

Introduction

The objective of this research is to analyze the intonation

I divided the research into 3 parts

In part 1 the research gave definitions of intonation

In part 2 throw light on the function of intonation

after separate discussion intonation and function of intentions

part 3 throws light on the types of intonation.

1- Rising intonation

2- falling intonation

Finally the conclusion of the research by interpretation of the any

lasis

The definition of intonation? No definition is completely satisfactory. But any attempt at a definition must recognize that the pitch of the voice plays the most important part .

One of the most important task in analyzing intonation is to listen to the speaker pitch and recognize what it is doing, this is not any easy thing to do and it seem to be quite different skill from that acquire in studying seminal phonetics find it difficult to relate what they hear in some. One voice to scale ranging from low, low to high, we should remember that high and low are bit rare choices for end points of the pitch scale it would be perfectly reasonable to think of pitch as ranging from light to heavy or from left to right and people who have difficulty in hearing intonation is " patterns are generally only having difficulty in reading what they hear, which is the same as what everyone else here to this"

Pseudo spatial representation Rouch (1987:4.82:P112)

But individual speakers do have control over their own pitch and may choose to speak with higher than normal pitch this is something which potentially of linguistic significance

Rouch. (1987:4.82:P113)

In linguistic, intonation is the variation of pitch when speaking. Intonation and stress are two elements of linguistic prosody. Intonation is the music of language () and perhaps the most important element of good accent, of ten we hear someone speaking with perfect grammar and perfect information of sounds of English but with a little something that gives them a way as not being a native speaker.

Intonation the rise and fall of pitch in our voices plays a crucial role in how we express meaning.

Intonation is about how we say things rather than what we say without intonation it is impossible to understand the expressions and thoughts that go with words.

" the term intonation refers to the way in which the voice goes up and down in pitch when we are speaking".

Affirms Gerald Kelly in his " How to teach pronunciation " but also other features as length intensity. Tone contour are considering relevant.

Intonational meaning

In this section two cases from Pierre Humberto Hirschberg (1990) are reviewed that may be seen as support for the suggestion that intonational marking can operate on salient propositions rather than being confined to operating on literal meaning.

First; in the example in (it) from Pierre Humberto Hirschberg (1990): 290, mark liber man approaches a reception to find out whether he is in the right place for his appointment. The high rise intonation contour here allows for a combination of assertive and non assertive meaning. First the H^* part of standard English assertive contour H^* . seems to contribute assertion in the sense that the speaker asserts that this name is more liber man. If H^* were here change to non-assertive.

The sentence would convey that the speaker has forgotten his name, which is not what (17) conveys. At the same time, the final $H/H\%$ edge tones convey something along the lines of Am I in the right place for my appointment. This latter aspect it seems to me cannot be captured by the speaker denying that his name is mark liber man or denying that he is saying that his name is mark liber man, rather it would seem to be the marking of salient proposition along the lines of the speaker is not asserting that he is in the right place for his appointment.

(17) $H^* H^* H.H\%$ My name is Mark Liber man

Second, Pierre Humbert Hirschberg (1990):

2,3 f observe that marking of vocative with $H^* VSL^*$ correlates with whether the speaker has the attention of the addressee or not

(18) H if S does not have the attention of Anna

L

L if S already has the attention of Anna

Anna, Your lunch is ready

This fits in to their account where H marks new and asserted information while L marks given or non-asserted information. So long as these tones mark the proposition, I am talking to you this proposition is of course part of the way the vocative is understood, however, it is at least not clear that it is part of a compositional process of interstition of the vocative, if it is not then it is.

Functions of Intonation

We have many functions of intonation.

A- Intonation enables us to express emotions and attitudes as we speak. And this adds special kind of "meaning" to spoken language, this is often called the attitudinal function of intonation.

B- Intonation helps to produce the effect of prominence on syllables that need to be perceived as stressed and in particular the placing of tonic stress on a particular syllable marks out the word to which it belongs as the most important in the tone-unit. In this case intonation works to focus attention on a particular lexical item or syllable, this has been called: the accentual function of intonation:

C- Looking at the act of speaking in a broader way we can see that intonation can signal to the listener what is to be taken as "new" information and what is already "given" can suggest when the speaker is indicating some sort of contrast or link with material in

another tone-unit and in conversation can convey to the listener that what kind of response is expected, such functions are examples of intonation discourse functions.

The grammatical function of intonation

The word "grammatical" tends to be used in a very loose sense in this context. It is usual to illustrate the grammatical function by inventing sentences which when written are ambiguous, and whose ambiguity can only be removed by using differences of intonation.

A typical example is the sentence "those who sold quickly made a profit. This can be said in at least two different ways "

- i) Those who sold *V* quickly made profit.
- ii) Those who *v* sold *l.* quickly made *a* profit.
- iii) The listener is better able to recognize the grammar and syntactic structure of what is being said by using the information contained in the intonation, for example, such things as the placement of bound arise between phrases closer or sentence, the difference between questions and statement and the use of grammatical subordination may be indicated this has been called grammatical function of intonation.

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- 1- Those who sold v quickly, made a\ profit.
- 2- Those who v sold, quickly, made a\ profit.

The difference caused by the placement of the tone-unit boundary is seen to be equivalent to giving two different paraphrases of the sentences, as in:

1. A profit was made by those who sold quickly.
2. A profit was quickly made by those who sold.

The intonation makes clear the difference between "restrictive" and "non-restrictive" relative clause- implies that only some conservatives like the proposal, while-implies that all the conservatives like it. Another component of intonation that can be said to have grammatical significance is the choice of tone on the tonic syllable.

One example that is very familiar is the use of arising tone with questions. Many language have the possibility of changing a statement into a question simply by changing the tone from falling to rising. This is, in fact; not used very much by itself in the variety of English being described here, where questions are usually grammatically marked. The sentence:

' The price is going up' can be said a statement like this: the\ price is going up.

(The tonic stress could equally well be on 'up'). It would be quite acceptable in some dialects of English (e.g. many varieties of American English) to ask a question like this:

(why do you want to buy it now?)

The/ price is going up.

But speakers in Britain would be more likely to ask the question like this:

(why do you want to buy it now?)

It the / price going up

It is by no means true that a rising tone is always used for questions in English; it is quite usual. For example to use a falling tone with questions beginning with one of the " wh -question- words" like 'what', 'which', 'when', etc.

Here are two examples with typical intonations, where does not start with a "wh-word" and has a rising tone and- begins with 'where' and has a falling tone.

- ' Did you ' park the /car

- 'where did you' park the/ car.

Roach (2009: 154)

Intonation is used to convey our feelings and attitudes: for example, the same sentence can be said in different ways, which might be labelled "angry", "happy", "grateful", and so on. A major factor in this is the tone used, here are some examples (without punctuation)

1- Fall

Finality, definiteness: that is the end of the\ news

I absolutely\ certain

Stop\ talking

2- Rise: most of the functions attributed to rises are nearer to grammatical than attitudinal, as in the first three examples given below; they are included here mainly to give a fuller picture of intonational function.

-general questions: can you/ help m

Is it/over

- Listing/ Red/ Brown/ Yellow or/ Blue

(a fall is usual on the last item)

- " more to follow": I phoned them right a/ way

(and they agreed to come)

You must write it a/ gain (and this time, get it right)

- Encouraging: it won't / hurt

3- Fall-rise

- Uncertainty doubt: you v may be right

It's v possible

- Requesting: can I v buy it

Will you v lend it to me.

4- Rise-fall

- Surprise, being impressed: you were first

All of them

It has also been widely observed that the form of intonation is different in different language for example, the intonation of languages such as Swedish, Italian or India is instantly recognizable as being different from that of English. Not surprisingly, it has often been said that foreign learners of English need to learn English intonation. Some writers have gone further than this and claimed that, unless the foreign learner learns the appropriate way to use intonation in a given situation there is a risk that he or she may unintentionally give offence.

A much more useful and realistic approach is to study recordings of different speakers natural spontaneous speech and try to make generalizations about attitudes and intonation on this basis.

Many problems remain, in the method described previously, the analyst tries to select sentences (or passages of some other size) whose meaning is fairly "neutral" from the emotional point of view and will tend to avoid material such as ' why don't you leave me alone?' or how can I ever thank you enough?' because the lexical meaning of the words used already makes the speakers attitude pretty clear, whereas sentences such as she's going to buy it tomorrow 'or' the paper has fallen under the table ' are less likely to prejudice the listener. The choice of material is much less free for someone studying natural speech.

The notion of " expressing an emotion or attitude " is itself a more complex one than is generally realized. First an emotion may be

expressed involuntarily, if I say something in a "happy" way, this may be because I feel happy, or because I want to convey to you the impression that I am happy. Second, an attitude that is expressed could be an attitude towards the listener (e.g. if I say something in a "friend" way) towards what is being said (e.g. if I say something in a "sceptical" or "dubious" way) or towards some external event or situation (e.g. "regretful" or disapproving)

Roach (2009:147)

Types of intonation

- A) Rising intonation
- B) Falling intonation

The speaker pitch will make a lot of sudden rises and falls as result of their irregular movement this is something which is out side the speaker control and there for cannot be linguistically significant, similarly if we tale two speaker at random we will almost crating find that one speaker typically speak switch lower pitch than other the difference between the two speakers is not linguistically significance because their physical structure.

The difference caused by the placement of the tone-unit boundary is seen to be equivalent to giving two different paraphrases of the sentences as in:

- i. A profit was made those who sold quickly.
- ii. A profit was quickly made by those who sold

Let us look further the role of unit-tone boundaries and the link between the tone-unit and units of grammatical, there is a strong tendency for tone-unit boundaries to occur at boundaries between grammatical units of higher order than words. It is extremely common to find a tone-unit boundary at a sentence boundary as in:

I wont have any tea\ I don't like it.

In sentence with more complex structure tone-unit boundaries are often found at phrase and clause boundaries as well as in

In France \ where farms, tend to be v smaller \ the subsidies are more important.

Intonation is normally realized in tone-units consisting of a series of stressed and unstressed syllables but on occasion the unit may consist of a single pitch-prominent syllable, the peak of greatest prominence is called NUCLEUS of the tone-unit and it is indicated in this book by being printed in small capitals. The first prominent syllable in a tone-unit is the ONSET, and it is commonly preceded by one or more syllables with light stress and on a low pitch. Its position can be indicated by a preceding thin vertical.

(1) And the end of the tone unit by a thick vertical.

(a) He told his mother.

(b) That is the address he sent the LETTER to

(c) She was looking HAPPY to night.

(d) You THOUGHT 'so'

(e) She seemed Unhappy to me.

Pitch prominence is usually associated with pitch change and the commonest change is a FALL. We would expect a fall on the unclear syllable in (a) and (b) a bore as in most sentences of English, we expect a fall also in question beginning with a wh-word, as in (f) and (h) on one-word.

The rising tone

The next commonest is the RISE, used when we wish to indicate that our utterance is non-final or that we are leaving it open and inconclusive.

This may be because we are counting or listing and have not come to the last time or because another clause is going to follow or because we seek a response from someone (but not means of a wh-question)

| TWELVE| |THIRTEEN| | FIFTEEN|

There are no nuclear anything like so common as fall and the rise, but four other tone contours are nevertheless important, the fall. Rise occurs in many 'contingency' environments for example as the nucleus of a conditional clause but it is perhaps especially common with initial adverbials

I'll " see him if he comes"

If ally |we decided not to Go|

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Pitch prominence is usually associated with pitch change, and the commonest change is a fall, we expect a fall also inquest ins beginning with a wh-word as in

| what's Name|

|what's the first later|

The rising tone

The Rise tone used when we wish to indicate that our utterance is non-final or that we are leaving it open and inconclusive. This may be because we are counting or listing and have not come to the lost item or because another clause is going to follow or because we seek are spoons from someone but not by means of wh-question.

The form of intonation has now been described in some detail, and we will move on to look more closely at its functions.

Perhaps the best way to start on this is to ask ourselves what would be lost if we were to speak without intonation:

You should try to imagine speech in which every syllable was said on the same level pitch, with no pauses and no changes in speech or loudness. This is the sort of speech that would be produced by a "mechanical speech" that made sentences by putting together recordings of isolated words. To put it in the broadest possible terms, we can see that intonation makes it easier for a listener to understand.

What a speaker is trying to convey. The ways in which intonation does this are very complex, and many suggestions have been made for ways of isolating different functions. Among the most often proposed are the following.