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Term Paper

INTONATIONAL FEATURES OF ENGLISH TV INTERVIEWS

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INTRODUCTION

Over the past decades TV interviews have been gaining great significance in numerous spheres of social life, including education, science and media. Being simultaneously one of the most important methods used to collect information in journalism, TV interviews have become valuable sources of data for phoneticians and linguists in general.

It is known, a modern TV interview is a hybrid of colloquial-journalistic genre, which includes elements of colloquial speech and features of popular science and informational style. Its spontaneity, irreversibility, the use of rusticated, spoken and slang elements in the conditions of formality contribute to the uniqueness of the TV interview in terms of its prosodic structure and make it a relevant object of phonetic studies.

Media discourse, its various features and nuances as well as its linguistic representation have become especially important in the modern world. There are a lot of scientific works and articles on the issue. The following problems are in the focus of linguists: theoretical aspects of media communication (Panasenکو, 2022; Petrenko, 2011), prosodic organization in media and other fields (Рубчак, 2015; Калига, 2009), and political discourse (Алексієвцець, 2017).

Therefore, **the relevance** of the research topic is coursed by the focus of the contemporary phonetic studies on the thorough investigation of the intonational features of selected twenty-first-century set of English TV interviews.

The purpose of the term paper is the determination of the specificity and the main regularities of the English TV interviews' prosodic means actualisation.

In order to achieve this goal, there is a need to consider **the following tasks**:

- to outline the general characteristics of English TV interviews as an object of linguistic studies;
- to describe functional types of English TV interviews and their textual structure;
- to analyse the intonational features of the English TV interviews;

- to elaborate the programme and methodology of the experimental research;
- to apply general scientific methods while conducting the research;
- to determine invariant and variable features of prosodic actualization of English TV interviews.

The object of the research is the oral realization of English TV interviews.

The subject of this research work is the specificity and the main regularities of intonation of the English TV interviews.

Materials used in the investigation involve interview fragments from an American talk show “The Tonight Show Starring Jimmy Fallon”, namely Season 10 Episode 95 (the guest is Brendan Fraser), Season 10 Episode 97 (the guest is Maude Apatow), Season 10 Episode 100 (the guest is Jenna Ortega), Season 10 Episode 101 (the guest is Lucy Liu), Season 10 Episode 102 (the guest is Collin Morikawa), Season 10 Episode 105 (the guest is Keanu Reeves), Season 10 Episode 107 (the guest is Gaten Matarazzo), Season 10 Episode 115 (the guest is Ego Nwodim).

The following methods are used in the study:

- the method of linguistic observation for establishing communicative features of English media discourse;
- a method of semantic and communicative-pragmatic analysis to determine the structural and pragmatic characteristics of the media discourse under investigation;
- experimental phonetic method based upon auditory analysis.

The theoretical value of the paper consists in introducing the theoretical basis for further investigations in this field, providing a detailed auditory analysis of TV interviews. The results of the paper work will contribute to study of intonology, phonostylistics, communication theory and will be useful for studying phonetic aspects of speech in media discourse.

The practical value of the research lies in the opportunity of applying the results and conclusions of the analysis in the course of practical and theoretical phonetics of English. The obtained results can be used in the research by the students of higher education institutions and further study of this topic by linguists.

The approbation of the results of the phonetic investigation was held at the International scientific conference “AD ORBEM PER LINGUAS. ДО СВІТУ ЧЕРЕЗ МОВИ” (Kyiv, KNLU, May, 18-19, 2023).

The term paper is arranged as follows:

The INTRODUCTION substantiates the topicality of the study, defines the aim and tasks of the investigation, the theoretical and practical value of the course paper, the approbation of the work and its structure.

CHAPTER 1 focuses on the state of study of the intonational features of English TV interviews. It outlines functional types of English TV interviews, their textual structure and prosodic means of English TV interviews’ actualisation.

CHAPTER 2 touches upon the methodology and the results of phonetic experimental investigation of prosodic text organization of English TV interviews.

GENERAL CONCLUSIONS section provides the findings of the research, both theoretical and practical.

LITERATURE CITED contains the list of bibliographic materials used in the process of the research (42 positions).

APPENDIX presents the data of experimental research.

CHAPTER 1

THE THEORETICAL STUDY OF INTONATIONAL FEATURES OF ENGLISH TV INTERVIEWS

1.1 Interview as an object of linguistic studies

In modern scientific circulation, the concept of “interview” can be defined in numerous ways. Contrary to the fact that the original meaning of a word “interview” is “face-to-face meeting, formal conference”, which comes from French *entrevue*, verbal noun from *s’entrevoir* “to see each other, visit each other briefly, have a glimpse of” (Harper, 2023), nowadays it has acquired a much wider range of usage with a vast variety of approaches to interview interpretation.

Initially, it is connected with the development of journalism, which undoubtedly has been playing an important role in our society. According to Stewart & Shamdasani (2014: 15), “an interview is a procedure designed to obtain information from a person’s oral response to oral inquiries”. Other researches explain it as “a very systematic method by which a person enters deeply into the life of even a stranger and can bring out needed information and data for the research purpose” (Rubin & Rubin, 2011: 1). Fowler (2016: 6) has described the interview as “a conversation with the purpose of eliciting information”. Thus, in journalism an interview is a conversation for gathering information. It involves an interviewer who coordinates the process of the conversation and asks questions and an interviewee who responds to those questions.

Later, interviews began to be used in social science as a qualitative research method with a purpose to collect primary data. In recent years interview researches have increased dramatically, particularly in qualitative studies that aim to investigate participants’ identities, experiences, beliefs, and orientations toward a range of phenomena. Being a great research tool, interviews allow scholars to gather rich information and draw more detailed conclusions than other research methods, taking into consideration nonverbal cues, off-the-cuff reactions,

emotional responses and others. Hence, in addition to such sciences as sociology, psychology, political science, economics and law, interviews are often used in linguistic studies.

Researchers of various fields of linguistics tend to consider the interview from a linguistic perspective. The interview process occurs through speech, and the interview products are presented in words. Thus, language is the material the interviewers work with. Interviewing is linguistic interaction, and the product of the interview is a language text. In order to analyze their material, researchers use different linguistic tools. These include linguistic analysis, conversation analysis, discourse analysis, narrative analysis, and others. For instance, discourse analysis of interviews can focus on the types of questions asked by the interviewer, the responses of the interviewee, and how the conversation flows. Linguistic analysis of interviews can study the use of language in different contexts. Sociolinguistic analysis of interviews might examine how the language used by the interviewer and interviewee is influenced by factors such as their gender, age, social status, or cultural background. Different methods of examining interviews lead to study the different aspects of both language and speech.

The interview represents an interaction among three elements: the interviewer, the interviewee, and the context of the interview (Verma & Mallick, 1999). The interviewer appears as a research instrument and must possess some essential qualities. Depending on the type of interviews, the interviewer must demonstrate an interest in, respect for people, the ability to adjust to the situation, show understanding, a willingness to listen. These features can be particularly essential in the TV interview that will be considered in this term paper. The interviewee is viewed as a source of data (Jong & Jung, 2015) with the role to answer questions clearly, adequately, and honestly. The interviewee is encouraged to talk as freely as possible, as it allows researchers to gather a maximal quantity of naturalistic speech data in a relatively short amount of time.

However, an interview is not a normal conversation. According to D.M. Keats (2000: 67), the difference between an interview and a conversation is

that it is designed for a specific purpose. John Lofland and Lyn H. Lofland (1984: 2) call it “a guided conversation”.

In this term paper, the notion of “interview” is being interpreted as a spoken interaction between two or more individuals, with a specific goal of gathering information related to the topic. The focus of this paper is on the prosodic features of interviews and other aspects of spoken language that shape the interview’s significance. Overall, interviews are a rich and complex object of linguistic studies that can provide valuable insights into the nature of human communication and social interaction.

1.2 Functional types of English TV interviews

TV interview is a kind of media interviews, which are meant to provide information to a member of the media who will then circulate it through some sort of news outlet. In addition to broadcasting, English TV interviews can be used as an object of linguistics studies with a purpose to examine its oral realization. There are many kinds of TV interviews that can be classified according to various criteria. There will be presented the TV interview classifications (APPENDIX A) according to: a) the degree of structure; b) the type of investigated data; c) the means of communication; d) the venue.

All interviews have a certain degree of structure (Hammersley & Atkinson, 1995: 23), so in terms of their structure the three most common TV interview types are a *structured interview*, a *semi-structured interview* and an *unstructured interview*.

A *structured interview* is the most formal type and it is characterized by its high degree of control over the interview situation. The agenda is totally predetermined by the interviewer with a list of set questions in a predetermined order. In this respect, the structured interview is close to the questionnaire in both form and the assumptions underlying its use. The structured type may be of most value to the researcher when basic straightforward data is needed quickly for purposes of evaluation. Hitchcock and Hughes (1995: 12) emphasize that a

structured interview can greatly reduce the possibility of interviewer effect or bias as it is characterized by a completely formalized approach.

A *semi-structured interview* is a key technique as a much more flexible version of the structured interview (Gillham, 2000). In a semi-structured interview, interviewers have a general idea of where the interview should go and what should come out of it, however interviewees are encouraged to set the agenda of the interview and given a degree of power over the course of the interview (Nunan, 1992: 150), so the interview progress is determined largely by the individual interviewee. Researchers, in particular, who work within an interpretive research tradition, are in favor of the semi-structured interview because of its flexibility (Nunan, 1992: 150). The interactive nature of the interview is not only highly flexible but also somewhat unpredictable (Byrne, 2004: 179), so semi-structured interviews could be a “high-preparation, high-risk, high-gain, and high-analysis operation” (Wengraf, 2001: 5).

An *unstructured interview*, also called non-directive interview, refers to an interview concept without any set format in which questions are not predetermined. They often progress in the manner a normal conversation would, however it concerns the research topic under review. It is a relatively formless interview style and its process resembles an open minded, informal, friendly conversation.

In terms of the type of investigated data, there are TV interviews which aim to obtain general information (*news interviews*) and personal information (*personal interviews*) (Broersma, 2015: 143-158). The first type pays attention to the information itself, the interviewee personality is not of particular interest. The name of the respondent may not be mentioned at all, the “question-answer” structure is usually not preserved in such interviews. In this case, the interview is more like a method of collecting data, and the conversion of the collected information into written form is often presented in the format of articles, essays, etc. For the second type of interview, the personality of the interviewee is crucial. The focus of this type of interview is the disclosure of views and preferences, the

secrets of the professional and personal life of the interviewee. In addition, in comparison with a news interview, a personal interview is characterized by a higher degree of subjectivity.

According to the means of communication, there are *direct interview*, which involves direct contact with the interviewee, and *indirect interview*, which can be conducted by phone or via the Internet with delayed response or online communication (Frey & Oishi, 1995: 8).

When it comes to the venue, there are two main types of interviews: studio interviews and non-studio interviews (Літвин, 2010: 95-104). Studio interviews are typically conducted in a controlled environment, such as a television studio or radio station. In a studio interview, the lighting, sound, and camera angles are carefully planned to create a professional and polished final product. On the other hand, non-studio interviews take place in a more natural setting, such as on the street or at an event.

Summarizing all above mentioned, there are various aspects of interview consideration and different researchers use a vast variety of approaches to interview classification. The term paper aims to analyse the intonational features of interview fragments from an American talk show “The Tonight Show Starring Jimmy Fallon”. It is essential to note that the interviews analysed in this study are TV interviews that took place in a studio setting, featuring well-known public figures as interviewees. According to the structure, the examined interviews can be classified as semi-structured as they follow a set of predetermined questions that the interviewer asked the interviewee, but the conversation can deviate from the plan depending on the direction of the conversation. This format is beneficial for investigating intonational features as it allows the conversation to flow more naturally and captures the authentic communication between the host and the guest. Furthermore, the interviews fall under the category of personal interviews. Discussing emotional and personal topics during interviews can result in notable fluctuations in the intonational features of speech.

1.3 The structure of the English TV interview text

The structure of the interview text, which refers to the way in which the content of the interview is organized and presented in a written or transcribed form, depends on a number of factors. It is worth noting that there is a significant difference in the structure of the text of TV interviews and print interviews in newspapers and magazines, those that are presented in written form.

The components of the print interview can be classified as primary, such as main heading, introduction, main body and conclusion, and secondary, such as secondary headings, quotations and illustrations (Απαλατ, 2003). Each of these components has a graphic variation represented by different colours and fonts, which is characterized by their functional purpose. The structure of the English TV interview text varies significantly depending on the interviewer, the interviewee, the topic, the purpose of the interview etc. However, despite a wide variety of types and kinds, it was noted that there are some common elements that are typically included in most TV interviews. It is possible to claim that the structure consists of *introduction*, *main body* and *conclusion* (APPENDIX B).

The **introduction** is likely to contain the following steps:

- a) Introduction: the interviewer typically begins the interview by introducing themselves, the interviewee, and the topic of the interview. This helps to set the tone and context for the conversation;
- b) Background Information: the interviewer may ask the interviewee to provide some background information about themselves, their profession, or their perspective on the topic being discussed.

The **main body** of English TV interview reveals the essence of the conversation, including these steps:

- a) Opening questions: the interviewer asks the interviewee a series of questions to set the tone and direction of the interview. These questions may be general or specific, and are often designed to establish the interviewee's expertise or perspective on the topic;

- b) Main questions: the greater part of the interview consists of a series of questions and answers between the interviewer and the interviewee. These questions may cover a range of topics related to the subject of the interview, and may include follow-up questions to clarify or expand on the interviewee's answers;
- c) Transition questions: as the interview progresses, the interviewer may ask transitional questions to move the conversation from one topic to the next or to redirect the interviewee's focus.

The **conclusion** of TV interview is presented by:

- a) Closing questions: the interviewer may ask a final set of questions to summarize the interviewee's main points or to provide the interviewee with an opportunity to make a concluding statement;
- b) Conclusion: The interviewer may provide a brief summary of the main points covered in the interview, thank the interviewee for their time, and provide information about the guest's website, book, or other resources.

To sum up, the English TV interview text has a specific structure that is aimed at conveying information to the audience in a clear and concise manner. The interviewee and interviewer play distinct roles, with the interviewer setting the stage for the discussion and the interviewee providing expert knowledge or insight on the topic at hand. Overall, the structure of the English TV interview text serves to engage the audience and provide them with valuable information on a wide range of topics.

1.4 Prosodic means of English TV interviews' actualisation

Prosody plays an important role in English TV interviews as it helps to convey not only the meaning of the words being spoken, but also the speaker's attitude, emotion, and intention. In particular, the use of stress, intonation, rhythm, and other prosodic features can signal emphasis, sarcasm, agreement or disagreement, enthusiasm, uncertainty, or other subtle nuances of communication

that are crucial for effective interpersonal interaction in the interview setting. As David Crystal (2008: 393-394) notes, “prosody is an essential aspect of successful communication in any situation, and particularly in interviews where a variety of social and cognitive factors come into play”.

There is a need to distinguish supra-segmental features that define the essence of prosody. Prosodic features of the English language involve pitch, loudness, tempo, stress, intonation, and rhythm (Levis, 2004). Each of the prosodic features has a particular function in the actualization of English TV interviews.

According to John Laver (1994: 450), “pitch is a perceptual correlate of the fundamental frequency of the voice, and is the attribute which enables us to distinguish between high and low tones”. Pitch is often used to convey emotions such as excitement, anger, frustration, or sadness. For instance, a speaker might raise their pitch when expressing enthusiasm or lower their pitch when expressing disappointment. Pitch can also be used to establish authority in an interview. A speaker might lower their pitch to convey confidence and assertiveness, which can be especially effective when discussing complex or controversial topics.

Peter Ladefoged (2001: 11) states that loudness is a perceptual attribute of a sound that is related to its physical intensity, but is not identical with it. Loudness refers to the perceived strength or intensity of someone’s voice and can be adjusted to create a variety of effects in the interview such as signaling emphasis on certain words or phrases and creating contrast.

As identified by David Crystal (2008: 473), tempo “refers to speed of speaking; alternatively known as rate”. The tempo of speech can vary greatly depending on a number of factors, including the speaker’s age, gender, and level of arousal, as well as the context and purpose of the speech act. The role of tempo in the actualization of English TV interviews is to create a particular mood, convey information, create emphasis, and build tension or excitement.

It is known that stress refers to the emphasis or prominence given to a particular syllable or word within a sentence. Stress can be used to create emphasis on certain words or phrases. This can be useful when a speaker wants to draw

attention to a particular point or make a strong statement. Stress can also be used to establish the tone of the interview and convey emotions.

Moving forward, intonation is a supra-segmental linguistic factor based on the syntactic structure and lexical composition of expression (Crystal, 1969: 75). In the broadest sense, intonation makes the listener understand the information easier, as well as to comprehend the context, which the speaker wants to convey. In some cases, it occurs with relatively neutral structures and lexical content, while in others, lexical and syntactic structures intonation can have a certain emotional pattern. In any case, intonation plays an important role in the organization of emotional speech. In English TV interviews, skilled speakers use intonation to organize their emotional speech in a way that engages the audience and conveys their message effectively.

According to David Crystal (2008: 417), rhythm “refer to the perceived regularity of prominent units in speech”. It is the pattern of beats or stresses in speech, which can create a sense of regularity or irregularity, and can have an important role in the overall tone and meaning of a spoken message. The rhythmic patterns of language can vary widely depending on a number of factors, including the speaker’s native language, regional dialect, and level of formality, and can be influenced by other features of speech such as intonation and tempo. The use of rhythm can help to create a sense of flow and pacing in the interview, as well as emphasize key points and engage the audience.

Overall, prosody plays a crucial role in the actualization of English TV interviews. Through variations in pitch, loudness, tempo, stress, intonation, and rhythm speakers are able to convey different meanings, attitudes, emotions and to structure their discourse in a coherent and engaging way. Research has shown that speakers who use more varied and dynamic prosody are often perceived as more engaging, confident, and charismatic, while those who use more monotone or flat prosody are often perceived as less credible and less likable (Hirschberg & Nakatani, 2009). Prosody can also serve as a tool for highlighting key information, managing turn-taking and establishing connection with the audience.

Conclusions to Chapter 1

TV interviews have gained significance in various areas such as education, science and media. As a hybrid of colloquial-journalistic genre, modern TV interviews offer a unique opportunity for phoneticians and linguists to study prosodic structures. In today's world, media discourse and its linguistic representation are critical areas of research.

On the basis of the review of linguistic problems and the analysis of the results of theoretical and experimental studies of prosodic organization of texts of English-language TV interviews, the following conclusions can be drawn:

1. TV interviews are classified based on different criteria. The form and structure of TV interviews vary depending on the purpose of the interview. This study focuses on personal TV interviews that follow a semi-structured format. This setup is ideal for analyzing intonation as it reflects natural communication.

2. The English TV interview has a specific structure aimed at conveying information to the audience in a clear and concise manner and typically consists of an introduction, main body, and conclusion. The structure provides a framework for understanding how the conversation is unfolding. By examining how the interviewer and interviewee interact, and how the conversation progresses from introduction to conclusion, we can gain insights into how intonation is used to convey meaning and create emphasis. Additionally, understanding the structure of the interview can help to identify patterns in the intonation of speech, and to compare and contrast different interviews to explore the ways in which intonation can vary depending on factors such as topic, speaker, and context.

3. English TV interviews often use prosodic features such as rising intonation to signal a question or uncertainty, falling intonation to signal a statement or certainty, and pitch variation to convey emphasis or emotional expression. The pace of speech, pauses, and the use of filler words can also convey important prosodic information. Overall, prosody is an essential aspect of English TV interviews and can greatly influence how messages are received and interpreted by viewers.

CHAPTER 2

THE AUDITORY ANALYSIS OF ENGLISH-LANGUAGE TV INTERVIEWS

2.1 The programme and methodology of the experimental research

To conduct an auditory analysis of the intonational features of English TV interviews, it is essential to present the types and classes of the selected set of interviews. It was noticed by scholars that in some contexts, such as formal interviews, speakers may use a limited range of intonation patterns due to constraints on what is considered appropriate, whereas in other contexts, such as casual conversations, speakers may use a much wider range of intonation patterns, including more unconventional ones (Hirst & Cristo, 1998). Different interview types may reveal distinct intonational patterns and characteristics, which can be influenced by factors such as the communicative purpose, structural format, participants involved etc. Therefore, presenting the types and classes of the examined set of interviews will enable a more rigorous examination of the intonational features and patterns that are present in English TV interviews.

The classification of the selected interviews is suggested in Appendix C and may be described as follows:

Structure. The interviews follow a semi-structured format. This entails that while there are a predetermined set of questions to guide the interview, the interaction itself still permits flexibility and spontaneity.

Investigated data. The interviews are considered personal interviews, as their primary objective is to elicit personal information and insights from the interviewee.

Means. The interviews are direct interviews, as they involve face-to-face interaction between the interviewer and the interviewee.

Venue. The interviews are conducted in a studio. This setting allows for a greater focus on the content of the interview, as well as for greater control over the production quality and technical aspects of the recording or live broadcast.

According to Rubin & Rubin (2011: 115), the structure of the interview refers to the design or plan for conducting an interview. The authors note that interview structure can be highly influential in shaping the data that is collected and can impact the quality and richness of the information obtained. Thus, in order to perform an auditory analysis, the examined interviews were grouped according to three main components: introduction, main body and conclusion. It is important to note that the following structure corresponds only to the structure of the selected set of interviews. Various TV interviews as well as other interviews from “The Tonight Show Starring Jimmy Fallon” may differ significantly depending on the interviewee, the goals, the topic being discussed, the time available for the interview etc.

The structure of the interviews is suggested in Appendix D and can be described in the following manner:

Introduction. The introduction of the selected set of interviews consists of greetings and opening questions without introducing the interviewees or providing detailed background information. It can be motivated by the fact that the guests are public figures who are widely recognized and already well-known to the audience. Instead, it was demonstrated a pattern to start a conversation with engaging opening questions to set the tone for the conversation.

Main body. The main body of the selected set of interviews consists of a series of key questions and transition questions. The key questions refer to the central and essential questions, while the transition questions are used to smoothly move the conversation from one topic to another. These questions form the core of the interview and are designed to elicit detailed and informative responses from the interviewee.

Conclusion. In the conclusion of the selected set of interviews, the closing questions are used to finish the conversation. Unlike other interview structures, the

closing questions in this set of interviews do not summarize the interviewee's main points, but serve to provide the audience with important details about the guest, such as upcoming projects, events, or other news that may be of interest.

To carry out the research, a sample of 8 speakers has been drawn from an American talk show "The Tonight Show Starring Jimmy Fallon". The show is a rich source of linguistic data for investigating the intonational features of English TV interviews due to the next factors:

- the show offers a diverse range of guests with varying speech styles and accents;
- the show's interactive and entertaining format ensures a naturalistic speaking style that captures the features of conversational speech;
- the show provides new material that has not yet been studied, allowing for a comprehensive analysis of the latest trends and patterns.

The choice of speakers was determined by the following factors:

Newness. The selection of speakers for this term paper was primarily based on the newness of the interviews. The aim was to choose interviews that were recently conducted and had not been previously analysed in academic literature. This approach ensured that the study captured the most recent and up-to-date trends and patterns in the intonational features of English TV interviews. Therefore, all the interviews used for the research were released in March 2023.

Gender. This term paper analyzed intonational features in English TV interviews delivered by four male and four female speakers in order to examine the potential impact of gender on speech patterns. Previous research has demonstrated that men and women may use intonation differently (Vurğun, 2018), affecting how their messages are perceived. By studying both male and female speakers, this study compared and contrasted the intonational patterns, providing a deeper understanding of the potential impact of gender on communication in media contexts.

Age. In order to study the influence of age on speaker's intonation, the speakers were grouped into two age groups. The first group contained four

speakers under the age of 30, including two male speakers and two female speakers. The second group contained four speakers over the age of 30, including two male speakers and two female speakers as well. The decision to divide the age groups into under 30 and over 30 was based on previous research that has identified age 30 as a potential turning point in terms of changes in intonation patterns. Gussenhoven & Chen (2019: 143-144) state that “it has been observed that pitch range and vocal control tend to decrease after the age of 30” and that “such age-related changes may have implications for intonation use in speech”.

Impartiality. In order to maintain objectivity and avoid any potential bias, a sample of speakers for this study was selected through a process of randomization. The interviewees were not pre-selected based on personal preference, any specific characteristics or criteria other than gender and age. Additionally, the interviews were initially reviewed and listened to solely for the purpose of research.

Thus, the following speakers were selected to analyse the intonational features of English TV interviews:

Gender / Age	under 30		over 30	
male	Gaten Matarazzo	Collin Morikawa	Keanu Reeves	Brendan Fraser
female	Jenna Ortega	Maude Apatow	Lucy Liu	Ego Nwodim

All examined interview fragments are provided in the List of illustration materials. The indicated time in the further markings refers to the interview extracts.

The order of speakers’ analysis was carefully considered. It was decided to select a speaker of gender and/or age that is different from the previously analyzed speaker. This approach was motivated by a desire to avoid grouping speakers together based on preconceived notions, and instead to focus on the unique intonation patterns and communicative strategies of each individual.

The selection of speakers' utterances for this term paper was based on a rigorous set of criteria to ensure the validity and reliability of the data. Thus, the following factors were taken into consideration:

Utterance type. There were included declarative, exclamatory and imperative sentences while interrogative sentences were omitted in order to focus on a particular set of intonation patterns.

Reported speech. The direct type of reported speech was omitted. This decision was motivated by the fact that the interviewee may imitate the intonation of the original speaker, introducing into the data the intonational patterns used in other discourse. The indirect type of reported speech was included.

Quality. The quality of sound was an important consideration, as noises such as audience applause, laugh and other interruptions can interfere with accurate analysis.

The programme of the experimental research of intonational features of English TV interviews is based in accordance with the principles of the phonetic studies (Калита, 2001: 241-246; Vasko & Aleksiiyevets, 2021: 268) and includes the following steps:

- selection of experimental material;
- auditory analysis of TV interviews;
- linguistic interpretation of TV interviews and analysis of research results.

In the context of the American talk show "The Tonight Show Starring Jimmy Fallon," the auditory analysis seeks to determine the different intonational features of the interviewees revealed in the interview fragments. According to auditory analysis, it is crucial to gain such goals:

- to analyse the elements of speech;
- to determine the main prosodic features used in English TV interviews;
- to investigate the influence of such factors as age and gender on the prosodic actualization of English TV interviews.

Performing the auditory analysis, the following coding schema (APPENDIX E) was used. The coding schema allowed for a systematic and consistent analysis, as well as the opportunity to examine and compare interviews with speakers of different age and gender. In total, it was aimed to collect 120 examples of intonation groups from an American talk show “The Tonight Show Starring Jimmy Fallon”.

For the experimental part of the study, the assistance of auditors-phoneticians, namely 4th year students Arina Meleshchenko and Mariia Avramenko, was enlisted to ensure the accuracy and reliability of the collected results.

2.2 The results of the auditory analysis of TV interviews

The study aimed to find out the peculiarities of prosodic organization of English TV interviews. During the course of our experimental research, the speech of 8 speakers was analyzed and 120 intonation groups were gathered. There was revealed the similar intonation pattern presented in the speech of all speakers irrespective of their age and gender. As a result, the undertaken auditory analysis demonstrates that the complex of the following means is the invariant of the prosodic organization of English TV interviews:

<i>Pre-head</i>	<i>Scale</i>	<i>Scale</i>	<i>Scale</i>	<i>Terminal tone</i>	<i>Loudness</i>	<i>Tempo</i>	<i>Pause</i>	<i>Rhythm</i>
low-level/ none	descending	stepping	regular	Low Fall	Normal	Normal	Short	Non-organized
100%	100%	100%	92.5%	84.2%	93.3%	75%	80.8%	87.5%

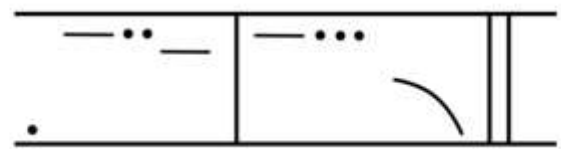
Scale. It was investigated that the Regular Descending Stepping Scale is the most prevalent intonational pattern in English TV interviews. It is characterized by a series of falling tones that decrease in pitch over the course of the utterance. One

of the intonational features of the Regular Descending Stepping Scale is the sense of conviction that it conveys. The descending pitch movement can lend an air of authority to the interviewee's speech, helping to convince the audience of the validity of their argument or position. Additionally, this intonational pattern can enhance the clarity and comprehensibility of the interviewee's speech. Let us examine two examples. An actress Lucy Liu talks about the upcoming film "Shazam! Fury of the Gods" (*Lucy Liu, Episode 101, Season 10, 4:55-4:57*) and an actress Ego Nwodim tells the audience about her childhood sport interests (*Ego Nwodim, Episode 115, Season 10, 1:34-1:36*).

*Lucy Liu: So it's ¹Greek
my₂thology. ||*



*Ego Nwodim: I ¹had a short-¹lived...
¹basketball ca₂reer. ||*



Terminal tone. The speech of the interviewees is characterized by the dominance of the falling tones. The speakers apply both Low Fall and High Fall tones depending on the intention and the message of the speech. The Low Fall is demonstrated more frequently, constituting 84.2% of all examined intonation groups. This terminal tone is often used to emphasize the importance of the topic being discussed. When speakers use this nuclear tone in their statements, it produces a sense of definiteness, calmness, reservedness, and completeness (*Keanu Reeves, Episode 105, Season 10, 3:12-3:14*). The Low Fall with imperatives sounds unemotional and serious, suggesting a need for the listener to take action without causing undue alarm or anxiety (*Maude Apatow, Episode 97, Season 10, 7:14-7:15*). In the examples below, Keanu Reeves specifies information about his new book called "Brzkr" and Maude Apatow warns Jimmy Fallon about a fake man-eating plant that has appeared in the studio.

Keanu Reeves: It's a 'comic book. ||



Maude Apatow: Be careful. ||



Loudness. In TV interviews the role of loudness is to maintain a steady level of speech throughout the conversation. The results of the analysis of intonation groups reveal that a vast majority of 93.3% maintain a normal level of loudness. Therefore, the volume of the interviewee's voice is generally consistent and does not deviate significantly from a standard speaking level. While moments of increased (3.3%) and decreased (3.3%) loudness appear due to audience noise levels or the speaker's own uncertainty, these deviations are minor and do not disrupt the overall flow of the conversation.

Tempo. The rate of speech plays a critical role in delivering a message effectively. The study reveals that normal tempo is the predominant speed used in English TV interviews, accounting for 75% of all the intonation groups analyzed. Both accelerated (24.2%) and decelerated (0.8%) tempos are less frequently applied. When speakers use a normal tempo, they convey their message in a clear, concise, and easily understandable manner, avoiding any confusion or ambiguity. It also allows the audience to process and retain the information more effectively, leading to a higher level of engagement and retention of the message.

Pause. The research demonstrates that the use of short pauses is prevalent in intonation groups with a significant majority of 80.8%. In English TV interviews the use of short pauses contributes to effective communication, aiding the audience in understanding and engaging with the speaker's message. The pauses of hesitation, despite their less frequent occurrence (13.3%), have a crucial significance as well and will be further elaborated upon.

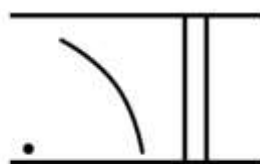
Rhythm. The speech in TV interviews, which is mostly spontaneous and unscripted, results in a non-organized rhythm (87.5%). A conversational style causes the rhythm to fluctuate and become less structured. Additionally, the speech

is non-organized due to pauses of hesitation which occur when speakers are searching for the right word and therefore interrupt the flow of speech.

Moving forward, it is important to consider intonational patterns that are less frequent but still significant in understanding the features of English TV interviews. It was revealed that the greatest variability is observed in the use of terminal tone, tempo, and pause.

Regarding the terminal tone, 17 syntagms with High Fall were singled out of 120 intonation groups, constituting 14.2%. The High Fall in the nucleus starts at a high pitch and descends to the lowest level. It is used in emotionally-patterned speech. This terminal tone contributes to the personal and positive attitude of the speaker conveying interest, engaging the audience in conversation and providing a high degree of certainty. Thus, statements with High Fall sound highly emotional (*Brendan Fraser, Episode 95, Season 10, 4:52-4:55*), friendly (*Gaten Matarazzo, Episode 107, Season 10, 8:44-8:45*) and involving. In the examples below, Gaten Matarazzo discusses a musical called “The Demon Barber of Fleet Street” and Brendan Fraser talks about his friend Adam Sandler.

Gaten Matarazzo: It's \fun!||

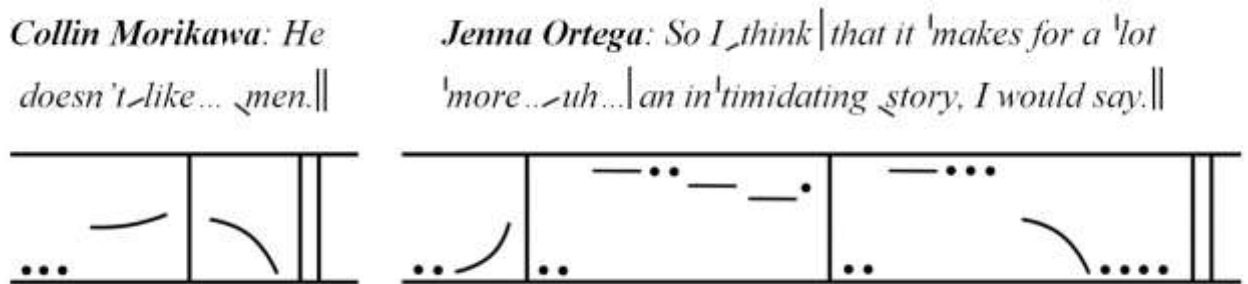


Brendan Fraser: He \punked me!||



As for the tempo, 29 syntagms were identified to have an accelerated tempo, accounting for 24.2% of the total. This tempo is characterized by a higher number of syllables per second and a reduced length of pauses between words. It allows speakers to convey information more quickly (especially when the information is not of significant importance), which is crucial for TV interviews as the duration of such conversations is often limited. Besides, an accelerated tempo can be used to create a sense of urgency or excitement, which can engage the audience and hold their attention.

In terms of pausing, 16 syntagms with hesitation pauses were marked, making up 13.3% of the examined intonation groups. It is important to notice that if the analysis included all utterances from the interviews rather than just separate syntagms, we can assume that more instances of hesitation pauses would be identified. The pauses of hesitation are breaks in speech that are used to indicate uncertainty or difficulty in finding the right words to express a thought. In the context of TV interviews, pauses of hesitation may be either silent (*Collin Morikawa, Episode 102, Season 10, 7:08-7:10*) or filled with a voiced sound (*Jenna Ortega, Episode 100, Season 10, 4:30-4:34*), known as fillers. These fillers are meaningless sounds or words, such as “uh”, “um”, “like”, “you know”, “well” etc. Below are examples where Collin Morikawa talks about his dog and Jenna Ortega discusses the new setting in “Scream”.



Gender factor. In our experimental research, the speech of 4 male speakers and 4 female speakers was analyzed, with a total of 60 intonation groups collected for each gender. Overall, male and female speakers do not differ significantly in their speech patterns. However, some slight variations can be observed in the use of loudness, tempo, and rhythm. It was observed that male speakers tended to speak with a consistent normal loudness in 98.3% of their speech, while female speakers demonstrated some minor differences in their loudness patterns, with normal loudness observed in 88.3%, decreased loudness in 5.0%, and increased loudness in 6.7% of cases. Furthermore, female speakers tend to use an accelerated tempo more frequently (35.0%), whereas in the speech of male speakers it is demonstrated rarely (13.3%). Finally, regarding the rhythm, only 1.7% of intonation groups of female speakers were categorized as organized, while in the case of male speakers this figure was much higher, reaching 23.3%. Thus, women

demonstrate a higher level of non-organized rhythm (98.3%) in comparison to men (76.7%).

No thorough study was conducted to examine the reasons behind the differences in male and female speech. However, it can be hypothesized that men demonstrate a higher percentage of normal loudness, normal tempo and organized rhythm with a minimum of fluctuations due to a sense of self-confidence. On the other hand, women feel pressure to communicate more quickly, leading to a greater frequency of accelerated tempo, and are more likely to be interrupted by the host with additional questions, which results in higher level of non-organized rhythm. These hypotheses can be supported by another study (Vurğun, 2018). According to Emine G. Vurğun, the use of fillers is more frequent among women, which could also be a contributing factor to the lower percentage of organized rhythm, but this trend was not observed during the current research. Overall, it is possible to state that all these speech patterns are an outcome of socialization and cultural expectations and that more comprehensive research is required to gain a deeper understanding of gender impact on a speaker's intonation.

Age factor. The same proportion was selected for the age factor, analyzing the speech of 4 speakers under 30 (younger speakers) and 4 speakers after 30 (older speakers), with a total of 60 intonation groups collected for each age group. The speech patterns of speakers below and above the age of 30 do not demonstrate major differences as well, but there are some slight variations that can be observed in the use of terminal tone, tempo, pauses and rhythm. It was revealed that older speaker tend to use High Fall more frequently (18.3%), while younger speakers use this terminal tone less (10.0%). Regarding the pace, younger speakers illustrate slightly higher percentage of an accelerated tempo (28.3%) in comparison to older speakers (20.0%). Furthermore, the data shows that younger age group uses pauses of hesitation more often (20.0%) than older age group (6.7%). Consequently, non-organized rhythm is more prevalent among speakers under the age of 30 (95%), while speakers over the age of 30 show a slightly lower occurrence (80%).

Similarly, no comprehensive investigation was carried out to explore the factors underlying the dissimilarities in the speech patterns of different age groups. Nevertheless, several theories can be put forward: firstly, it could be related to changes in vocal cords and muscles that occur as people age; secondly, the greater use of pauses or hesitation by younger speakers may be due to a greater tendency towards uncertainty or self-doubt. Overall, these variations in speech patterns may be influenced by a combination of biological, social, and psychological factors, which would require further research for a comprehensive understanding.

Composition factor. During the experimental research process, the utterances were categorized into three main structural sections, resulting in 24 intonation groups collected for the introduction, 73 for the main body, and 24 for the conclusion. While the initial purpose of categorizing the utterances was to organize the research material, exploring the variations in speech across different stages of the interview proved to be of interest. Thereby, there were slight variations in the use of terminal tone, tempo, and pauses. The analysis showed that the proportion of Low Fall was higher in the introduction (91.7%) compared to the main body (81.9%) and conclusion (83.3%). Accordingly, the conclusion is the section where High Fall is most frequently demonstrated. The percentage of use of accelerated tempo is approximately twice higher in the conclusion (41.7%) in comparison to the main body (19.4%) and the introduction (20.8%). The introduction and conclusion reveal a higher occurrence of pauses or hesitation (16.7% and 20.8%, respectively) compared to the main body (9.7%).

Speaking of hypotheses, one possible explanation is the structure of the interview itself, with different expectations and goals for each section. Additionally, the speaker's level of comfort and familiarity with the topic may vary at different stages of the interview, leading to differences in speech patterns.

Conclusions to Chapter 2

On the basis of the analysis of the results of experimental research of English TV interviews, the following conclusions can be drawn:

1. The auditory analysis revealed a consistent pattern of prosodic organization of English TV interviews, namely the use of the following means: 1) the Regular Descending Stepping Scale; 2) falling tones; 3) normal loudness; 4) mostly normal tempo); 5) short pauses and pauses of hesitation; 6) non-organized rhythm. The whole data is presented in APPENDIX F.

2. The results of the study indicate that although the gender and age of the speakers and the structural section of the interviews influence the intonation to some extent, there is no significant difference in the overall prosodic organization of English TV interviews. Further research is necessary to comprehensively understand the degree of influence of these factors and the underlying reasons of noticed variations.

3. The research highlights the significant role of intonation in English TV interviews, as it contributes to the expression of a wide range of emotions. By applying appropriate intonation patterns, interviewees are able to convey their message effectively and avoid confusion or ambiguity. These findings demonstrate that intonation is a key component in the communication process of TV interviews.

GENERAL CONCLUSIONS

The increasing significance of TV interviews across various fields has led to a greater interest in studying their prosodic structures, providing valuable insights for researchers in phonetics and linguistics. TV interviews have various structures and formats depending on their purpose and type, and personal TV interviews with a semi-structured format are ideal for studying intonation as they reflect natural communication. English TV interviews typically have a specific structure aimed at conveying information in a clear and concise manner, which provides a framework for understanding how the conversation is unfolding.

The research was conducted with the aim of examining the prosodic organization of English TV interviews, using the popular American TV talk-show “The Tonight Show Starring Jimmy Fallon” as the source of data. The study involved an analysis of the speech of 8 speakers, with the collection of 120 intonation groups. The research results reveal several distinct intonational characteristics of English TV interviews. Thus, most of the intonation groups follow this pattern:

<i>Scale</i>	<i>Terminal tone</i>	<i>Loudness</i>	<i>Tempo</i>	<i>Pauses</i>	<i>Rhythm</i>
Regular Descending Stepping	Low Fall High Fall	Normal	Normal + slightly accelerated	Short + pauses of hesitation	Non- organized

The Regular Descending Stepping Scale is an intonational pattern effective in conveying conviction and authority, enhancing the credibility of the speaker’s argument. Furthermore, the use of falling tones in TV interviews has a significant impact on the speech of interviewees. While Low Fall is dominant and used to emphasize importance, provide a sense of calmness and completeness, High Fall contributes to emotional and positive attitudes, engages the audience in conversation, and provides a high degree of certainty. Moreover, the normal loudness helps to maintain a consistent level of speech throughout the

conversation. Preserving a steady level of loudness and a normal tempo are crucial aspects of delivering an effective message in English TV interviews. In fact, the study on English TV interviews revealed that short pauses are commonly used in intonation groups to aid effective communication, with pauses of hesitation being less frequent but still significant. These pauses, whether silent or filled with meaningless sounds or words, are used to indicate uncertainty or difficulty in expressing a thought. Lastly, the conversational style and pauses of hesitation in TV interviews contribute to the non-organized rhythm of speech, which is a common feature of media discourse.

It has been found through the study that English TV interviews are not markedly affected by the gender and age of the speakers or the structural section of the interviews, although they do have some influence on the intonation.

Henceforth, the research underpinned that prosodic organization plays a significant role in English TV interviews.

RÉSUMÉ

The use of intonation in TV interviews plays a crucial role in conveying information effectively. It is important to consider that English TV interviews have a specific structure aimed at conveying information in a clear and concise manner. Thus, personal TV interviews with a semi-structured format being ideal for studying intonation as they reflect natural communication.

There were achieved the following goals of the research:

- the general characteristics of English TV interviews as an object of linguistic studies were outlined;
- the functional types of English TV interviews and their textual structure were described;
- the intonational features of the English TV interviews were analysed;
- the programme and methodology of the experimental research were elaborated;
- the invariant and variable features of prosodic actualization of English TV interviews were determined.

The investigation used interview segments from an American talk show “The Tonight Show Starring Jimmy Fallon” as the materials for analysis. The paper contributes to the study of intonology, phonostylistics, and communication theory. There were found invariant intonational features in English TV interviews, including: 1) the Regular Descending Stepping Scale, 2) the use of falling tones. Maintaining normal loudness and moderate tempo and using short pauses aid effective communication, while conversational style and pauses of hesitation contribute to the non-organized rhythm of speech. Hence, the research confirmed that prosodic organization plays a significant role in English TV interviews, regardless of gender, age, or interview structure.

Keywords: prosody, intonation, interview, media discourse, auditory analysis.

РЕЗІЮМЕ

Використання інтонації в телеінтерв'ю відіграє вирішальну роль для ефективної передачі інформації. Важливо враховувати, що англомовні телевізійні інтерв'ю мають особливу структуру, спрямовану на передачу інформації в чіткій і лаконічній формі. Таким чином, особисті телевізійні інтерв'ю з напівструктурованим форматом ідеально підходять для вивчення інтонації, оскільки вони відображають природне спілкування.

Досягнуто такі результати дослідження:

- окреслено загальну характеристику англомовного телеінтерв'ю як об'єкта лінгвістичних досліджень;
- описано функціональні типи англомовних телеінтерв'ю та їх текстову структуру;
- проаналізовано інтонаційні особливості англомовних телеінтерв'ю;
- розроблено програму та методику експериментального дослідження;
- визначено інваріантні та варіативні особливості просодичної актуалізації англомовних телеінтерв'ю.

Матеріалами аналізу слугували фрагменти інтерв'ю з американського ток-шоу “The Tonight Show Starring Jimmy Fallon”. В англійських телевізійних інтерв'ю виявлено інваріантні інтонаційні особливості, а саме: 1) спадна ступінчаста шкала, 2) використання спадних тонів. Дотримання нормальної гучності та помірного темпу, а також використання коротких пауз допомагають ефективному спілкуванню, тоді як стиль розмови та паузи хезитації сприяють неорганізованому ритму мовлення. Дослідження також підтвердило, що просодична організація відіграє значну роль в англомовних телеінтерв'ю незалежно від статі, віку чи структури інтерв'ю.

Ключові слова: просодія, інтонація, інтерв'ю, медіадискурс, аудитивний аналіз.

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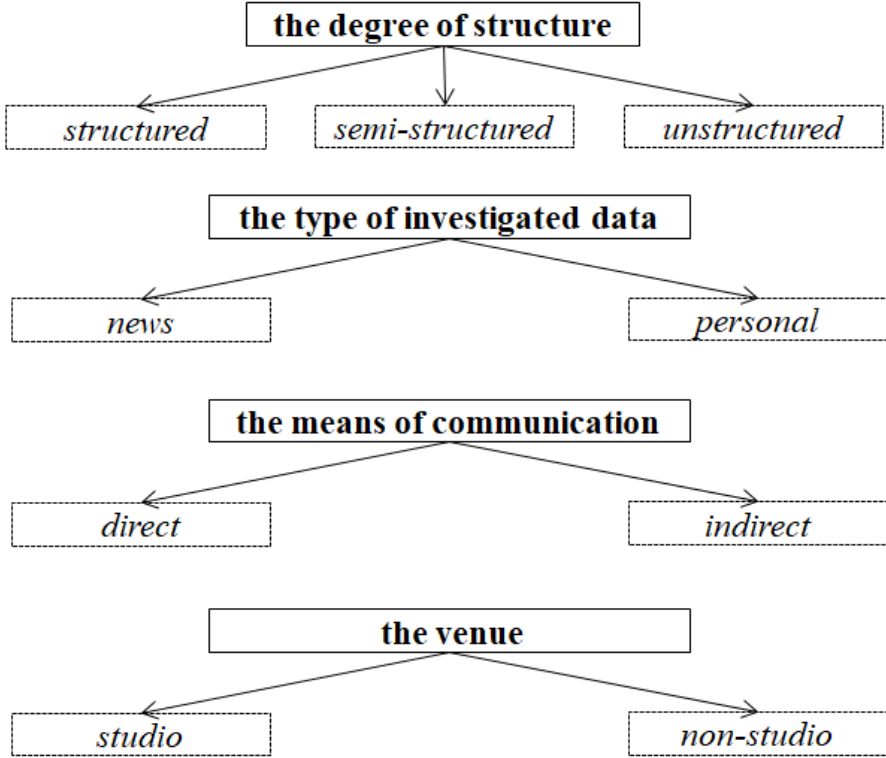
48. Season 10 Episode 102 (the guest is Collin Morikawa). Retrieved from https://www.youtube.com/watch?v=PebXemCtdmQ&ab_channel=TheTonightShowStarringJimmyFallon

49. Season 10 Episode 105 (the guest is Keanu Reeves). Retrieved from https://www.youtube.com/watch?v=6AkgL3ZhAfE&ab_channel=TheTonightShowStarringJimmyFallon

50. Season 10 Episode 95 (the guest is Brendan Fraser). Retrieved from https://www.youtube.com/watch?v=FDCC-leLlfc&t=3s&ab_channel=TheTonightShowStarringJimmyFallon

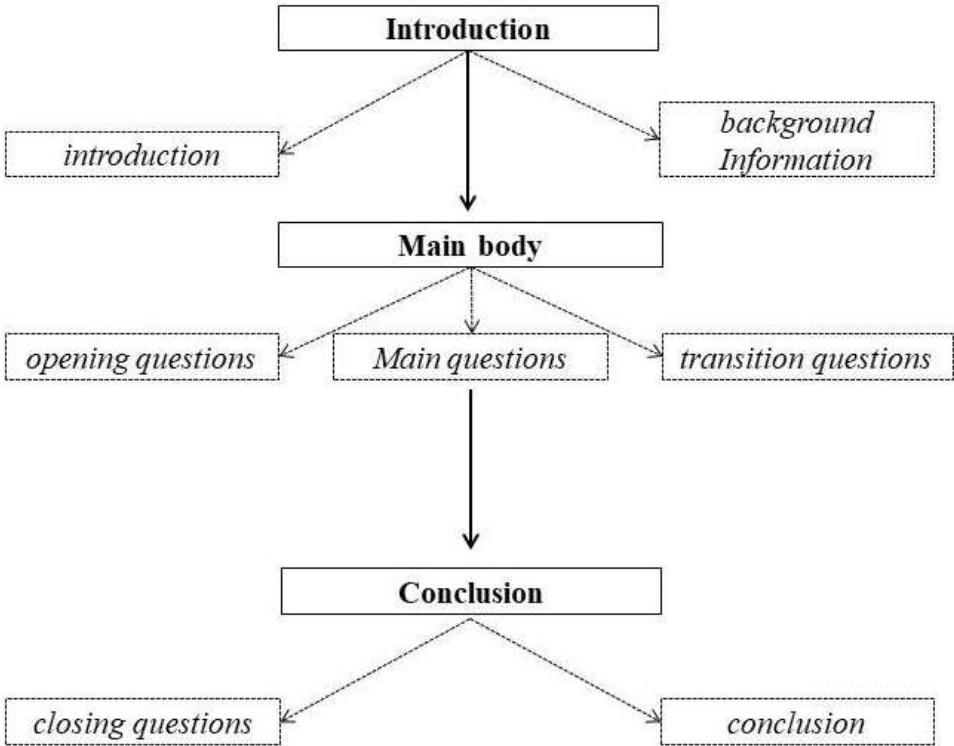
APPENDIX A

Functional types of English TV interviews



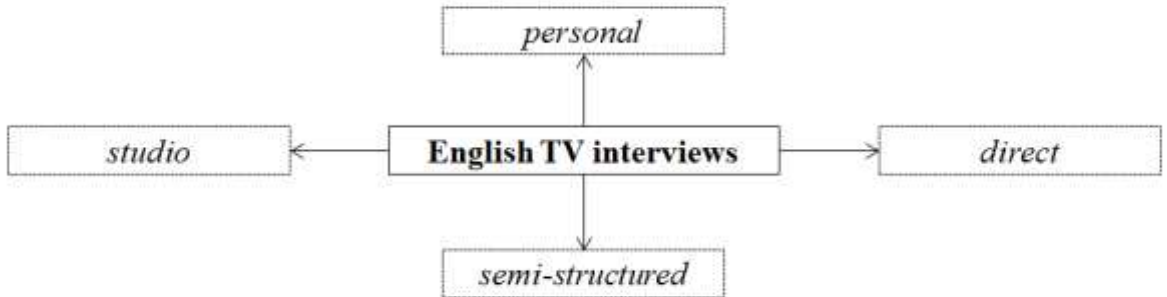
APPENDIX B

The structure of the English TV interview text



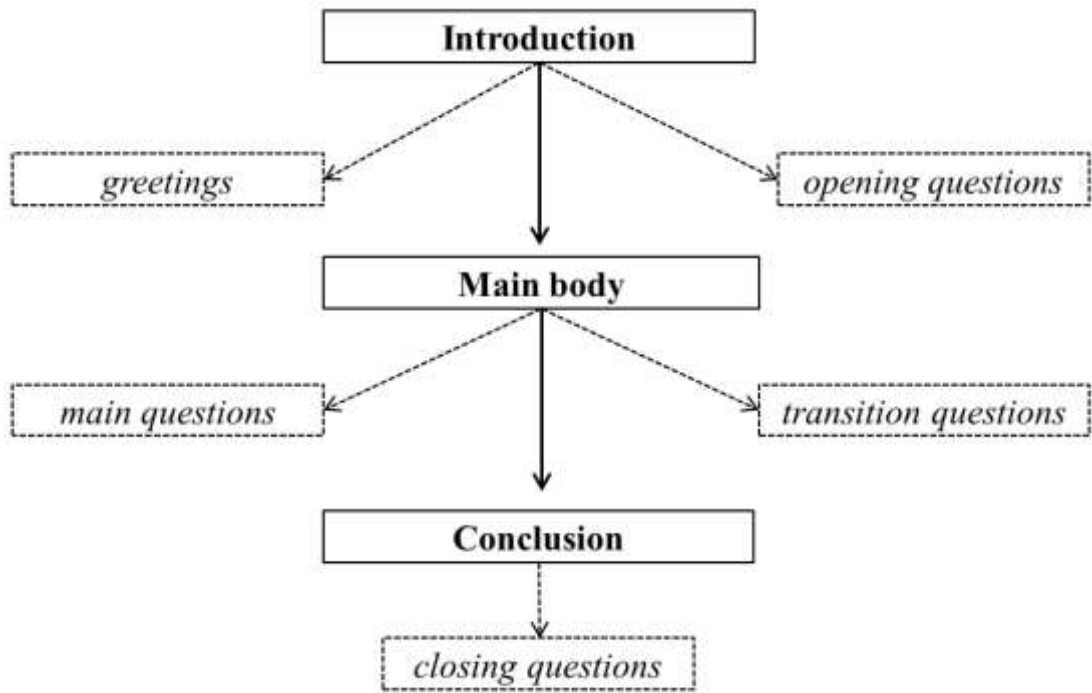
APPENDIX C

Functional types of the examined set of English TV interviews



APPENDIX D

The structure of the examined English TV interviews



APPENDIX E

The coding schema for the auditory analysis

Speaker	№
Intonation group	№
Pre-head	low-level
	mid-level
	high-level
Scale according to the movement	descending
	ascending
	level
Scale according to the positions of unstressed syllables	stepping
	sliding
	scandent
Scale according to regularity	Regular
	Broken
Terminal tone	Low Fall
	High Fall
	Low Rise
	High Rise
	Rise-Fall
	Fall-Rise
Loudness	High
	Increased
	Normal

	Decreased
	Low
Tempo	Fast
	Accelerated
	Normal
	Decelerated
	Slow
Pauses	Long
	Short
	Very short
	Pause of hesitation
Rhythm	Properly organized
	Non-organized

APPENDIX F

The results of the auditory analysis

	All speakers	Female speakers	Male speakers	Speakers under 30	Speakers over 30	Introduction	Main body	Conclusion
low-level pre-head	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
mid-level pre-head	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
high-level pre-head	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
descending scale	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
ascending scale	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
level scale	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
stepping scale	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
sliding scale	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
scandent scale	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
regular scale	92,5%	91,7%	93,3%	90,0%	95,0%	95,8%	91,7%	91,7%
broken scale	7,5%	8,3%	6,7%	10,0%	5,0%	4,2%	8,3%	8,3%
Low Fall	84,2%	88,3%	80,0%	90,0%	78,3%	91,7%	81,9%	83,3%
High Fall	14,2%	10,0%	18,3%	10,0%	18,3%	8,3%	15,3%	16,7%
Low Rise	1,7%	1,7%	1,7%	0,0%	3,3%	0,0%	2,8%	0,0%
High Rise	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Rise-Fall	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Fall-Rise	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
High loudness	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Increased loudness	3,3%	6,7%	0,0%	3,3%	3,3%	0,0%	5,6%	0,0%
Normal loudness	93,3%	88,3%	98,3%	91,7%	95,0%	100,0%	91,7%	91,7%

Decreased loudness	3,3%	5,0%	1,7%	5,0%	1,7%	0,0%	2,8%	8,3%
Low loudness	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Fast tempo	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Accelerated tempo	24,2%	35,0%	13,3%	28,3%	20,0%	20,8%	19,4%	41,7%
Normal tempo	75,0%	65,0%	85,0%	71,7%	78,3%	75,0%	80,6%	58,3%
Decelerated tempo	0,8%	0,0%	1,7%	0,0%	1,7%	4,2%	0,0%	0,0%
Slow tempo	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Long pauses	0,8%	0,0%	1,7%	0,0%	1,7%	0,0%	1,4%	0,0%
Short pauses	80,8%	78,3%	83,3%	76,7%	85,0%	75,0%	86,1%	70,8%
Very short pauses	5,0%	8,3%	1,7%	3,3%	6,7%	8,3%	2,8%	8,3%
Pause of hesitation	13,3%	13,3%	13,3%	20,0%	6,7%	16,7%	9,7%	20,8%
Properly organized rhythm	12,5%	1,7%	23,3%	5,0%	20,0%	4,2%	13,9%	16,7%
Non-organized rhythm	87,5%	98,3%	76,7%	95,0%	80,0%	95,8%	86,1%	83,3%