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LINGUO-COGNITIVE AND PRAGMATIC FEATURES OF THE PROSODIC ORGANIZATION OF ENGLISH PARABLES

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Abstract: This paper highlights the results of an investigation of the cognitive and pragmatic features of prosodic loading in English parables. The analysis of the prosodic organization of directive intentions in a parable was performed by applying systematization and classification of the pragmatic aspect, structural and semantic, functional and pragmatic specificity in order to examine the process of producing and understanding the texts of English parables.

Key words: parable, linguistic and cognitive features, pragmatic features, prosodic features, structural and semantic specificity, functional and pragmatic specificity, directive intentions.

1. Introduction

The analysis of works (Калита 2001; Brazil 1997; Roach 2001) demonstrates that the incoming stream of speech is not decoded at the word level alone. Segmental and prosodic units serve to form and differentiate units of other subsystems of language, the lexical and grammatical units. By changing the prosodic structure of an utterance one changes its meaning. Moreover, the present stage of linguistic study (Воробйова 2005; Кубрякова 1995; Fauconnier 2002; Lakoff 2003) proves the necessity to perform research in the field of cognitive text analysis in order to create a better and deeper interpretation of a text as a means for representing human communication.

I have chosen parables as a basis of my research since people always demonstrate an interest in different moralizing texts, which enables them to focus attention not only on what is expressed but also on the form of expression. The study of parables attracts the attention of researchers from various branches of linguistics. The investigations have been carried out on the basis of different language material in the following directions: research of parable-plays development (Веремчук 2004); parable-allegorical direction in epic drama (Близнюк 1995); research of a parable as an aspectual category (Бондаренко 2005); association in poetics of parable-plays (Веремчук 2004), perceptive features of cognitive structure in parable analysis (Мусієнко 2013b). At the same time, my research presents an analysis of the functional specificity of prosodic means, which gives me the possibility to find out the cognitive and pragmatic value of prosodic loading in English parables.

2. Background studies

Numerous phonetic studies (Антипова 1984; Блохина 1982: 52-61; Златоустова 1982: 15-19; Brazil 1997; Coleman 2002: 96-130; Cruttenden 2001; Hatch 1992; Roach 2001) have stated that prosodic means occupy an important place in the organization of any text. Moreover, expressive means of intonation perform a central function in revealing the connotative meaning of texts of different genres; in particular, intonation is crucial in conveying the didactic loading of parables.

Having investigated the cognitive pragmatic features of the prosodic organization of the English parable (Мусієнко 2014), I can claim that the didactic texts under analysis have a set of distinguishing features, which help a recipient decode a message with a moral admonition. Nevertheless, not all the aspects of my research have been thoroughly studied. In view of this, I would like to focus my attention mainly on the process of revealing the typical cognitive and pragmatic features of prosodic loading in English parables. As far as my **aim** is to do an integrated analysis of the parable oral actualization, it is necessary to systematize functional,

structural, and semantic characteristic features of an English parable; to analyze the character of relations between prosodic and other linguistic means in the process of the parable cognitive and pragmatic value realization; to carry out auditory analysis aimed at establishing the intonational model of an English parable; to prove the interaction between prosodic features and cognitive and pragmatic features of directive intentions realization in the English parables.

At this stage of my research aiming at studying the invariant prosodic patterns of directive intentions in English parables, I have extended the **material** under investigation that presents recorded texts, read by native speakers and taken from Internet resources, different parable collections, and BBC radio channels. I have chosen 120 texts representing the most typical features of the genre under investigation and, which are interesting and informative with regards to their prosodic organization. Hence, the extended material helped me collect 200 utterances with a positive ethical idea and 180 utterances with a negative ethical idea facilitating the analysis of prosodic patterns of didactic meaning realized at a cognitive and pragmatic level.

Methods of investigation. To analyze the parable oral actualization I used one of the most common methods of auditory analysis, presented in the works of many scholars (Калита 2001; Мусієнко 2013а; Тараненко 2008). Thus, I based my research on the following steps: the selection of English secular parables from different parable collections; producing and recording of the experimental material by five native speakers; the auditory analysis of English parables by informants; the auditory analysis of prosodic features of English parables by phoneticians; the acoustic analysis of prosodic features of English parables; systematization and interpretation of the results obtained in the course of the experimental phonetic research. As far as my aim is to establish the intonational model of parable oral actualization, and to reveal prosodic means' functional specificity in the process of

its cognitive and pragmatic realisation, I have applied three stages of experimental phonetic research. Within the first stage of the auditory analysis English native speakers (five informants) defined the pragmatic aim of parables and the accuracy of establishing their structural-and-semantic elements (Мусієнко 2013a). At the second stage of the analysis a group of listeners (five professional phoneticians) carried out the thorough auditory analysis of the prosodic organisation of English parables, establishing the intonational means functioning within the textual structural blocks (Мусієнко 2014: 203-209). The third stage of my experimental phonetic study was dedicated to acoustic analysis to check the estimation accuracy of the auditory analysis carried out by the informants and phoneticians. To perform the acoustic analysis I have used such computer programs as *Praat 32-bit edition*, *Sound forge pro 10.0*, and *Speech analyzer 3.0.1*.

2.1 Functional and pragmatic, structural and semantic features of the English parables

Although I have already presented the studies dealing with parables and moral stories, I should mention the following works by outstanding scholars who highlighted the functional characteristics of parables (КЛИМ'ЮК 1996), history and specificity of evolution as a socially determined genre of parables (БЛИЗНЮК 1995; Бондаренко 2005; Веремчук 2004; ПИХТОВНИКОВА 2001), structural and semantic features of a parable (Бондаренко 2005; Веремчук 2004; КЛИМ'ЮК 1996); linguistic means of realizing a parable didactic effect (Lowry 1989), perceptive features of cognitive structure in the parable analysis (Мусієнко 2013b); cognitive and pragmatic features of the prosodic organization of English parables (Мусієнко 2014); a directive feature of emotional and pragmatic potential of oral English parables (Мусієнко 2015); psycholinguistic features of actualization of positive conceptual spatio in English parables (Мусієнко 2016). The presence of such a diversity of research points out the peculiar features of a parable as an illustrative

and teaching element of human life since it reveals a vitally important moral admonition.

Having considered different approaches to the study of a parable, I have singled out and grouped the most typical functional, structural, and semantic features of an English parable. I assume that this comprehensive classification can serve as a theoretical basis for experimental phonetic research of the prosodic means interaction in a parable oral actualization. Thus, based on the researches of a parable (Бондаренко 2005; Клим'юк 1996: 28-3; Пихтовникова 2001: 216-224), I find it possible to distinguish its typical characteristics: 1) parables are usually concise and symmetrical; 2) the features in the story are taken from everyday life; 3) they often contain elements of surprise or exaggeration; 4) parables require their recipients to pass judgment on the events of the story and, having done so, to realize that they must make a similar judgment in their own lives.

The analysis of recent studies proves that there has been a spate of interest in religious discourse. Bobyreva (2006: 190-199), for instance, claims that strategies correlate with intentions; they are a complex of speech actions directed at attaining specific communicative aims. The author distinguishes three groups of strategies in religious discourse: organizing, emphasizing, and unifying, which create a background of successful communication.

I have made an attempt to unify the strategies, embracing explanatory, estimating, controlling, contributory, urging, and confirmatory functions typical of the text of a parable. Using these strategies (Бобырева 2006: 195-198) it is very easy to single out didactic features of parables. For instance, with the help of an explanatory strategy, an addresser is able to transmit a didactic point of a parable to an addressee. Moreover, such linguistic means as contrast are widely used in explanatory strategy because it makes the main point of a parable easily understood

and its logical argumentation is based on a scheme "*cause-effect*". It should be noted that Cook (2002) and Tatham (1990: 193-218) proved that emotional-pragmatic and cognitive-pragmatic directions of prosodic means within the process of encoding and decoding of the message in an English parable are very effective and efficient. Thus, actualization of its pragmatic aim of directive intentions is performed under the framework of the structure for parable actualization, which I see like this (Fig. 1).

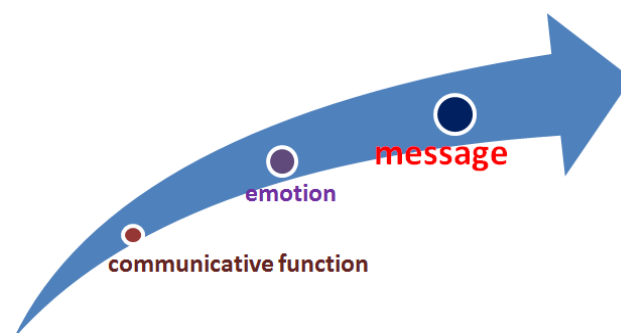


Figure 1. Emotional and pragmatic loading of a parable

It is worth mentioning that a contributory strategy of a parable is aimed at the support and admonition of the listener, while the purpose of a confirmatory strategy is to emphasize the indisputability or truth conveyed in the moral of a parable. An urging strategy of parables encourages an addressee to certain actions, ways of behaviour, and a standard of living. Finally, an estimating strategy comprises a positive or negative estimation of the parable's described events, deeds or facts of reality, creating in a listener's mind a certain system of beliefs and convictions. Taking this data into consideration, the purpose of a parable is to influence people's way of thinking, to form strong convictions, and a certain system of values.

It is noteworthy that the functional aspect of an English parable that influences the prosodic means of interplay is the text semantic aim (Ellis 1986: 163; Kalita 2005: 22-23). Therefore, in my classification (Fig. 2) the basis for the systematization of

the elements of the first hierarchical level is a semantic aim/specificity. In accordance with this criterion, as it is shown (Fig. 2), English parables are classified into those that either approve sensible actions and wisdom of the parable's described characters, or disapprove their unreasonable actions, thus preventing a person (recipient) from misdeeds.

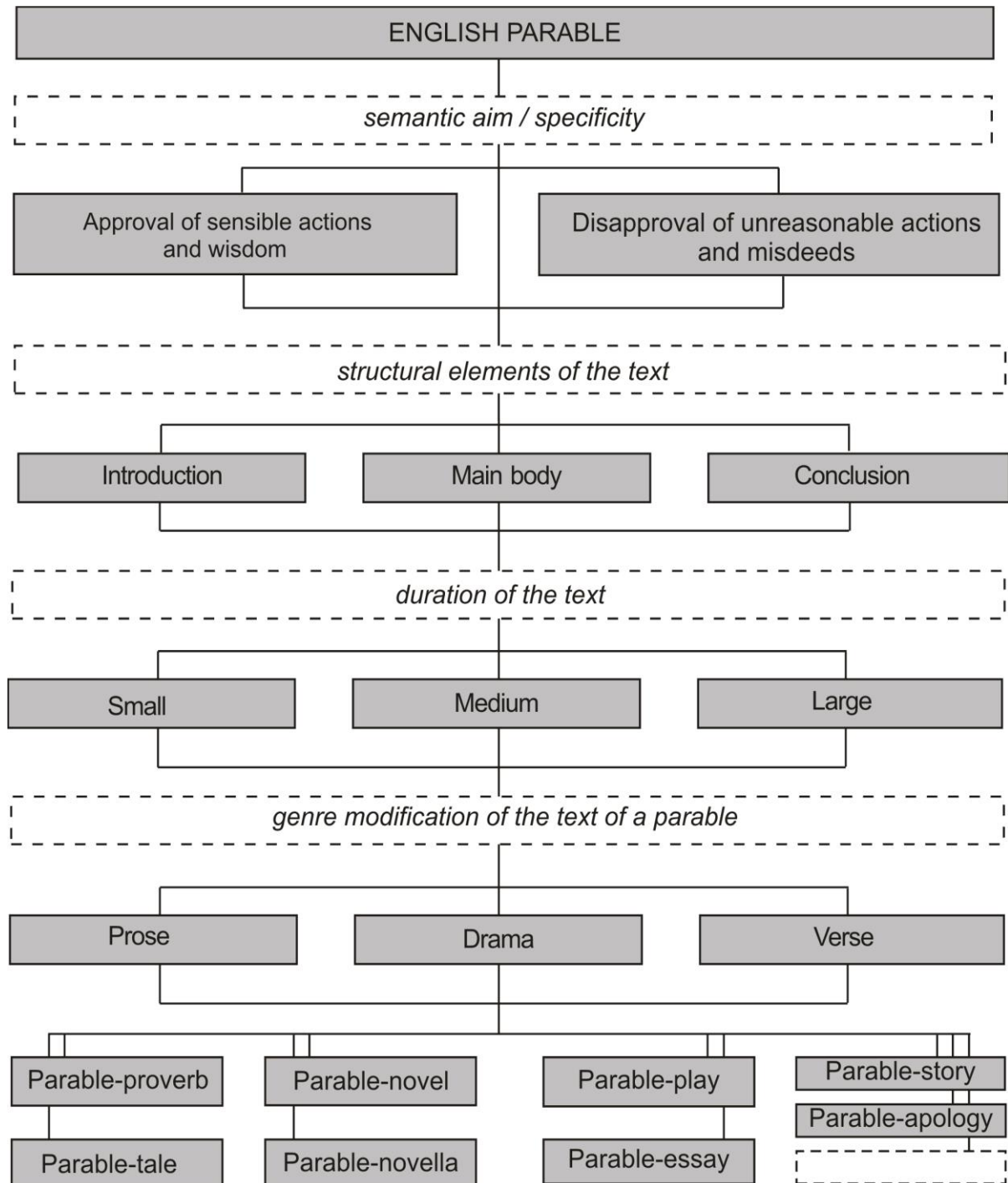


Figure 2. Classification of functional, structural-and-semantic features of an English parable

As it is known (Валігура 2010; Тараненко 2008: 21; Kalita 2005: 22-23), the main functional loading in the process of communication is handled by prosodic means, which, in their turn, directly depend on the emotions and feelings experienced by the speaker, since it is the speaker's emotional state that is regarded as "the communicative motive power that evokes the individual's intention" (Kalita 2005: 23). Hence, this intention generates a complex interaction of the logical and emotional elements in the speaker's mind giving the utterance its communicative-and-pragmatic potential.

It is clear therefore that in order to produce a parable the speaker interprets the text semantic aim, which I have embraced in the first level of my classification. Consequently, it is necessary within my research to study the correlation between the semantic loading of a parable and regularities of its prosodic organization in general, and prosodic means of conveying parable directive intentions, in particular.

I have also substantiated structural elements of an English parable according to the principle of the text '*golden section*' proportions (Куриная 2004), and the '*text forming communicative blocks*' (Воробьева 1991: 200-227). Vorobyova (1991: 203) claims that the communicative blocks are subdivided into *text forming* (introductory, inferring (concluding), and binding communicative blocks) and *text organizing* (the blocks which make up the informative core of the text).

Proceeding from the aforementioned classifications and the criterion of the unity of the text function and content, I can define at the next level of my classification (see Fig. 2.) the following structural elements of an English parable: "Beginning", "Main body", and "Conclusion". The functional loading of the "Beginning" is to acquaint the recipient with the characters, and to show the reason for a possible conflict. The block "Main body" presents development of the events occurring

within the conflict and search for its solution. The function of the "Conclusion" is to summarize all the events and actions described in the "Main body", to give an associative key to their decoding, and to explain the characters' actions in a particular situation aiming at influencing the recipient's mind and soul.

I have also included into my classification (Fig. 2.) genre modification of parables (Бондаренко: 2005; Веремчук 2004: 179-183; Клим'юк 1996: 28-31), which are subdivided into prose, drama, and verse with their further subdivision into such types as parable-novel, parable-narrative, parable-story, parable-play, parable-novella, parable-essay, parable-drama, parable-tale.

With the emergence of theories that proclaim the pragmatic nature of the language, it became of immediate interest to apply the theory of speech acts (Austin 1962) to the study of a parable, which produce influences upon the listener, as in persuading, frightening, amusing, or causing the listener to act; and perlocutionary act, which corresponds to the effect the speaker wishes to achieve in the mind of the interlocutor by means of uttering an expression (Searle 1969). Thus, I have systemized the pragmatic features of directive intentions in English parables (see Fig. 3).

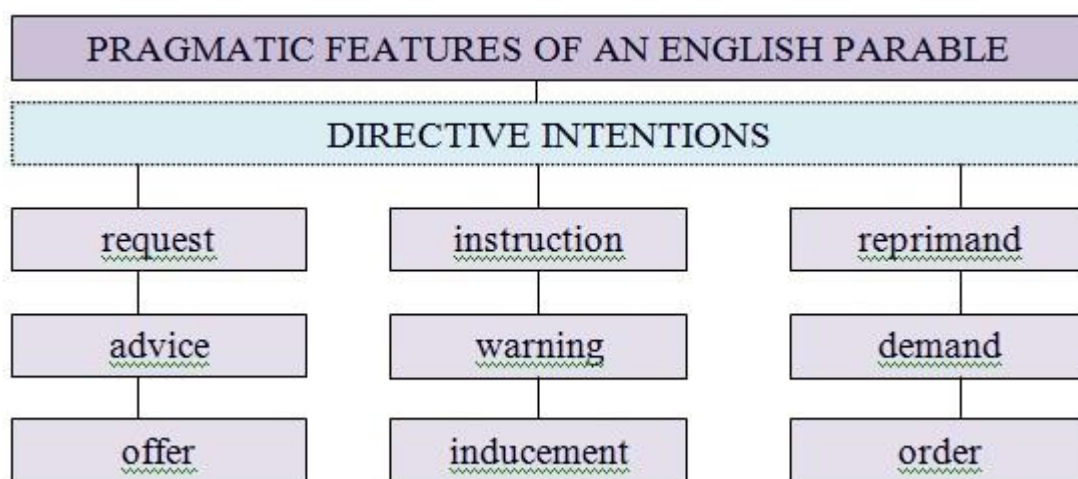


Figure 3. Pragmatic features of an English parable

Considering the classification above, I can claim that the pragmatic loading of a parable, and the perlocutionary effect in particular, performs a significant function in producing a parable with a didactic point and moral admonition.

Studying directive intentions in the parables, I have come to the conclusion that they evoke a great impact on the addressee, making him/her act and think. The perlocutionary effect of the didactic loading of a parable is to achieve positive or negative emotional feedback from the addressee that is likely to be reached by means of the prosodic loading of a parable. In this respect, considering the studies in pragmatics (Бацевич 2010, Сусов 2009, Searle 1969), and the six-component model of public communication that reflects the process of creation and delivery of a message (Fedoriv 2016: 4-5), I have created a model of interpretation for the mechanism of didactic texts actualization during communication. This model facilitates the research of the decoding processes and message perception of a parable by a speaker through: its text→parable actualization by a speaker→decoding and understanding of a parable by a listener→secondary actualization of a message by a listener (Fig. 4).

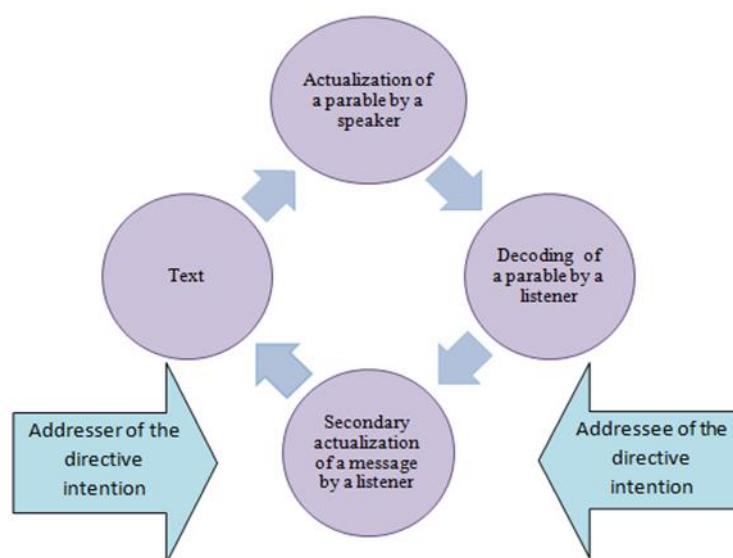


Figure 4. Mechanism of parable actualization in communication

Cognitive narrative analysis (Volkova 2016: 376-377) outlines the ways of decoding the message of the texts. Hence, to understand the sense of the knowledge transformed in verbal signs the interpreter applies some cognitive operations such as projecting, selecting, and focusing (Volkova 2016: 366). In this respect, the mind narrative nexus can be applied to the interpretation of directive intentions in English parables. Moreover, the mechanism of reverse perspective in a literary text (Volkova 2016: 377) can function as a model for a process of producing and decoding an English parable as analogy and similarity, help map one event to another revealing a hidden message with a moral admonition in the text of a parable. In this view, it is quite logical to analyze and clarify the nomenclature and functions of the intonation components in English discourse actualization, which serve as a background for the mechanism of producing a parable in communication (Fig. 4).

2.2 Prosodic means interplay in realizing the directive intentions of English parables

The auditory analysis of the emotional and pragmatic potential of parables shows that context, prosodic loading, and lexical means influence the recipients' mind, and have a strong effect on the perception of a moral admonition and decoding of the directive intentions. The results of this survey, made by completing a questionnaire by 30 male and female English speakers aged 25-55 (Мусієнко 2014: 204-207) are shown below (Fig. 5.).

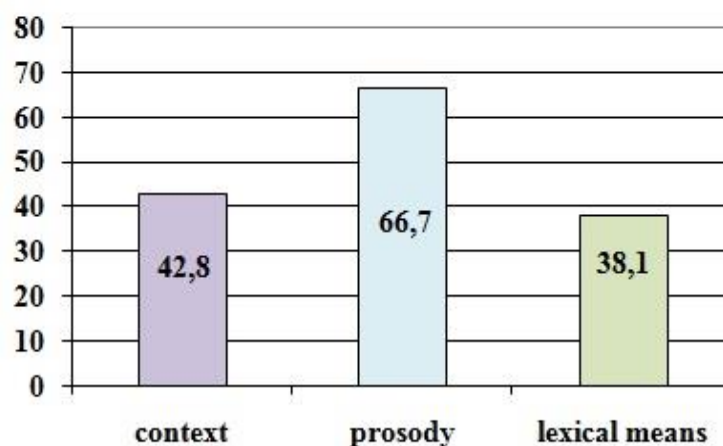


Figure 5. The influence of context, prosodic, and lexical means on decoding of directive intentions in English parables (%)

Thus, I suppose that the cognitive structure of directive intentions reflects a listener's degree of emotional excitement facilitating the decoding process of the directive intention by the addressee. Furthermore, the structure of the blocks with moral admonition comprises evaluation of the events, emotions, narrative, and descriptive fragments with elements of addition, specification, and explanation that leads to variations in lexical, grammatical, stylistic, and prosodic means in actualizing directive intentions in the discourse of English parables.

Having examined the indications of intonation components nomenclature (Антипова 1984; Cruttenden 2001; Crystal 1999), we discovered that the majority of scholars have different views on the choice of intonation means, regarding speech melody as its basic element. Therefore, the next stage of my research was based on the study results presented by Kalita (2001: 14-16), which prove that intonation is a logically structured system of the following components: 1) **speech melody**: 1.1. pitch (extra-high, high, mid-raised, mid-lowered, low, extra-low); 1.2. range (wide, widened, mid, narrowed, narrow); interval (positive: wide, widened, mid, narrowed, narrow; negative: wide, widened, mid, narrowed, narrow; zero); 1.3. rate of tone (maximum; large, moderate, small, minimum), 2) **utterance stress**: 2.1. nuclear (falling, rising, falling-rising, rising-falling, rising-falling-

rising, level); 2.2. non-nuclear full; 2.3. partial; 2.4. weak, 3) *rhythm*: 3.1. simple; 3.2. compound; 3.3. mixed, 4) *loudness*: 4.1. high; 4.2. increased; 4.3. moderate; 4.4. decreased; 4.5. low (or soft), 5) *tempo and pausation*: 5.1. tempo (fast, accelerated, moderate, decelerated, slow); 5.2. pauses (silent: short, long, extra-long; pauses of perception; filled), 6) *timbre or voice quality*: 6.1. universal; 6.2. national; 6.3. individual; 6.4. acquired; 6.5. linguistic. This classification appeared to be very useful, and I applied it in my previous investigation analyzing prosodic means conveying English parable didactic functions (Мусієнко 2014; Мусієнко 2017).

The functions and meanings of prosody should be described with reference to the utterance as the basic communicative unit. The prosody of an utterance carries independent meanings of its own, regardless of the words and the grammatical structure of the utterance. Hence, the main functional loading in the process of communication is expressed by prosodic means, which, in their turn, directly depend on the emotions and feelings experienced by the speaker (Златоустова 1982: 139; Тараненко 2008: 43-48; 2014; Gussenhoven 2002; Kalita 2005: 22-23; Pierrehumbert 2000: 111-120).

Considering prosody, Lanchukovs'ka (2005: 25-29) has investigated the role of intonation in expressing the pragmatic value of a fairy-tale, which cooperates with lexical-and-syntactic means of the text and influences listeners' emotions and imagination. She has made the assumption that the intonation model of a fairy-tale can be considered as one of the clues to the analysis of all narrative texts. Thus, it is very important to single out such a simple unit of discourse as a segment, being characterized by prosodic contrast. In other words, a segment is a unit singled out by means of a pause, speech tempo, a degree of intensity, and tone changes. In addition, segments, which emerge in blocks of theme and rheme, are pragmatic focal points and actualize the functional loading of didactic texts. Dvorzhetskaya

(1986: 3-4) highlights that intonation reveals all dominant segments of a text, thus providing a profound pragmatic effect. Due to intonational contrasts, a text gets zoning of a structure, which reflects the text cognitive-pragmatic meaning. Following the data obtained by Kalita (2001: 15), I can state that the prosodic means of conveying directive intentions can be predetermined by contextual semantic contrasts. Hence, within the course of the study of the prosodic organization of an English parable, it was necessary to consider the above mentioned factors conditioning the prosodic organization of a text.

Taking into account the abovementioned studies of prosody, I can assume that the specificity of the prosodic organization of parables enables an addressee to perceive the information of an ethical idea, focusing a listener on the important parts of the story. Due to emotiveness expressed by all the components of prosody an addressee is concentrated on the noteworthy things of the parable, seeing its didactic point and a moral admonition. Now I suggest analyzing in detail a case of the study of a parable.

3. Case study

3.1 Auditory and acoustic analyses of experimental material

The auditory analysis of two groups of experimental texts: parables expressing a positive ethical idea (i.e. approval of the characters' sensible actions and wisdom), and parables conveying a negative ethical idea (i.e. disapproval of their unreasonable actions and misdeeds) made it possible to establish a set of common and differential prosodic means. One of the objectives of the research was to discover the principles of prosodic arrangement of the parable's semantic-and-structural blocks. The auditory analysis proves that their characteristic organization predetermines certain sets of prosodic features that delimit the parable structural blocks, thus reinforcing their communicative and pragmatic value. The acoustic

analysis checks and justifies the data obtained by informants and professional phoneticians.

3.1.1 Prosodic means' functional specificity in conveying the cognitive and pragmatic features of the English parables

As mentioned above I distinguish three major constituent blocks of a parable: "Introduction", "Main body", and "Conclusion" expressing the moral. I have found out that there is a correlation between the type of structural block and the length of a pause. Hence, in all the analysed parables, the introductory part is characterised by a great number of perceptive pauses, which acquire emphatic colouring and prepare a listener for an incipient conflict, revealing where and when the events take place, who the characters are, and the circumstances that have brought them together.

The prosodic analysis of the "Introductory" part also proves that the initial syntagm has the same intonational organization irrespective of its lexical or grammatical presentation, or of the pragmatic aim of the parable. Specifically, syntagms beginning with a stressed syllable are characterized by a high pitch in the text initial position and a low-rising, mid-level or low-falling terminal tone (e.g., *ˈOnce upon a time...*; *ˈSome •years ˌago...*; *ˈOne ˌday... .*), while syntagms with an unstressed syllable at the beginning are of a middle pitch combined with a low-rising, mid-level or low-falling terminal tone (e.g., *A ˌyoung ˌman...*; *A ˌyoung and sucˌcessful e-xecutive*; *There ˌonce...*; *A ˌgroup of ˌfrogs...*). The initial syntagms of the other communicative blocks are marked by a high pitch with a lowering tendency towards the end. The tempo of the "Introduction" realization is usually moderate and sometimes even slowed down within the final syntagms in order to prepare a listener for the development of further actions.

Similarly to the "Introductory part", in the "Main body" there have been registered both syntagmatic and syntagm-internal pauses, though here I have come across a number of prolonged syntagm-internal pauses whose functional loading is to mark semantic centres of the main body.

The "Main body" of the parables under consideration comprises three parts. The beginning of the main body is marked by a long pause, while pauses that occur at its parts junctures are shorter. This creates certain dynamics of the communicative program realization within each constituent part.

In the first part of the "Main body" a conflict situation emerges. Thus, the tempo is slowed to create an anxious atmosphere and make a listener be alarmed, for example, *^Hearing her ^voice, | the ^little •boy became a ^alarmed | and ^made a ^U-
•turn to ^swim to his ^mother ||* ("Scars of love"); *^Suddenly, | an ^old •man a^ppeared
at the ^front of the ^crowd | and ^said ⇒* ("The perfect heart"); *^As his •car
^passed, ⇒ no ^children a^ppeared ||* ("The brick"); *→So the ^servants •stood be ^fore
•him | and he ^started to ^question them ||* ("The parable of two servants").

The intonation of the second part of the "Main Body" is characterized by emotiveness, which underlines the seriousness of the situation. In this part I have pointed out a narrowing of range, which creates the tragic nature of the events. As it has been mentioned at the beginning of the first two parts of the "Main body" the tempo is either moderate or slowing down, but at its end the tempo is accelerated due to the rapid development of events, e.g., *Com ^pare your ^heart with ^mine, |
^mine is ^perfect | and ^yours is a ^mess of ^scars and ^tears* ("The perfect heart");

Finally ⇒ it ¹dropped •off the *engine* | and ¹plunged •into a ¹small •pool of ¹dirty
•oil be ¹low || ("The parable of two servants").

Due to its didactic nature the overall tempo of the parable is rather moderate unlike the tempo of the third part of the "Main body" that is predominantly accelerated. Analyzing the tempo, it is important to emphasize that its deviations help express the emotional coloring of the narration and its dynamics. Thus, the accelerated tempo of this part helps manifest its emotional coloring. Moreover, this part is characterized by the emphatic use of intonation contours. Broken and sliding scales with emphatic nuclear tones serve to render the plot outcome, e.g., the result of fight with the alligator in the parable "Scars of love" (*His ¹legs were ex¹tremely -scarred ⇒ by the ¹vicious at¹tack of the ¹animal ||*), the proof of true beauty in "The perfect heart" ("*Yours is ¹perfect -looking | but I would ¹never ¹trade with you. || You -see, ⇒ ¹every •scar represents a ¹person ⇒ to ¹whom ⇒ I have -given ⇒ my ¹love*); understanding of the true virtues in "The brick" (*It ¹was a ¹long ¹walk ⇒ ¹back to his ¹Jaguar ⇒ a ¹long ¹slow ¹walk*).

It is also worth mentioning that in order to create the seriousness of the situation and to convey a vivid plot development the speaker emphasizes words of small semantic value or those with purely grammatical function (particles, auxiliary verbs, personal, and reflexive pronouns) stressing them. To check estimation accuracy and the results of the auditory analysis, I have performed an acoustic analysis that shows almost the same correlation between human judgments and machine estimation, e.g.:

a) ...¹as he *swam* ⇒ ¹toward the *middle of the lake*... ("Scars of love");

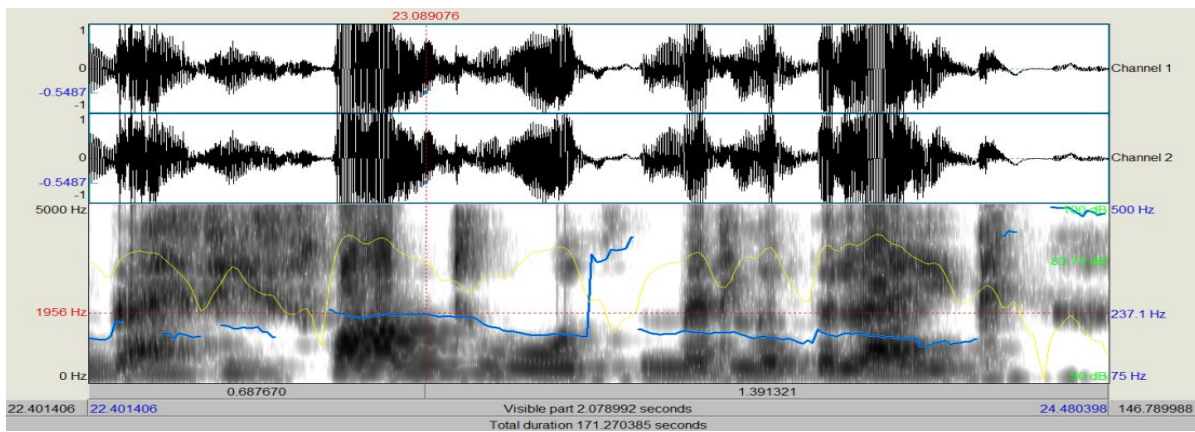


Figure 6. Spectrogram and oscillogram of the utterance with the words "as" and "toward"

b) ... his mother was looking **out** the window... ("Scars of love");

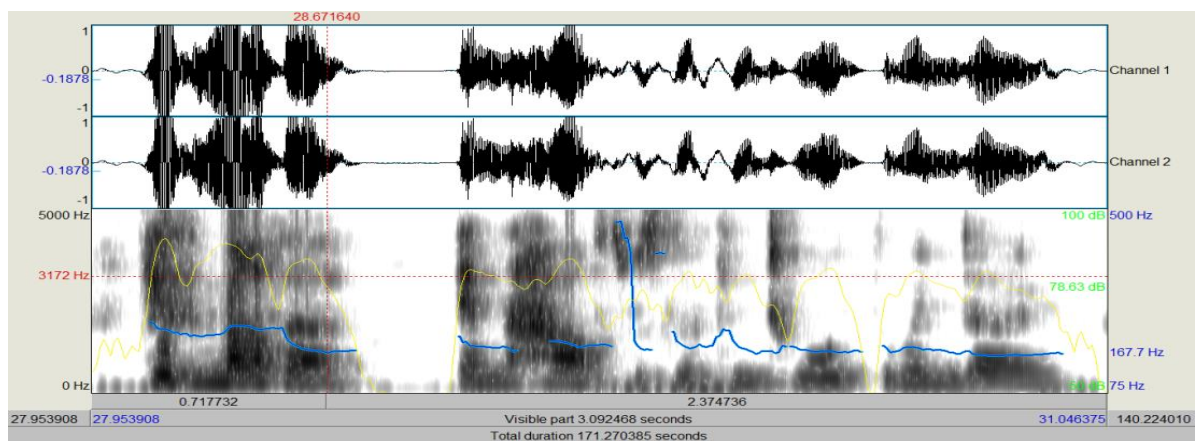


Figure 7. Spectrogram and oscillogram of the utterance with the word "out"

c) ... and **on** his arms... ("Scars of love");

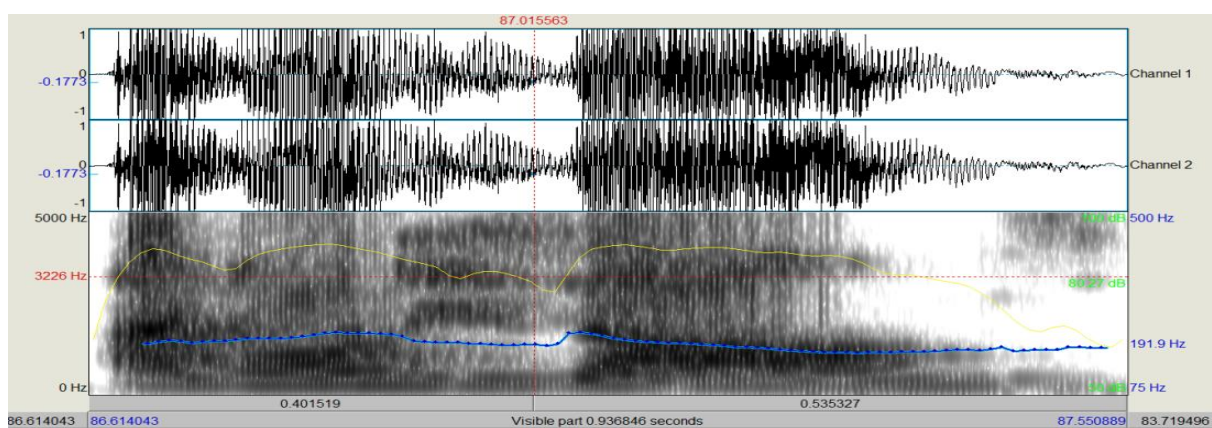


Figure 8. Spectrogram and oscillogram of the utterance with the word "on"

d) ... a piece of his heart to **me** ("The perfect heart");

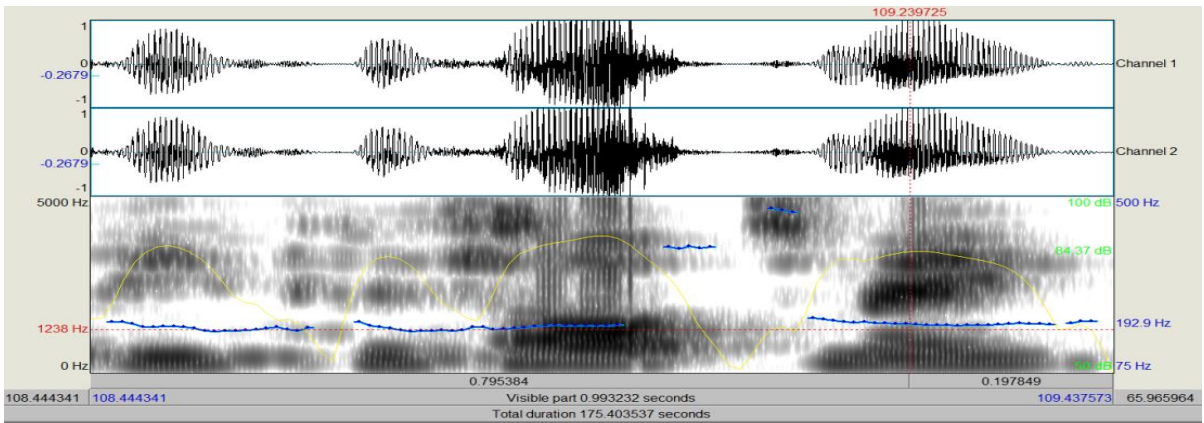


Figure 9. Spectrogram and oscillogram of the utterance with the word "me"

e) ...*flowed* •into *his* ("The perfect heart");

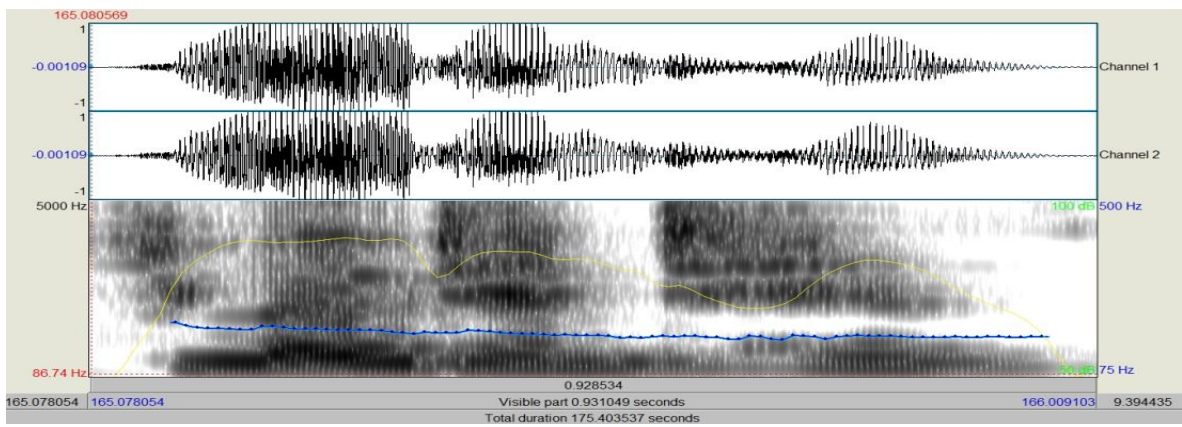


Figure 10. Spectrogram and oscillogram of the utterance with the word "his"

f) ... *you* must \leave your \mark ("The parable of the pencil");

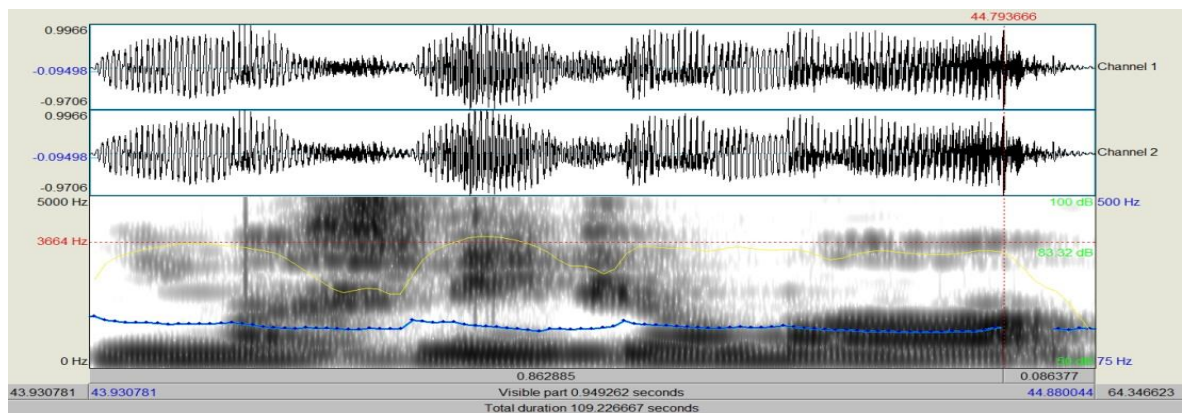


Figure 11. Spectrogram and oscillogram of the utterance with the word "you"

g) ...and *you* will be•come the ↑best \person you can \be ("The parable of the pencil");

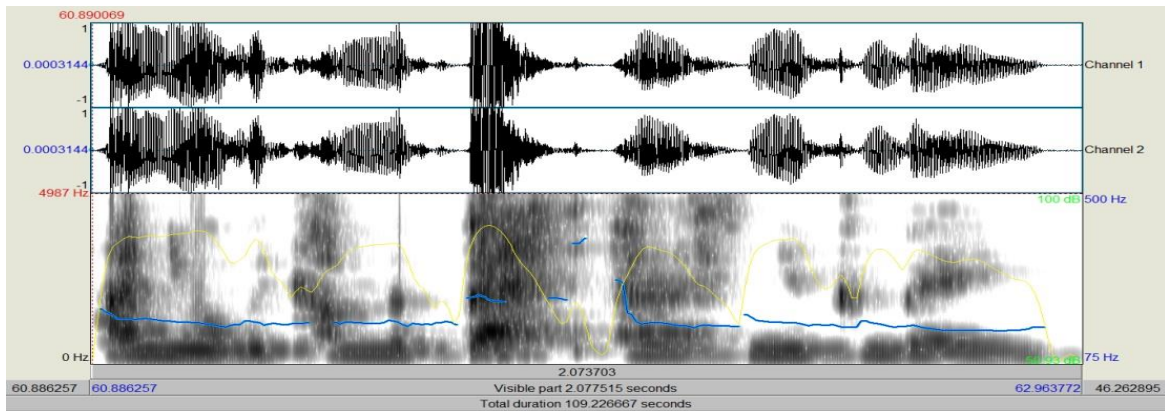


Figure 12. Spectrogram and oscillogram of the utterance with the word "you"

h) ... *in* her →effort ⇒ to *hang on* to the son she loved ("Scars of love");

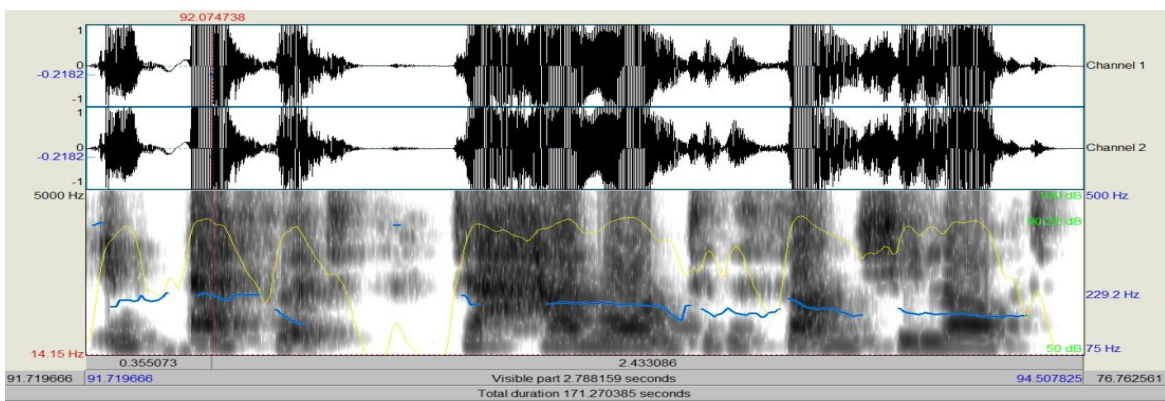


Figure 13. Spectrogram and oscillogram of the utterance with the words
"in" and "on"

i) *-He* never *did* repair the side door || ("The brick");

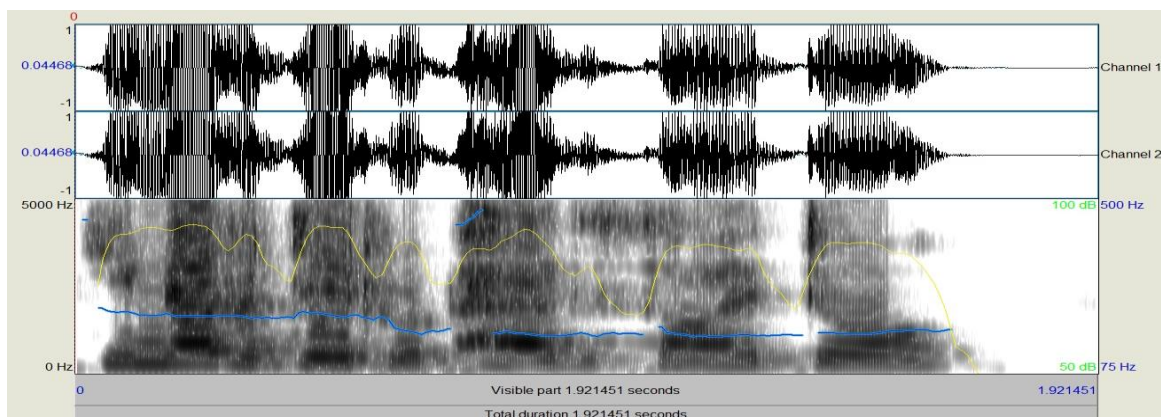


Figure 14. Spectrogram and oscillogram of the utterance with the words
"he" and "did"

j) *All* are significant || ("The most important lesson");

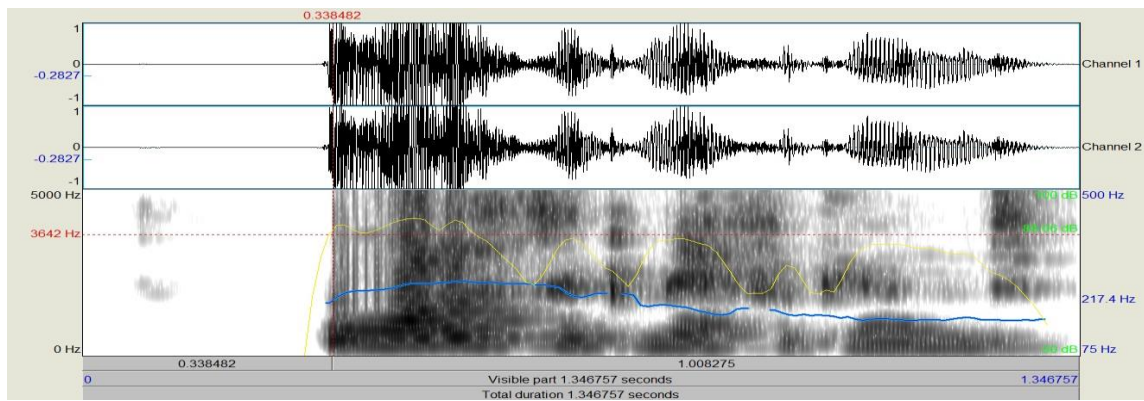


Figure 15. Spectrogram and oscillogram of the utterance with the word "all"

k) *All of a ¹su₁dden, ⇒ the ¹boat flipped ¹over ∩ ("Knowledge").*

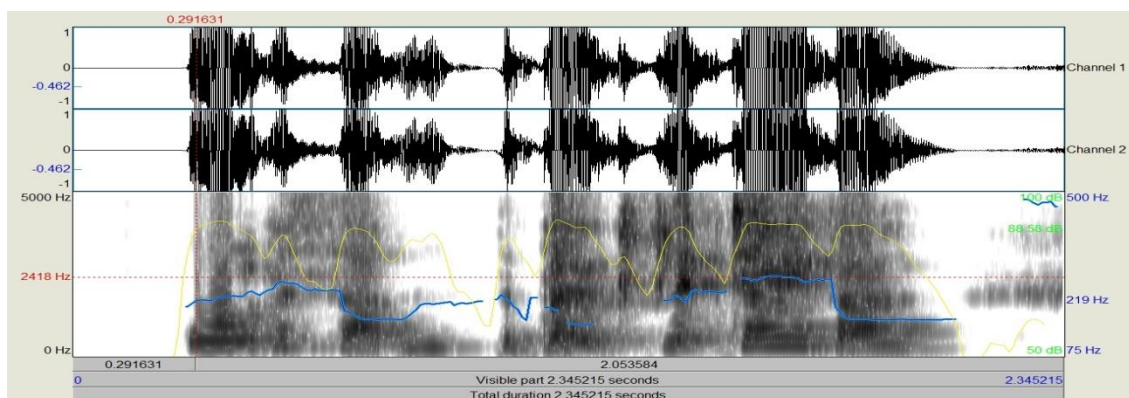


Figure 16. Spectrogram and oscillogram of the utterance with the word "over"

The results of the acoustic analysis have proved the accuracy of the auditory analysis and enable us to claim that functional words and pronouns take the prominence of the full stress. Such a tendency testifies that there is a great correlation between the prosodic organization of a parable and its high emotional-pragmatic potential. Thus, I can make a conclusion that by means of such a stress distribution a pragmatic feature of directive intentions is strongly marked, and this facilitates the decoding of directive intentions by a recipient.

At the end of the third part of the "Main Body" the tempo of speech is slowed. There are many emphatic pauses, which draw the listeners' attention. In addition, the loudness is increased to make a listener think about the problem raised in the parable and analyze the characters' behaviour under the circumstances, e.g., *But ¹look*

*at my \arms, | I have |great |scars on my |arms, \too. || I /have them | because my
 |Mom ⇒ |wouldn't •let \go ("Scars of love"); The |young •man |looked at his \heart,
 | |not \perfect any|more | but more |beautiful than \ever, | since |love from the |old
 man's |heart ⇒ |flowed •into \his ("The perfect heart").*

As it has been shown by the examples, such criteria as the length of pauses and the temporal characteristics of phonation of the major constituent blocks favor the dynamic development of the parable events characterized by the accelerated tempo, change in the length of pauses, as well as short initial intonation groups comprising two stressed syllables, and may be regarded as effective means of revealing both the intellectual information and the directive intentions of parables.

The results of the analysis verify that certain changes in the shades of meaning are signaled not only by the variations in the length of pauses, tempo, and voice range but also by the types of intonational contours, whose modifications occur largely in the introductory block of the in the main body. Within the communicative blocks under analysis the broken stepping scale (*|going a •bit ↑too \fast | in his |brand •new
 \Jaguar ("The brick"); he \set |out | to be|come the ↑most |powerful •thing in the
 \land ("The stone cutter"); ascending stepping scale (¯ Just |what the \heck are you
 \doing? (The brick)), and descending sliding scale (...he \quietly re\solved himself
 to his \fate ("The parable of two frogs"); His |legs were ex↑tremely →scarred ⇒ by
 the \vicious at\tack of the \animal ("Scars of love")) are registered as the most frequent ones.*

Loudness is another prosodic parameter that reflects the correlation between its modification, on the one hand, and communicative aims, modal, emotional, and intellectual information of each communicative block of a parable, on the other hand. Thus, moderate loudness is typical of the parable's introductory part and its ethical idea, while a greater degree of loudness is traced in the main body.

In addition to these observations I should claim that increased loudness has been perceived at the juncture of the main body parts, serving as a signal of the beginning and development of a conflict.

It is worth mentioning that the specific prosodic structure of some utterances intensifies parable pragmatic significance. Hence, the falling tones of non-final syntagms, widened voice range, and decelerated tempo mark the directive utterances expressing the negative emotional state of the parable characters, e.g., "*What was that all about ⇒ and who are you? || Just what the heck are you doing?*"; "*That's a \$65,000 •new car | and that brick you threw ⇒ is going to cost a lot of money* ("The brick").

In their turn, directive utterances expressing joyful feelings are characterized, as a rule, by a rising or rising-falling tone, emphatic stress, widened voice range, unexpected pitch fluctuations within the scales, e.g., "*Thank you ⇒ and may God bless you,*" ⇒ "*the grateful child said to him*" ("The brick"); "*Then you are the greatest of all my servants | and I will make you a free man*" ("The parable of two servants"); "*Quickly ⇒ he rushed •back to the stream ⇒ to get more*" ("Both glad and sad").

Such a specific prosodic organization of the utterance intensifiers is aimed at enhancing sufficient understanding of the parable's cognitive and pragmatic features, thus helping the listener make a coherent interpretation of the text.

The beginning of the "Conclusion", which is designed to convey the didactic and aesthetic value of the whole text, is also marked by a long pause. Due to the didactic nature of the moral, its tempo varies from moderate to decelerated. The prevailing nuclear tone is falling since with its help the speaker categorically expresses the essence of the parable's main idea. Moreover, I have distinguished the deviation from the standard in prosody – the usage of a falling tone in non-final intonation groups instead of a low-rising tone. By means of such a deviation a speaker emphasizes the key information, e.g., *He |wants to pro\|tect you | and pro\|vide for you in ↑every \way ||; |That's •when the |tug-of-\|war be\|gins | – and |if you \have ⇒ the |scars of His \love ⇒ on your \arms | be \very, ⇒ |very \grateful.|| He |did \not | and will \not |let you go ||| ("Scars of love").*

Having examined the texts under analysis, I should point out that morals are realized by means of a low pitch and a wide range with a slowed tempo in non-final syntagms, which make it sound categorical. Due to this, all words, which are distinguished by these prosodic means, are perceived as semantically important ones. In addition, the moral admonition is realized and emphasized within the limits of the syntagms where parallel intonational models are used, e.g., *He |did \not | and will \not |let you go ("Scars of love"). Your des\|tructive, ⇒ \careless \word ⇒ can di\|minish \someone ⇒ in the |eyes of \others, | des\|troy their \influence ... ("The parable of two frogs").*

Consequently, at the suprasegmental level moral is intensified by the use of parallel intonational constructions. At the same time, we can consider in this part of the parable the frequent occurrence of low-falling terminal tones, which create a certain categorical and didactic background.

The auditory analysis of English parables made it possible to confirm that intonational patterns of parables and their didactic value vary depending on their semantic aim: whether they approve sensible actions and wisdom of the parable's characters, or disapprove their unreasonable actions preventing a recipient from misdeeds. For this reason, I have described and summarized the typical prosodic means expressing moral and directive intentions in the conclusion of the texts, which *approve sensible actions and wisdom*:

1. The use of a gradually descending stepping scale combined with falling or level nuclear tones and a slowed tempo, which creates a didactic semantic loading, sounds convincing and expresses such directive intentions as: **advice, offer, warning, and inducement**, e.g.:

a) *Treasure every moment ⇒ that you have* || ("Time");

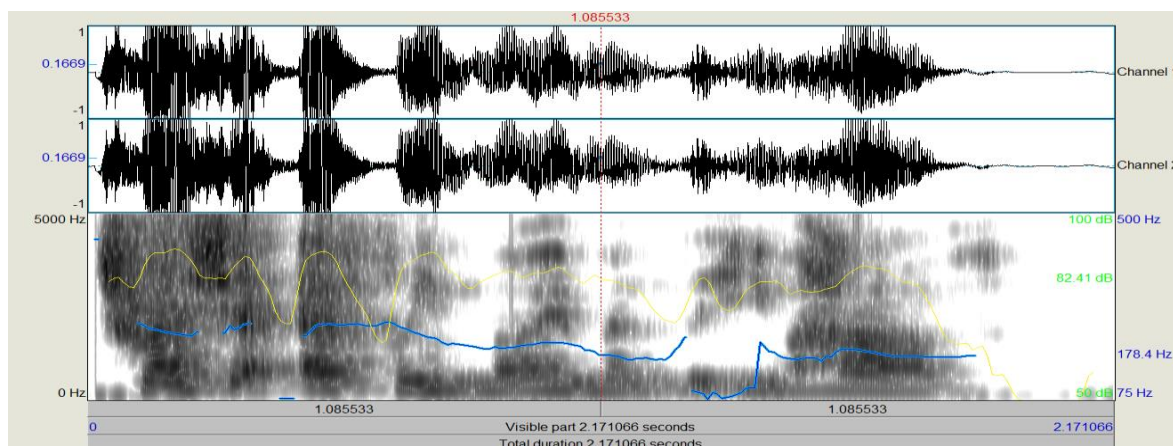


Figure 17. Spectrogram and oscillogram of the directive intention of "advice"

b) *Sometimes ⇒ when we don't have time to listen, He has to throw a brick at us* || ("The brick");

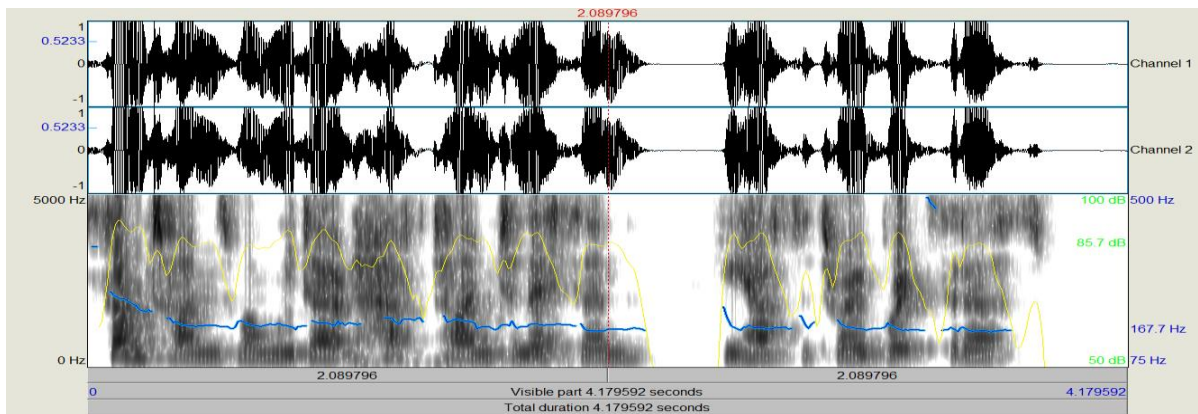


Figure 18. Spectrogram and oscillogram of the directive intention of "*warning*"

c) *Never give up!* || ("Frog in a milk pail").

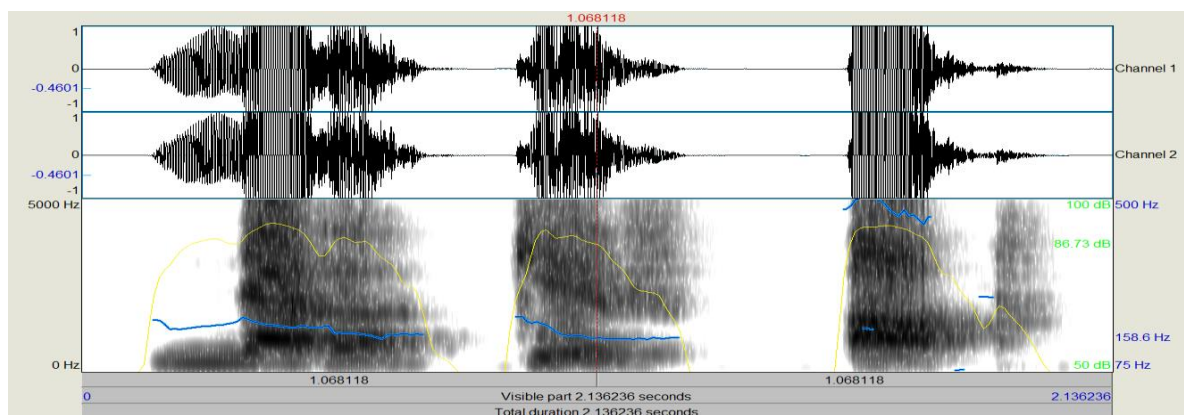


Figure 19. Spectrogram and oscillogram of the directive intention of "*inducement*"

2. Relative slowing or deceleration of tempo, a frequent use of **perceptive emphatic**, and **long rhetorical pauses**, which make the moral sound convincing and didactic, e.g., *But sometimes | we | foolishly | wade | into | dangerous situations. || The | swimming | hole of | life | is | filled with | peril | – and | we for | get | that the | enemy is | waiting to a | ttack. || | That's • when the | tug-of-war be | gins | – and | if you | have ⇒ the | scars of His | love ⇒ on your | arms | be | very, ⇒ | very | grateful. || He | did | not | and will | not | let you go |||* ("Scars of love").

3. Actualization of the middle pitch level and middle voice range, without abrupt pitch fluctuations, which serves for the realization of the moral proof of the virtue of the parable's described events.

4. Realization of predominantly simple rhythmic structures within syntagms achieved due to the even prominence distribution on the notional parts of speech, which in the long run creates the parallelism of the intonation groups and results in the temporal isochrony of the moral realization, e.g., *It's our choice: ⇒ Listen to the whisper | – or wait for the brick! |||* ("The brick").

Having analyzed the moral prosodic structure of the parables, which **disapprove unreasonable actions and misdeeds**, I can single out the following intonational parameters:

1. The use of the emotionally colored scales (**sliding, broken descending stepping**) followed by a falling nuclear tone, which marks the intonation contrast:

How sad it must be | to go •through life ⇒ with a whole un↑touched heart |||

("The perfect heart"); *Sometimes ⇒ struggles ⇒ are e xactly what we need in our life. ∩ If we were to go •through our life ⇒ without ↑any obstacles, | we would be crippled ∩* ("Struggle").

The acoustic analysis shows that by means of the above mentioned prosodic patterns a speaker conveys the meaning of **disapproval, reprimand, and reproach**, e.g.:

a) *Due to a poor •fund of knowledge, | people a ccept certain theories as truth, | but never stop to question ⇒ why those theories exist ||* ("The cat in the basket");

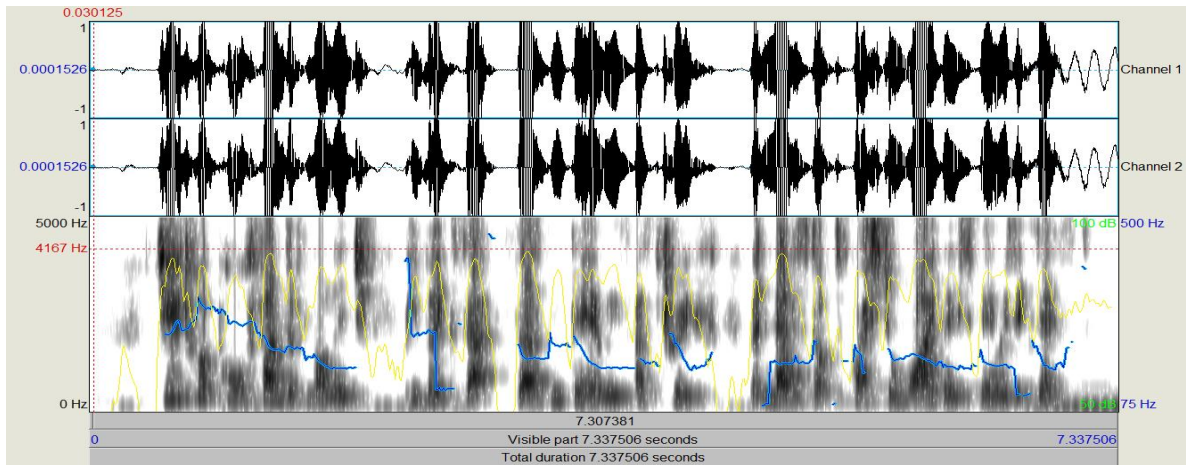


Figure 20. Spectrogram and oscillogram of the directive intention of "*disapproval*"

b) *This story criticises the tendency to follow blindly* ||| ("The cat in the basket").

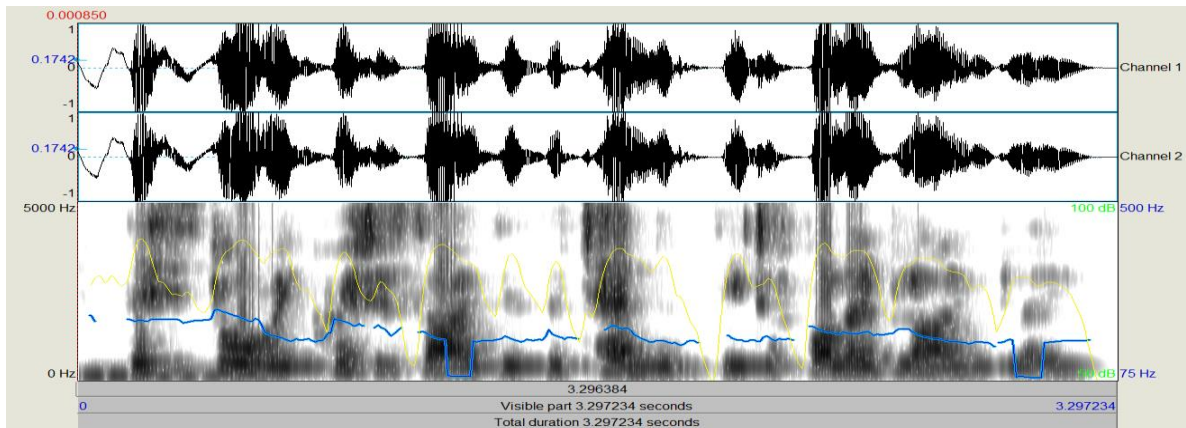


Figure 21. Spectrogram and oscillogram of the directive intention of "*reprimand*"

It is worth mentioning that a peculiar feature of directive intentions in parables with a negative ethical idea is persuasion. While producing a parable a speaker aims at influencing a recipient and making him/her change his/her thoughts and beliefs taking into account the misfortunes of the characters in the parable. In view of this, a distinguishing feature of a verbalized directive intention is modality of persuasion that correlates with an emphatic form of imperative mood and is a signal of warning, instruction, and inducement. To prove this, let us consider some examples:

a) *Serve* all || ("The parable of two travelers");

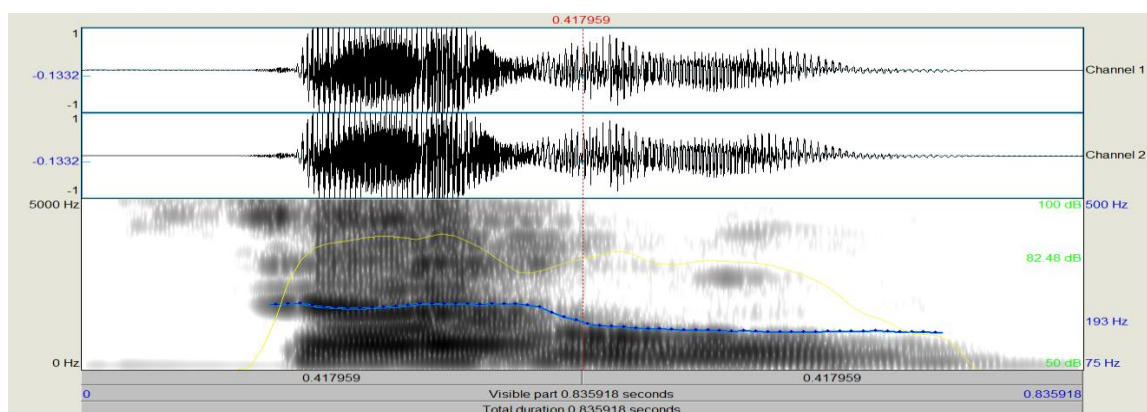


Figure 20. Spectrogram and oscillogram of the directive intention of "*instruction*"

b) *Love* *all* || ("The parable of two travelers").

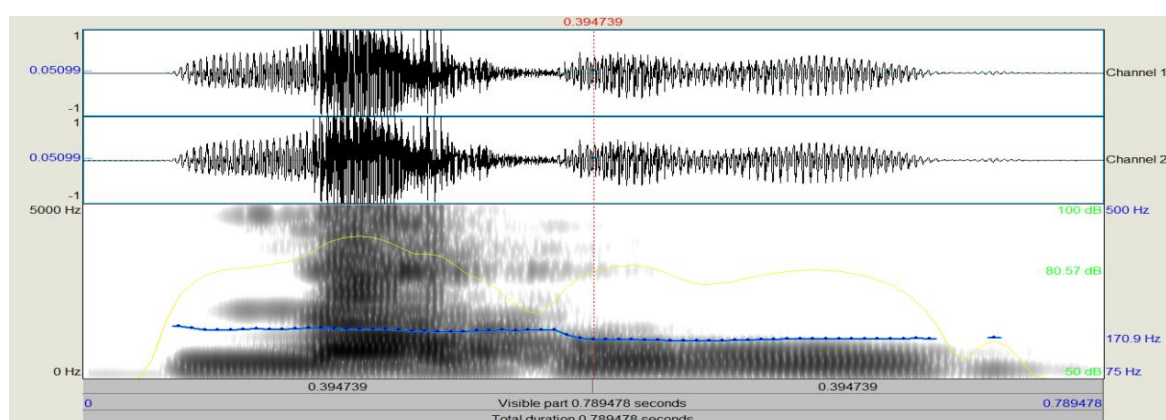


Figure 21. Spectrogram and oscillogram of the directive intention of "*instruction*"

Thus, the acoustic analysis shows that directive intentions of instructions and warnings in parables with negative ethical ideas are characterized by such phonetic parameters as a high falling tone on imperative verbs, increased loudness, and widened range. All these prosodic means make the directive intentions sound persuasive.

2. Widened voice range, which contributes to the categorical and convincing realization of the moral admonition making it sound instructive and imposing:

So ⇒ *it is* • *with us* ∩ ("Both glad and sad"); *Your des* *tructive*, ⇒ *careless*
word ⇒ *can di* *minish* *someone* ⇒ *in the* *eyes of* *others*, | *des* *truy* *their*

\influence | and |have a ↑lasting \impact ⇒ on the \way ⇒ \others ⇒ res.pond to them ||| ("The parable of two frogs").

3. An increased loudness at the beginning of the moralizing fragment accompanied by a heightened pitch level of the initially stressed syllables, the function of which is to draw the listener's attention, e.g.: *\Sometimes ⇒ the |most im|portant \thing ⇒ to re\member ⇒ is |that you →have ⇒ |everything you |need al\ready, ⇒ |right in•side of \you || ("The stone cutter").*

4. Realization of predominantly complex rhythmic structures within syntagms in combination with the irregularity of the melodic contour, e.g.: *\Sometimes ⇒ \struggles ⇒ are e \xactly what we \need in \our \life. ∩ If we |were to |go •through our \life ⇒ without ↑any \obstacles, | we |would |be \crippled ∩ ("Struggle").*

The results of auditory and acoustic analyses demonstrate that the prosodic arrangement of a parable helps convey the emotional state of the character alongside intellectual information. A parable's semantic and pragmatic aims reflect the subjective evaluative attitude of the reader towards the events described in the parable as well as objective reality. The contrasts between the emotionally neutral moral with its low-pitched levels, decelerated tempo of pronunciation, and the emotional coloring of the other constituent blocks make the listener ready to comprehend and interpret the essence of the moral.

The final part of my research gives me the opportunity to claim that the parable is characterized by the specific prosodic arrangement of its structural blocks. Thus, the prosodic system parameters may be regarded as an effective means of highlighting the parable's compositional peculiarities.

3.1.2 Interaction between prosodic and other linguistic means in realizing the directive intentions of the English parables

Considering the principles of text prosodic interpretation suggested by Yancheva (1998: 27), in the process of experimental-phonetic research it is not sufficient to analyse subsystems of intonation only, but it is also necessary to take into account the interaction between linguistic levels and the components of intonation as well as the interplay of expressive means, stylistic devices, and intonation.

The interaction of the aforementioned linguistic units in the course of the parable's oral actualization can be demonstrated with the help of an auditory analysis of both experimental groups. The most striking feature of English parables under analysis is the realization of their directive intentions in the form of the semantic contrast being typical of all parables. The examples below show that semantic contrast is a common feature of English parables, used to reveal a moral conflict and explain to an addressee the essence of the raised problem. Thus, contrast being an emphatic lexico-grammatical means is accompanied on the suprasegmental level by the repetition of a similar intonation pattern (the descending stepping scale with the low-rising nuclear tone vs. the descending stepping scale with the low-falling nuclear tone: a) ...*as he* *swam* ⇒ *toward the middle of the lake*, | *an alligator was swimming* ⇒ *toward the shore* ||| ("Scars of love"); b) *Just as he reached her*, | *the alligator reached him* || ("Scars of love"); c) *The alligator* ⇒ *was much stronger than the mother*, | *but the mother was much too passionate* ⇒ *to let go* || ("Scars of love").

Moreover, semantic contrast is marked by such emphatic parameters as a widened voice range achieved by the actualization of a high falling tone and special rise on personal and possessive pronouns, which make it sound more convincing and

categorical as well as intensifying the conflict of characters' actions and behaviour, e.g.: d) *The* ¹*master* ¹*nodded* ¹*his* ¹*head*. || *He* ¹*turned* ¹*to* ¹*the* ¹*second* ¹*in* ¹*dentured* ¹*servant* *and* ⇒ ¹*asked*, | "*And* ¹*what* ¹*do* ¹*you* ¹*do* ¹*for* ¹*me*?" || "*Sir*," *he* ¹*replied*, | "*I* ¹*am* ¹*an* ¹*educated* ¹*man*. || *I* ¹*am* ¹*well* ¹*versed* ¹*in* ¹*literature*, ⇒ ¹*music*, ⇒ ¹*mathematics* ⇒ *and* ¹*science*. || *A* ¹*gain*, ⇒ *the* ¹*master* ¹*nodded*. || *Then* ¹*he* ¹*turned* ⇒ *to* ¹*a* ¹*lowly* ¹*slave* ⇒ *who* ¹*was* ¹*standing* ¹*nearby*, | *and* ¹*asked*, | "*And* ¹*what* ¹*do* ¹*you* ¹*do* ¹*for* ¹*me*?" || ("The parable of two servants"); e) "*We* ¹*do* ↑*much* ¹*more* ¹*work* ¹*than* ¹*he* ¹*does*" || ("The parable of two servants"); f) *But* ¹*this* ¹*man* ¹*wants* ↑*only* ¹*to* ¹*serve* ¹*me*, | ¹*not* ¹*himself*" || ("The parable of two servants").

Repetition as an emphatic stylistic means, which serves to emphasize and impose the didactic loading of a parable, possesses considerable emotive force strengthened by emphatic prosodic means, e.g.: a) *The* ¹*weary* ¹*frog* ¹*jumped* ¹*harder* ⇒ *and* ¹*harder* ⇒ *and* ⇒ ¹*wonder* ¹*of* ¹*wonders*! ∩ *Finally* ⇒ ¹*leapt* ↑*so* ¹*high* ⇒ *that* ¹*he* ¹*sprang* ¹*from* ¹*the* ¹*pit* ∩ ("The parable of two frogs"); b) ¹*Down* ⇒ *and* ¹*down* ⇒ *he* ¹*poured* | *and* ¹*his* ¹*thunder* ¹*roared*, | ¹*lightning* ¹*flashed* ⇒ *and* ¹*filled* ¹*the* ¹*sky*, | ¹*striking* ¹*the* ¹*ground* ¹*near* ¹*the* ¹*boulder* ∩ ("The stone cutter"); c) *His* ¹*winds* ¹*blew* ⇒ *and* ¹*blew* ⇒ *and* ¹*blew*, | *and* ¹*yet*, ⇒ *des* ¹*p* ¹*ite* ↑*all* ¹*his* ¹*efforts*, | *he* ¹*could* ¹*not* ¹*budge* ¹*the* ¹*boulder* ∩ ("The stone cutter").

As shown in the examples, the repetition of words *harder* (a), *down* (b), *blew* (c), which occur in the successive syntagms, is accompanied by the repetition of the same intonation pattern (the use of the low rising tone), which creates a certain rhythm and makes it sound vivid. Such a repetition creates a shade of anxiety and

makes a listener worry, anticipating the possible outcome. In addition, this repetition is emphasized by perceptive pauses, slowed tempo of speech actualization and a widened voice range, which gives to a phrase a mysterious shade and draws the listener's attention to the plot development.

At the same time, there can be another prosodic arrangement of lexical repetition, as, for instance, the repetition of the words *closer* (d), *weeks* (e), *very* (f) in the given examples below. A repetition of these words is accompanied by a descending scale, low falling nuclear tone, or special rise on the first repeated word, e.g: d) ...-as ^lthey •got [↑]*closer and closer* to_ggether ∩ ("Scars of love"); e) ... after ^l*weeks and weeks* in the _hospital | ("Scars of love"); f) ... be _very, ⇒ ^l*very* _vgrateful || ("Scars of love").

Hence, the prosodic organization of enumeration as an expressive means made by a repetition of homogeneous words in the same syntactical position is very close to the prosodic organization of repetitions, as every repeated word is accompanied by a low rising tone (the wavy movement of pitch). Such a prosodic organization evokes a great interest in the story since a low rising tone arouses the listener's curiosity, e.g.: a) I am ^lwell-•versed in _v*literature*, ⇒ _v*music*, ⇒ _v*mathematics* ⇒ and _v*science* || ("The parable of the two servants"); b) You are _v*wise* ⇒ and _v*just* ⇒ and _v*kind* ⇒ and ^lthat is •why I _vlove you" ||| ("The parable of the two servants").

The above-presented analysis of the correlation between prosodic and other linguistic means in the process of the realization of directive intentions of English parables has confirmed my hypothesis according to which prosodic means

intensify lexico-stylistic devices, helping a listener perceive the semantic ambiguity of the text, thus actualizing its didactic function.

From the suprasegmental strand of performance, I have established that the prosodic means of text actualization integrated with lexico-grammatical cohesive means and stylistic expressive devices create an intricate system of linguistic means relations, facilitating the realization of the parable's communicative focuses and its directive intentions.

4. Discussion and conclusions

I have thoroughly analyzed the prosodic means' functional specificity of an English parable's oral actualization, using one of the most common research methodologies for the study of prosodic means, presented in the works of outstanding scholars. According to this methodology, I have proved the existence of a sufficient correlation between a parable's pragmatic function, aimed at instructing others as for their appropriate behavior, and its prosodic loading.

The summary of the results of numerous studies on the functional specificity of phonetic means in texts of different stylistic value in general and didactic texts in particular, as well as conducted experimental-phonetic research, confirm that the most significant feature influencing prosodic means interplay is the parable's didactic function. Hence, the most vivid manifestation of the parable's instruction is realized in the moral.

My research has confirmed the fact that the interplay of contrasted and opposed parameters of melodic, dynamic, and temporal subsystems of the suprasegmental level, predetermined by the contextual semantic contrasts, favors the attraction of the listener's attention to the directive intentions in a parable, as well as conveys its moral admonition. It is worth noting that the specificity of parable prosodic

organization enables an addressee to perceive the directive intentions, focusing attention on the important parts of a story.

On the basis of the conducted analysis I established invariant prosodic means conveying the English parable's directive intentions, typical of all the experimental texts. Thus, I have proved by survey analysis that in order to succeed when addressing the moral message of a parable to the recipient, the speaker should consider and take into account the intonation pattern of an utterance conveying a didactic function. This implies such prosodic parameters as: 1) realization of moderate tempo and loudness; 2) mid or mid-heightened pitch level of its beginning and extra-low level of its ending marked with the actualization of the falling tone; 3) the usage of a falling tone in non-final intonation groups; 4) emphasis on functional words and personal pronouns; 5) parallelism of the intonation pattern; 6) actualization of gradually descending stepping and broken stepping scales; 7) large proportion of intensifying syntagm-internal pauses.

The results of my research also confirm that the directive intentions of parables with a positive ethical idea (advice, offer, warning, inducement) are realized due to the interplay of such prosodic means as: 1) gradually descending stepping scale combined with falling or level nuclear tones; 2) middle pitch level and middle voice range without abrupt pitch fluctuations; 3) moderate loudness; 4) simple rhythmic structures achieved due to even prominence distribution on the notional parts of speech; 5) descending melodic pattern. Unlike the directive intentions of parables with a negative ethical idea (disapproval, reprimand, reproach, inducement), which are characterised by the following prosodic contours: 1) the use of emotionally colored scales (sliding, broken descending stepping) followed by a falling nuclear tone; 2) widened voice range; 3) increased loudness at the beginning of the moral accompanied by a heightened pitch level of the initially

stressed syllables; 4) complex rhythmic structures; 5) irregularity of the melodic contour.

My study has revealed and tested the cognitive and pragmatic potential of using the technique of the process of parable actualization and I can claim that the directive intentions of a parable are realized by prosodic means, which, in their turn, directly depend on the lexical, grammatical, and stylistic organization of the text. It has been experimentally established that prosodic means intensify lexicogrammatical and stylistic devices, helping the listener perceive the contrasted or polar ideas expressed in the parable, thus emphasizing its didactic loading.

Further research in this area, considering the cognitive and pragmatic features of prosodic loading of moralizing texts within the frame approach to prosodic analysis would have great potential.

Diacritic marks (after Калита & Тараненко: 2010)

The tonic stress marks	Meaning
m	– stressed syllable
• m	– partially stressed syllable
\m	– Low Falling Tone
\m	– High Falling Tone
/m	– Low Rising Tone
/m	– High Rising Tone
∨m	– Falling-Rising (Undivided) (F-R)
^m	– Rising-Falling (Undivided) (R-F)
\m (i) m /m	– Falling-Rising (Divided) (F-R)
↑ m	– Special Rise

→ m	–	Level Tone
˘M	–	high Pre-Head
	–	short pause
⇒	–	pause of perception
	–	long pause
	–	extra long pause
↘	–	the stressed syllable of the Sliding Scale
↓m ... ↓m ... ↓m	–	the Regular Descending Stepping Scale
↘m ... ↘m ... ↓m	–	the Regular Descending Sliding Scale
↓m ... ↓m ... ↑m ... ↓m	–	the Broken Descending Stepping Scale

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<p>Contact data Yulia Musiienko PhD (Philology) Senior Teacher Department of Finno-Ugrian Philology, Kyiv National Linguistic University, 73, Velyka Vasylkivska St., Kyiv, 03680, Ukraine. email: yu.a.musienko@gmail.com</p>	 A portrait of Yulia Musiienko, a woman with blonde hair, wearing a light blue top, standing outdoors with a rocky background.	<p>Fields of interest Discourse studies, phonology, cognitive phonetics</p>
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Résumé in English

This paper highlights the results of the investigation of the cognitive and pragmatic features of prosodic loading in 120 texts of English parables taken from different parable collections, and produced and recorded by five native speakers. The case study is the embodiment and integrated analyses of directive intentions in English secular parables since more and more people are demonstrating a great interest in the parable as a literary illustration of an ethical idea intended to convey a hidden moral point. Considering the prosodic organization of directive intentions in parables, this research undertakes a brief review of theoretical material in the field of cognitive and pragmatic studies, as well as studies in phonology and phonetics. The study focuses on the cognitive-pragmatic and prosodic strategies that have a strong effect on the process of decoding a directive intention in a parable. The research is carried out by applying systematization and classification of the pragmatic aspect, structural and semantic, functional and pragmatic specificity in order to examine the process of producing and understanding the texts of English

parables. I have revealed and tested the prosodic means' functional specificity that helps produce a parable adequately and enables a recipient to perceive and interpret in his/her conscience the directive intentions of the parable. The performed analysis testifies to the fact that directive intentions with moral admonition organized by an addresser, apply different communicative strategies to have a great impact on a recipient. My research proves a correlation between the pragmatic loading of a parable and the regularities of its prosodic organization, and shows the invariant prosodic features of the texts (parables conveying a positive or negative ethical idea) in terms of linguistic, cognitive, and pragmatic features. I have also established that the accentuation of communicative blocks with a moral admonition and intensification of semantically important words influence the perception of directive intentions by a recipient.

Key words: parable, linguistic and cognitive features, pragmatic features, prosodic features, structural and semantic specificity, functional and pragmatic specificity, directive intentions.

Résumé in German

Dieser Artikel präsentiert die Resultate der Untersuchung von den kognitiven und pragmatischen Besonderheiten der prosodischen Gestaltung von 120 Texten der englischen Parabeln, die von verschiedenen Parabelsammlungen ausgewählt und von fünf Muttersprachlern vertont und aufgenommen wurden. Die Verbalisierung der direktiven Intentionen in den vertonten Texten der englischen alltäglichen Parabeln wurde untersucht, weil immer mehr Leute Interesse an Parabeln als literarische Abbildung einer ethischen Idee haben, die eine versteckte und moralische Belehrung zum Ausdruck bringt. In diesem Artikel wird ein kurzer Überblick des theoretischen Materials auf dem Gebiet der Kognition, der Pragmatik, der Phonologie und der Phonetik geboten. Diese Untersuchung konzentriert sich auf die kognitiv-pragmatischen, prosodischen Strategien, die den

Prozess der Dekodierung der direktiven Intentionen in der Parabel beeinflussen. Die Untersuchung des Prozesses der Produktion und des Verständnisses des Textes der Parabel wurde mit Hilfe der Systematisierung und der Klassifizierung des pragmatischen Gesichtspunktes der Parabel, von den strukturell-semanticen und funktional-pragmatischen Besonderheiten durchgeführt. Im Laufe der Untersuchung werden funktionale perzeptive Merkmale bestimmt, die zu der Aktualisierung und der Interpretation der direktiven Intentionen von den Rezipienten dienen. Die Ergebnisse der auditiven Analyse zeigen, dass die direktiven Intentionen mit Hilfe der verschiedenen kommunikativen Strategien herausgebildet werden, und dadurch auf die Weltanschauung des Empfängers wirken. Die durchgeführte Analyse zeigt auch die Zusammenwirkung und die Modifikation des pragmatischen Mittelpunktes und des perzeptiven Kennwertes. Die Untersuchungsergebnisse wiesen kognitive und pragmatische Besonderheiten des prosodisch invarianten Textmodells der englischen Parabeln nach, die zum Vorhersagen der prosodischen Gestaltung der kodierten und direktiven Aussage dienen. Es wird auch festgestellt, dass Akzentuierung der Inhaltszenen im Text, Verstärkung der Direktivität, Intensivierung der Schlüsselwörter vorkommen. Das alles dient zur Wahrnehmung der direktiven Intentionen auf der Seite des Hörers.

Stichwörter: Parabel, linguistisch-kognitive Besonderheiten, pragmatische Besonderheiten, prosodische Besonderheiten, strukturell-semantiche Eigenschaften, funktionell-pragmatische Eigenschaften, direkte Intentionen.

Résumé in French

Cet article est consacré à l'étude des particularités cognitives et pragmatiques de la conception prosodique des paraboles anglaises. La verbalisation des intentions directives a été étudiée dans les textes sonores des paraboles quotidiennes anglaises. En examinant l'organisation prosodique de ces intentions directives, dans ce travail il y avait un bref aperçu du matériel théorique dans le domaine des

sciences cognitives, la pragmatique, la phonologie et la phonétique. Cette étude a été concentrée sur les stratégies cognitives, pragmatiques et prosodiques qui affectent le processus de décodage des intentions directives dans la parabole. L'étude du processus de la proclamation et de la compréhension du texte de la parabole a été réalisée par la systématisation et la classification de l'aspect pragmatique de la parabole, ses caractéristiques structurelles, sémantiques, pragmatiques et fonctionnelles. L'étude a identifié et testé des marqueurs fonctionnels et perceptifs qui contribuent à la mise à jour et à l'interprétation des intentions directives par le destinataire. Les résultats de l'analyse auditive suggèrent que les intentions directives prennent sa forme en utilisant une variété de stratégies communicatives, en influençant sur la conception du monde du destinataire. L'analyse effectuée témoigne de l'interaction et des modifications des tours pragmatiques et paramètres perceptifs. Les résultats ont montré des caractéristiques cognitives et pragmatiques d'intonatoire modèle invariant des textes des paraboles anglais, qui contribuent à la prédiction de la décoration intonatoire prévisible de la déclaration codée. On a également constaté que l'accentuation des centres sémantiques du texte, le renforcement de la directivité, l'intensification des mots-clés qui ont lieu contribuent à la perception par l'auditeur des intentions directives.

Mots-clés: la parabole, les particularités linguistiques et cognitives, les particularités pragmatiques, les particularités prosodiques, les propriétés structurelles et sémantiques, les propriétés fonctionnelles et pragmatiques, les intentions directives.

Résumé in Russian

Эта статья освещает результаты исследования когнитивных и прагматических особенностей просодического оформления 120 текстов английских притч, которые были подобраны из разных сборников притч,

озвучены и записаны пятью носителями языка. Исследованию подверглась вербализация директивных интенций в озвученных текстах английских житейских притч, поскольку все больше и больше людей проявляют интерес к притчам как литературной иллюстрации этической идеи, направленной на выражение скрытого морального поучения. Рассматривая просодическую организацию этих директивных интенций, в работе был проведен краткий обзор теоретического материала в области когнитологии, прагматики, фонологии и фонетики. Это исследование сосредоточено на когнитивно-прагматических и просодических стратегиях, влияющих на процесс декодирования директивных интенций в притче. Исследование процесса произнесения и понимания текста притчи осуществлено путём систематизации и классификации прагматического аспекта притчи, структурно-семантических и функционально-прагматических особенностей. В ходе исследования были определены и апробированы функциональные перцептивные маркеры, которые способствуют актуализации и интерпретации директивных интенций реципиентом. Результаты аудитивного анализа свидетельствуют о том, что директивные интенции оформляются с помощью различных коммуникативных стратегий, тем самым влияя на мировоззрение адресата. Проведенный анализ свидетельствует также о взаимодействии и модификации прагматических фокусов и перцептивных параметров. Результаты исследования показали когнитивные и прагматические особенности интонационной инвариантной модели текстов английских притч, которые способствуют прогнозированию интонационного оформления закодированного директивного высказывания. Было также установлено, что происходит акцентуация смысловых центров текста, усиление директивности, интенсификация ключевых слов, что способствует восприятию директивных интенций слушателем.

Ключевые слова: притча, лингвокогнитивные особенности, прагматические особенности, просодические особенности, структурно-семантические свойства, функционально-прагматические свойства, директивные интенции.

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