us to repeat a string of three, four or five numbers, but not of ten. This is why we need tonality.

6. The indexical function. Intonation may act as marker of personal or social identity. What makes mothers sound like mothers, teachers sound like teachers, lawyers sound like lawyers? Partly, their intonation [1, p. 18].

Such variety of functions can be explained by the distribution of intonation to several levels of language, both linguistic (phonetics, phonology, syntax, semantics, discourse) and extra linguistic (emotion, interest). Some scientists consider that intonation was not discovered enough in the typology literature [5, p. 3].

Pitch, loudness and speed (tempo), which were given in the definitions of intonation, are prosodic features of speech. Together they make up the rhythm of speech. Variations of pitch are produced by significant moves of the voice up and down. Loudness is the force component of intonation that determines the prominence of words. The tempo is determined by the rate of speed and the length of pauses [6, p. 147]. Tempo is determined by many factors: auditory, its acoustic characteristics, number of listeners, individual features of the speaker. Our speech is approximately 130 words a minute. Either it is quick or slow it will violate from the norm. There is more detailed classification of tempo: usual and complex tempo. Usual tempo is constant and unchanging. It is met in simple sentences and utterances. Complex tempo is used in long utterances with complicated grammar structures and polysyllabic words. Fast slowdown or speeding-up are characteristic features of this type of tempo [3, p. 86].

To some extent prosodic characteristics are the same in all languages. It is true that people speed up when they are excited or impatient and slow down when they are thoughtful or perplexed. We all speak quietly when we don't want to be overheard. We have to speak loudly to be heard over distance by the huge audience or in noisy conditions. Of course we can use modern technologies to transmit our speech.

But it is clear that different languages have different prosodic features. When we study to speak a foreign language we usually try to transfer prosodic features of mother tongue on it, which may cause misunderstanding. So the role of intonation is of paramount importance because it can be applied to any sentence type.

Tone is another characteristic, which is realized by differences in pitch of the voice. Let us answer the question if English is a tone language. English doesn't use tone lexically, in this sense it is not a tone language. But English uses tone for intonation. We can say any English word with different intonation tones, but they wouldn't define its lexical meaning. But non-lexical meaning would be different, when we see that a fall means definiteness, a rise may indicate incompleteness, and a fall-rise – implications. These intonation meanings can be applied to any other word or, to a clause or sentence.

Thus, English intonation makes use of tone, but not lexically. So the intonation system of English constitutes the most important and complex part of English prosody. We combine pitch levels and contours expressing a range of intonational meanings: break an utterance into parts, distinguish between clause types, focus on some part of an utterance and not on the other, indicate which part bears background information, express our attitude to what we are saying [1, p. 23].

Taking into account the observed definitions of intonation, approaches to its study and functions, intonation is defined as melody of speech i.e. changing of the pitch of the tone of an utterance used by the speaker to convey linguistic and pragmatic meaning. Melodious framework of an utterance depends on speaker's attitude towards the utterance, his character and

interpersonal relations of interlocutors. Tempo is one of the most important linguistic factor which leads to qualitative modifications of sounds. All these factors have practical importance because the target language differs from real one.

So the intonation system of English constitutes the most important and complex part of English prosody. We combine pitch levels and contours expressing a range of intonation meanings: break an utterance into parts, distinguish between clause types, focus on some part of an utterance and not on another, indicate which part bears background information, and express our attitude to what we are saying. And judging by the circumstances we express our thoughts within a sentence of a particular communicative type. As we can see, intonation has an important role in verbal communication. And being a linguistic universal it still requires further research in detection of intonation patterns in different communicative types of sentences. It may add and specify the list of approaches, definitions and functions of intonation given in this article.

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Кудрявцева А. В. Підходи, визначення та функції інтонації в англійській мові

У статті розглядаються підходи до вивчення інтонації в англійській мові, визначення та основні функції інтонації. Проаналізовано зв'язок між інтонацією та культурою, а також вплив культурних особливостей на вибір інтонаційного оформлення речення. Підкреслюється необхідність урахування принципів комунікативної інформації у залежності від інтонаційних особливостей мовлення. Проаналізовано вплив рідної мови на процес оволодіння другою мовою та можливі наслідки взаємодії мов, які можуть призвести до нерозуміння під час міжкультурної комунікації. Для досягнення ефективного комунікативного процесу, його учасники повинні розуміти інтонаційні особливості та відмінності.

Ключові слова: інтонація, функції інтонації, комунікація, особливості мовлення, інтонація та культура.

Кудрявцева А. В. Подходы, определения и функции интонации в английском языке

В статье рассматриваются подходы к изучению интонации в английском языке, определения и основные функции интонации. Проанализировано связь между интонацией и культурой, а также влияние культурных особенностей на выбор интонационного оформления предложения. Подчеркивается необходимость учета принципов коммуникативной информации в зависимости от интонационных особенностей речи. Проанализировано влияние родного языка на процесс овладения другим языком и возможные последствия взаимодействия языков, которые могут привести к непониманию в процессе межкультурного общения. Для достижения эффективного коммуникативного процесса, его участники должны понимать интонационные особенности и отличия.

Ключевые слова: интонация, функции интонации, коммуникация, особенности речи, интонация и культура.

Kudriavtseva A. V. Approaches, Definitions and Functions of English Intonation

The article highlights the existent theories of intonation in English. Attention is paid to contour and grammatical approaches and intonation as pronunciation of grammar. Definitions and main functions of English intonation are based on linguistic and extra linguistic levels of language. The emphasis is put on communicative function as representation of usage of English intonation to signal meaning in addition to gestures, face expressions and body language. The connection between intonation and culture are analyzed in the article; the influence of cultural peculiarities upon the choice of intonation patterns of the utterance is revealed. It is also emphasized that principles for communication information and intonation patterning of the speech will depend on each other. Intonation functions are specified from the perspective of its social significance. Transference of prosodic characteristics of speech in English on prosodic features of mother tongue is regarded as the cause of misunderstanding. Approaches into the study of English intonation are presented and compared diachronically, as they were changing through the time. The use of a tone in English is emphasized for intonation purposes but not for the lexical change. The influence of mother tongue on the process of learning of another foreign language is analyzed, and consequences which may happen during interference of languages and lead to misunderstanding in the process of cross-cultural communication. People need understand differences and peculiarities of intonation in order to communicate effectively

in a wide variety of intercultural situations, as the choice of intonation depends on situation, goal of the talk and emotional condition of the interlocutors.

Key words: intonation, functions of intonation, communication, features speech, intonation and culture.

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A. I. Litvinov, M. V. Tkachenko

ENGLISH ROCK SONGS TRANSLATION PECULIARITIES AND TECHNIQUES

The problem of songs translation, especially rock songs, has been mostly neglected by scholars because of the topic's untraditional nature. The majority of the existing rock songs translations from English into Russian and Ukrainian were made by amateurs. Some of the translators who were successful in this sphere are Vagalov A.S., Berger D., Filin M. and many others.

A rock song, concerning its verbal part – the lyrics – can be considered literary work. It has certain rhythm, rhyme, and is distinguished among other thanks to its special expressiveness. What is also important is that while translating, we have to keep in mind the correspondence between the melodic and the poetic component in a song, which was studied by Vera Vasina-Grossman in her work „Music and the Poetic Word.” She observed that musical rhythm has advantage above the poetic one: „Rhythm of a sung poem is the transformation of varying poetic rhythm into a form of musical rhythm” („Ритм поющего стиха есть перевод многовариантного поэтического ритма в точный, инвариантный музыкальный ритм”) [1; 153].

Translation of rock songs deserves special attention from scholars, because song lyrics, unlike other literary works, must be translated in the way where not only the topic will be preserved, but also the rhythm, so that that song will be able to be sung. However, some translators choose other ways according to the aim of their translation.

In any way, it is rational to stick to a certain translation strategy. In our case, we will be using the strategy suggested by Hans Krings [3; 49]. Let us consider it from the point of view of translating a song from English into Russian or Ukrainian. For our research we have chosen songs of various bands such as *Sex Pistols*, *Metallica*, *Survivor*, *The Doors*, *Queen* and *U2*. The choice was not miscellaneous: all these bands represent various rock song sub-