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на тему: «Просодична організація англомовного медійного
дискурсу»**

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Master's Qualification Paper

THE PROSODIC ORGANISATION OF MODERN ENGLISH MEDIA DISCOURSE

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INTRODUCTION

The rapid development of mass media predisposes the significant impact of this sphere on society. Thus, the linguists understand the importance of investigations in the sphere of discourse analysis of media discourse and the role of prosodic organization of media discourse, in particular. The significance of such investigations refers to the great impact of mass media on the formation of the social behavior, lifestyle, and consciousness of modern society.

The prosodic organization plays a significant role in media discourse. The matter is that the public speech depends on the intonation of the speaker. Several investigations underpinned the fact that the prosodic organization affects the effectiveness of the speech. It is important to consider the structure and message of the speech and the prosodic features are the most significant issue that influences the context. The matter is that the speech is mainly based on the prosody as far as it is a key concept for clear interpretation of the main messages expressed by the speaker.

One more important issue is the function of the prosody in the context of media discourse. Thus, the prosodic organization is important for gaining the pragmatic influence on the public as far as it helps the speaker to transmit a certain message. By the way, prosody is a tool for decoding the message with the help of phonetic and linguistic units, as well as the melodic contour. Henceforth, the effective usage of prosody is crucial for increasing the effectiveness of communication.

The main aim of the research is to investigate the role and function of the prosody as the primary tool for decoding the messages in the speech and find out how phonetic units affect the effectiveness of communication. It is important to mention the growing interests of modern linguists towards the role of prosody in media discourse as far as the main function of mass media is to transmit a certain message to public. As a result, modern linguistics is

focused on theoretical and practical investigation of the prosody in the context of media discourse. Hence, discourse analysis is one of the central methods for studying the role of prosody.

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

- to outline the genre characteristics of English media discourse;

- to identify constituents of the main messages of media discourse and features of their prosodic organization;

- to determine the specific interaction between the speaker and the public in the English media discourse, as well as its influence on the prosodic realization of this discourse;

- to reveal the nature of the interaction of the tonal, temporal and dynamic subsystems in the design of structural constituents of English media discourse;

- to analyse the acoustic parameters of the English media discourse as components of its general prosodic organization;

- to determine the prosodic dominance of English media discourse in an experimental way.

The object of the study is the oral implementation of the English media discourse.

The subject of the study is the regularity of functioning and interaction of prosodic parameters in the implementation of English media discourse.

The research material involves popular American talk-shows, such as Jimmy Kimmel Live, Late Night with Jimmy Fallon, The Ellen DeGeneres Show, and The Oprah Winfrey Show.

The following methods and techniques of research 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 complex audial and acoustic analysis.

The scientific novelty of the work is in the analysis of the interaction of prosodic means and their influence on the content of the speech. The study underpinned that the prosodic characteristics of the English media discourse reflect the communicative and pragmatic context of the structural parts of speech. Besides, it also affects the genre peculiarities and interaction between the speaker and the public within this discourse.

The theoretical significance of the study is in consideration of discourse prosody as part of a communicative discourse strategy. Furthermore, it is noteworthy to establish the peculiarities of the prosodic organization of English media discourse and to identify the interaction of pragmatic, semantic, and prosodic levels of its construction. The results of the study will be useful for further investigation of the problems of phonology and communication theory.

The practical importance of the work is determined by the opportunity of applying the findings 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 scientific conference "Ad orbem per linguas. До світу через мови" (Kyiv, KNLU, March 20-22, 2019) and was published in one thesis of the conference.

Structure of work. The master's thesis consists of an introduction, three sections, general conclusions, list of references.

The Introduction involves the interpretation of the significance of research topic, its relevance; reveals the nature and status of the scientific problem under study; defines the purpose, task, object, and subject of the work; describes the material and methods of the research; outlines its novelty, theoretical and practical significance.

The first section contains the analysis of the features of the media discourse genre, the specifics of its semantic structure, the nature of the interaction between the speaker and the public within talk- shows. The basic components of discourse prosody in their interrelation are considered, the impact of prosody is explained by the semantics and communicative-and-pragmatic context of this discourse.

The second section describes the programme and methodology of experimental-phonetic research.

The third section presents the results of an experimental-phonetic study of the prosodic organization of English-language media discourse and presents their linguistic interpretation.

The General Conclusions formulate the results of the study and outline the significance of the study for further scientific research on selected issues.

There is also the summary of the master's thesis that provides the main points of the study and includes general information about the investigation.

List of References contains the bibliography used in the process of the research.

CHAPTER 1

THE THEORETICAL FOUNDATIONS OF PROSODIC ORGANISATION OF MEDIA DISCOURSE

1.1.   The notion of media discourse

To begin with, it is important to define the notion of "media discourse." Thus, this concept implies the interactions in the context of broadcast platform, including spoken and written ones. The discourse is oriented to the so-called "non-presented" reader, viewer, or listener. There are two main types of media discourse: written and spoken (Gibbon, 2005). The spoken discourse involves news broadcasts, radio and television, and drama, while the written media discourse includes predominately the written forms, such as magazines and newspapers.

It is important to mention that media discourse has an impact on micro and macro levels. As for the micro-level influences, it includes the professional background, personal characteristics, and conception of media workers and micro-level influences that have an impact on media content. Speaking about macro-level, media discourse affects individuals, public relations practitioners, interest groups, and so on (Gibbon, 1967). What is more, sources that provide news to various media organizations can misinform, withhold data, or even lie. For example, the content presented in the newspaper can depend on the editor's own experience, attitudes, or personal expectations. Besides, the media discourse in newspaper also depends on the selection of the data and rejection of some information affects the content negatively. Some journalists can follow some kind of personal agenda, which also has an impact on the content of the newspaper.

The next significant issue refers to the media interaction and casual conversation in terms of media discourse. There is a need to mention that when the guest and interviewer interact on television, they understand that

they have a conversation with the audience at the same time. That is why it is essential to consider several factors. Thus, the involvement of the audience is the primary issue in terms of the media discourse. Furthermore, it is important to pay attention to institutional settings and turn-raking rights. The television also predisposes multiple participants involving hosts, interviewer, interviewee, guests, presenters, and so on. That is why the exchange structures are significant for the media discourse (Gibbon, 1995). Both media interaction and casual talks comprise speaker turns. There are two types of exchange including initiation and response; and initiation, response, and feedback. There is a need to mention that two-way exchange method, such as initiation and response, is more common for the media discourse.

One more significant feature of the media discourse is pragmatic markers. This concept refers to such constructions "*as I mean, you see, well, yeah, and so on.*" Pragmatic markers are used to support the interaction in the flow of speech (Nolan & Eva, 2005). Nevertheless, they do not usually add a specific semantic meaning to the message. Thus, the main function of the pragmatic markers is to increase the level of interaction between the speakers in terms of the media discourse. Besides, these constructions are widely used to explain certain points of the message.

Hedging is the next feature peculiar for the media discourse. The speakers often use hedges to soften the message. Hedging is also an important part of the polite conversation that makes the speech less direct (Mertens, 2004). This concept involves tense and aspect; modal verbs and adverbs; modal expressions; and vague language. Thus, the example of vague language includes "*sort of, any kind of, like,*" and so on.

Discourse markers are the next feature of media discourse. Thus, the concept "discourse marker" implies a word or a phrase that is syntax-independent and does not change the conditional meaning of the phrase. The

examples of the discourse markers include "*well, now, you know, then, I mean, because, so, and, but,*" and so on.

The response tokens are one more feature of the media discourse. It is the interjection that the speaker uses in the response to the utterance. Response tokens involve these examples*: "wow, yeah, oh really, that's right, and absolutely*."

The main features of the electronic media discourse are the form, the content, and the techniques applied to transmit the message. The form implies the external appearance of the clearly-defined area of speech; the subject deals with the subjects or topics covered in the speech; the techniques are the methods of performance and the way of accomplishing of the central messages of the speech.

As for the main genres of the electronic media discourse, they involve talk-shows, news, songs, and drama. The central genre under the analysis of the research refers to talk-shows. Thus, the main topics under discussion in the context of the American talk-shows are the following:

- the latest music album release (the guests talk about the latest musical bands, pop-stars, new singles, and the latest news in the music industry; the main aim of talk show is to promote the new album that is about to be released);
- politics (the guests discuss sharp political themes, problems, the latest news);
- celebrity gossips (the main aim of the talk-show is to discuss the latest news and gossips about celebrities mentioned in social media; besides, it helps to pay attention of public to the particular celebrity);
- movies on opening weekend (guests discuss the new movie with the goal to promote their newest blockbuster).

The study of the language of the media in recent years has become especially relevant. At least two factors have an impact on it: the functioning

of the literary language at the turn of the century and the priority for the modern linguists have a tendency to consider language material from communicative positions, in view of the representation of language knowledge in the human mind and the patterns of language communication (Mehler, Romary & Gibbon, 2009). It is not language but a discourse that is being explored.

The parameters of the various determine the organization of discourse in the media "format": both inherent in language communication in general and unrestricted mass communication.

Media is divided into visuals (periodicals), audio (radio) and audiovisual (television, documentary). Despite all their differences, the media are integrated into a single mass communication system thanks to their common function and special structure of the communication process.

Today, the media has become a part of human society. They are powerful means of influencing the human mind. Being dynamic, the language of the media most quickly responds to all changes in the public consciousness, reflecting the state of the latter and influencing its formation (Ladd, 2009). It is in the language of the media that it is easy to see new trends in approaches to language learning that can be observed in modern linguistics.

Among such a special role occupied by functional aspects the use of language, they play an important role in the study of language at the end of the XX century (Grabe & Low, 2002). All modern typologies of discourse distinguish media discourse as an independent type of discourse. It happens because of the social importance of the communicative sphere represented by this type of discourse. Based on the main functions of the media in society, which is differentiated by Western scholars, it is possible to distinguish the following media functions: informative, socializing, political, influencing consciousness, or forming public opinion, entertaining, and the

main functions of media discourse are predominantly manipulative (Lehiste, 1975).

The informative function predisposes the accuracy of the information provided, which allows creating a unified system of its perception, the journalist's ability to analyse and summarize, the stylistic restraint of presentation of the material, the specificity and objectivity in presenting facts, and events, and maximizing the expression (Lehiste, 1970). The manipulative function of media discourse is intended to influence the reader. The author of the material provokes a specific behavior of the reader, thus causing changes in the value system of the recipient. It is noteworthy to mention that the pure form of informative function of the media discourse is quite rare (Hirst, Di Cristo & Espesser, 2000). Thus, any information influences the reader to some extent, forming the point of view on the illuminated event.

There is no doubt that the mass media plays an important role in society and serves as the main source of influence on the mass consciousness, the formation of public opinion, and the perception of reality by the mass audience. It is important to pay attention to various fields of media discourse for a comprehensive study of the media. Modern linguistics refers to linguistic material as part of a particular discourse (Gussenhoven, 2004). Texts that function in the media constitute a media discourse or media discourse with their own rules of linguistic behavior and intertextuality.

The most widespread form of language existence is media texts, which makes relevance of media linguistics a new systematic approach to the study of the language of the media (Fuchs, 2016). In today's informational context, media discourse is the primary source of people's knowledge of the world and its events. Global changes related to the continuous development of mass communication capabilities affect not only the way of thinking but also the system of perception of information of the person. Besides, mass communication contributes to the global changes in the modern information

society. Mass media plays a significant role in the dynamics of language processes as well, since it is the sphere of mass communication. It is crucial to consider the widespread phenomenon of modern media discourse, which is embodied in various ways and means. Regardless of the increased attention of researchers to the discourse of the media, its definition remains incomplete.

Since the 1960s, the term "discourse" has become popular not only in linguistics but also in most humanities. It is associated with the linguistic revolution, which was triggered by the spread of structuralism methodology and the emergence of structuralism in linguistics (Hess, 1983). The primary concept was the idea that language is the universal matrix in which the most reliable knowledge of the world is encoded. According to this concept, the study of the structure of language is the key to the study of man and the world (Deterding, 2001). The structures of language began to be regarded not as a reflection and representation of reality, but as a tool for constructing and transforming it.

In the process of becoming an information society, the specific influence on mass media of the study of the movement of information, that is discourse, attracts even more attention of specialists. At the same time, globalization, integration, and democratization remain the most influential trends in the development of society. In the contemporary context of the development of science, the media is mostly associated with the basis of the formation of mass media discourse. It depends on the channels used and is divided into "discourses" of the press, radio, television, and the Internet. First, let's define the meaning of "mass communication."

The concept of "mass communication" can be considered in at least two aspects:

1. As a process of transmitting information to a group of people at the same time by means of special technical means - mass media.

2. As a discipline that studies the various methods by which individuals and organizations transmit information through mass communications to large segments of the population at the same time (mass communication theory) (Gibbon, 2017).

Different researchers give different definitions of this concept:

- as a systematic distribution of messages to large audiences in order to influence people's evaluations and behavior;

- covers institutions through which specialized groups use technological devices (press, radio, cinema, etc.) to distribute symbolic content to large audiences;

- institutional production and mass distribution of symbolic materials through the transmission and accumulation of information (Gibbon, 2017).

The study of mass communication, which began in the early twentieth century, has a history and tradition. A technique for learning this aspect of language implementation, which includes functionally complex speech objects, is being developed and refined. A number of valuable studies have been created on the problems of newspaper and journalistic style, the language of cinema, the means of conveying hidden information in advertising discourse, and more. The scientists who studied the media include McLuen, Innis, Fiske, Debre, Kalkin, Negraponte, and Chomsky.

Television discourse is significant for being coherent and verbal (at the prosodic level) and non-verbal (at the level of the soundtrack), oral and written (titles, text inserts). Besides, there is also a text in combination with linguistic and extra-linguistic factors; text in the context of the event; speech as a social action that has a particular purpose (Gibbon, 2017).

The concept of television discourse interacts with the notion of style, literary language, speech communication, and its types. Otherwise, it also represents its level with relevant structures and forms. Television discourse has a peculiar structure basing upon the genres that most closely correspond

to the primary purpose of television communication - to influence public opinion.

Based on the consideration of communicative features of the media discourse and its pragmatic context, the following factors of advertising communication have a significant influence on the prosodic organization of the discourse: speaker, audience, and the central message transmitted via speech.

The defining feature of the media discourse refers to adverse and even extreme conditions that affect the speech. It involves the absence of direct contact between communicators, the presence of other interpretations of information. Hence, the media discourse focuses on the distribution of the corporate-created information product to the mass audience (Needle).

1.2. The typology and classification of Modern English media discourse

Modern English media discourse predisposes the interaction between specific features. Nowadays, talk-show is one of the most popular examples of media discourse. It refers to the analytical publicist genres the main form of which is question-and-answer form of discussion. The conversation can be between two or more speakers. Usually, the topic of discussion is significant for certain social, political, moral, or economic context.

It is noteworthy to mention that talk-show is quite different genre in comparison with interview. Thus, the host of talk-show has a wide-range of functions as far as he/she takes an active part in the conversation and has a personal view on the problems discussed during the show. Besides, talk-show is characterized as a spectacular genre that requires engaging of the audience.

The discourse of talk-show is quite a complex structure that involves the interaction of such aspects of media discourse:

- Technical peculiarities of mass media;

- Psycho-social context of the impact on target audience;
- The effective interaction between all structural elements of conversation.

There are also several factors affecting the structure of media discourse:

- Goals and intentions that affect the speaker during conversation;
- Analysis of the communicative situation that involves the consideration of place, time, and other conditions; the creation of the speaker's model according to his/her social and psychological traits;
- Creation of the cognitive model based upon the context of conversation that interacts with situational models and social scenario;
- Implementation of the situational model with the consideration of appropriate information for further strategy and possible stages of the speech act (Gibbon, 1976).

The model of media discourse depends on linguistic and extra-linguistic peculiarities with the consideration of the interactive component presented in talk-shows. The functional and semantic context of talk-show, media discourse is quite flexible due to combination of various strategies to increase the effectiveness of speech and certain messages. The structure of talk-show is still stable: initiation – progression – culmination – completion.

The initiation involves such components as:

1) the host greets the audience;

2) announcing of the topic of conversation;

3) introducing the guests or experts who take part in conversation.

The main body of talk-show consists of progression and culmination of the conversation. As for the progression, this stage implies the discussion of the main topics, the representation of different points of view concerning the certain issue, conversation with the guests of the show. The culmination is the stage that predisposes the so-called "emotional tension" among the

participants of the talk-show. For instance, the celebrity discusses the most popular newsbreak concerning personal life, and so on.

Finally, the completion of the talk-show includes these stages:

- the host thanks guest for visiting the studio and participation in talk-show;
- sum-up of the main points of discussion;
- finishing the talk-show.

All participants of the talk-show have own view on discussed topics. Nevertheless, the host of the show has the leading position as far as he/she controls the discussion, asks questions to the guests. Thus, the host has a direct influence on the participants of the conversation and the audience beyond the screen.

The main features of the speech act in the context of mass communication are the following: indirect feedback, corporative character of the media-message, the interaction between the speaker and the audience, which is the mass addressee.

Mass media discourse is based mainly on the impact produced on the addressee presented as the mass audience of talk-show. What is more, the informative integrity is one more essential feature of talk-show as a genre of mass media (Levis, 2004). The thematic structure of talk-show predisposes the presentation of one topic that is central for the whole conversation.

The main peculiarity of mass media conversation is the interpersonal communication that interacts with the context of mass communication. Thus, it results in the creation of specific style of mass media communication based upon interaction between publicistic and conversational styles (Fuchs, 2016). The context of conversation affects the choice of expressive means and stylistic devices used in the speech. As far as the dialogue is the main form of communication used in talk-show, it results in spontaneity of the speech.

The interpersonal communication predisposes the frequent use of elements peculiar for conversational style that is quite expressive and emotionally patterned elements of speech, which are not widely used in publicistic style (Fuchs, 2016). The next peculiarity of talk-show is the usage of slang. Thus, slang refers to one of the most expressive elements of speech. Nevertheless, stylistically neutral words are the most widely used in the context of mass media discourse, while slang and spoken vocabulary take the minority (see the diagram 1.1).

Diagram 1.1 **The interrelation of lexical and phraseological elements in the context of talk-show.**
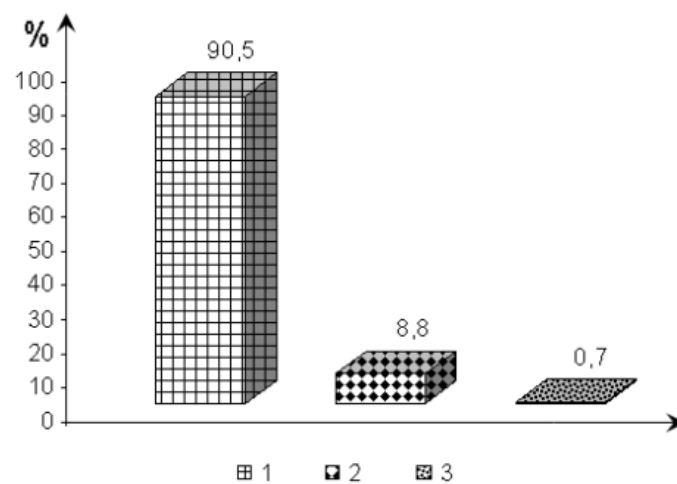
1. Stylistically neutral words.
2. Spoken vocabulary.
3. Slang.

The analysis of several speech patterns has shown the predominance of the elements peculiar for the conversational style. Henceforth, the speakers tend to apply constructions that refer to the colloquial speech.

1.3. The linguistic means of media discourse

It is known, the prosodic phenomenon implies the investigation of several suprasegmental units, such as syllables, stress groups, and intonational units. The significance of the prosody is in the description of the stress, intonation, and rhythm as phonetical and linguistic units and the melodic contour that such units provide for the speech (Levis, 2004). There is a need to distinguish suprasegmental 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 that conveys a specific context.

Rhythm and melodies constitute the domain of prosody regarding the influence on language structure and meaning. The paralinguistic features refer to the phonetic properties of voice quality which mark emotional and physical states and individual speaker characteristics (Gibbon, 2017). It is noteworthy to mention that the boundaries between paralinguistic and prosodic features are blurred. As for the rhythm, it implies the sequences of alternating values of such elements of speech as intensity, duration of syllables, words or phrases at approximately equal time intervals (Gibbon, 2017). The main aim of the rhythmic contour is to differentiate the language varieties under the influence of syllable, word, phrase, sentence, text, and discourse structure (Gibbon, 2017). Speaking about the melodic features, melodies are defined as contours of pitch values associated with syllables, words, utterance and correlate with rhythm regarding the pitch patterns that alternate in similar time intervals (Gibbon, 2017). Despite the similarity with rhythm, melody has additional properties of rising, falling, or level pitch with its functionalities.

The interest in prosody and paralinguistic features was motivated in structuralism theory. The investigators were interested in defining which types of vocal utterance refer to the truly "linguistic," "prelinguistic," "nonlinguistic," "metalinguistic," and "paralinguistic" (Gibbon, 2017).

According to Crystal's analysis of recordings of spontaneous speech, such prosodic features of tone (or pitch direction), pitch range, pause, loudness, tempo, rhythmicality, and tension refer to the paralinguistic system (Gibbon, 2017). There are also voice qualifiers that include the phonation types, and voice qualifications, such as laugh, sob, or cry (Gibbon, 2017). Therefore, both voice qualifiers and voice qualifications modify the speech and influence the rhythmic and melodic features of the language on the realm of phonology.

Undoubtedly, intonation is crucial for interpreting the speech. Intonation is significant for being a prosodic unit that modifies the lexical meaning of the sentence as far as it transmits the speaker's attitude and, as a result, influences the content of the sentence (Levis, 2004). The early investigations in the field of intonational meanings showed a strong correlation between intonation and discourse (Levis, 2004). According to researchers, Intonation has such functions in the context of discourse:

● Intonation influences on the interpretation of the discourse (Hirschberg & Litman, 1993);

● Intonation affect speech act identity and its analysis (Owen, 1983);

● Intonation plays the role of a marker during a speech and indicates how speakers take turns during the conversation (Cutler & Pearson, 1986);

● Intonation is a significant indicator that marks a type of information in the speech and distinguishes given and new information in discourse (Halliday, 1967).

The concept of media discourse refers to the interaction between a group of people that take place throughout a broadcast platform. Media discourse is oriented to a listener or viewer who cannot make the immediate response to the producer of the discourse (O'Keeffe, 2007: 441). Besides, media discourse is defined as the manufactures, public, on-record form of

interaction. One of the most widespread examples of media discourse is a TV talk show. As far as media discourse is regarded as non-spontaneous, there are principle linguistic structures peculiar for TV talk shows that form the prosodic contour based upon the prosody of tag questions. Hence, tag-questions are multi-functional pragmatic markers in TV talk shows that help to express emphatic tone or exclamation, maintain the interviewee's attention, and arouse the interest of the audience.

There is a need to mention the significant impact of prosody on the speech. Thus, a speech implies a complex process that consists of five phases, including speech planning, speech production, speech transmission, its perception, and further comprehension (Gibbon, 2017: 12). Each of the phases plays an important role for speech due to transformation of the message and speech signals from one to another stage. That is why it is important to consider prosodic organization of the speech for interpretation of how each component affects the transmission of the main massages. Besides, concentrating on prosody and melody provides an opportunity to analyse the functioning of these components at different ranks of architecture of language. For instance, the altering of rhythm patterns can influence the comprehension of speech by the listeners in the context of a certain discourse (Gibbon, 2017: 3). Therefore, the analysis of prosodic organization of speech is significant for understanding the direct and indirect impact of melody and prosody on the perception of central messages presented by a speaker.

Speech melody is a motivated, expressive, united, and organized pitch movement. Melody is the concept most closely related to the semantics, pragmatic competence of the speaker, and the type of speech activity.

The researches dedicated to speech melody indicate the dominance of the falling tones, which are connected with the conviction, completeness, and categorical sounding of the statement (Gibbon, 2017). The use of complex terminal tones is important for gaining the communicative task.

The main goal of complex terminal tones is to highlight the meaningful words, as well as to pay attention of the audience to the main messages presented in the speech.

Intonational features of speech, as well as its melodic and rhythmic patterns, play an important role in the implementation of the media discourse and transmission of the necessary information to the audience (Cummins Port, 1978). Thus, intonation can be considered as a tool for expressing the speaker's thoughts, reflecting a set of goals that encourage the audience and accompany the realization of his intentions depending on communication tasks.

Pausation is the next significant component in media discourse. A pause is a phonetical tool important for drawing the speaker's attention to central messages of the speech (Gibbon, 1976). The pragmatic pause plays a central role in media discourse due to a semantic load. This type of pause is deliberately chosen by the speaker to enhance the expression of the point of view. For talk-shows, pauses play an important role, especially for paying attention of the audience to the speech both in the studio and beyond the screen. Undoubtedly, it is essential to maintain the public's interest in the topics discussed in the studio, which can be a challenge, especially when the audience is not formally present in the studio.

English media discourse is a specific speech genre, the predominant feature of which is the semantic load. Thus, the realization of the communicative-pragmatic component plays a significant role in this context (Gibbon, 2017). This concept predisposes the emotional influence of the speech on the addressee. It is crucial to consider how the addressee interprets the content of the message, as far as it is essential for the interaction of the speaker and the addressee represented by a large audience. The prosodic organization of the speech has a central impact on the realization of this goal. As far as the media discourse is characterized by careful planning and pragmatic targeting, communication strategies are important components for

its organization. Hence, the main significance of prosody is in the direct impact on formulating the communicative intention of the speaker realized in the media discourse.

Prosody and intonation consist of the same "building material" that involves pitch frequency, intensity, duration, as well as the absence of a speech signal. At the level of perception, these parameters correlate with the following concepts: pitch / melody, volume, tempo, timbre/voice quality, and pausation (Crystal, 1969). Prosody and intonation are similar because they are based upon the same phonetic phenomena, but the difference between them is in their functioning. Intonation refers to the sphere of expression of the features of communicative units of speech (Gibbon, 2017). Thus, the phenomenon, which makes up the structural organization of the intonation model, is called prosodic.

Prosody is a concept more general than intonation, as far as it forms a wide variety of sound sequences. The term "intonation" is applied to linguistic units known as syntagms. As for intonation, it has a broader context than prosody. Prosody also involves the means of organizing linguistic units (Gibbon, 1976). Thus, intonational features correlate with phonological and prosodic features of speech.

The concept of prosody is closely related to:
- ways of dividing expression into "parts";
- the placement of the accent;
- intonational or melodic contours of speech.

Prosodic elements can perform several functions in the speech:
1. Focusing on specific elements – prosody provides an opportunity to emphasize one single word in a sentence, that gives less or more importance to other words.
2. Role in discourse – prosodic elements are able to determine the role of affirmation within the broader discourse.

3. The intention of the speaker – the prosody can also help to interpret the elements of expression with regard to the grammatical essence of the whole sentence (Gibbon, 2017).

Recently, phoneticians have begun to broadly analyse all the components of intonation, considering intonation in the unity of the melody pattern and intonation in the phrase. However, the study of phrase phrases and melodies alone would not be sufficient to fully describe the means of expression of the human language.

The extraordinary complexity of the mechanism of the intonational expression of the meaning of English emotional expression is confirmed by the existence of many ways of its transmission through intonational means (Gibbon, 2002). This is due to the virtually unlimited possibilities of variations and alternatives of combinations, interactions and interconnections of the components of intonation, the modifications of which in expression are caused by its functional, semantic and emotional load. Depending on the communication situation, communication needs, and intensions of the speaker, certain components of the intonation take the lead in expressing the meaning of English emotional expression.

The most important component of intonation is the melody, that is the movement of the pitch of the voice (falling and rising), which creates the tonal contour of the utterance and its parts. Thus, the falling tone indicates the logical completion of a message or some relatively independent part of it. Otherwise, the rising tone implies the incompleteness of thought or the possible continuation of the speech. Besides, it can also refer to another melodic picture – that is a question, not a statement, etc.

Melody and intensity are used to emphasize some particular parts of the utterance. The main components of intonation can be called melody, emphasis in sentence, rhythm, tempo and timbre (Crystal, 1969).

Melody involves variations in pitch that appear in the process of coherent speech. It is the tonal component of intonation that has the most

important supra-segmental effects in language (Crystal, 1969). In addition, melody is the nucleus of the intonation system. The parameters of the melody consist of certain changes in:

a) direction of the melody;

b) melody level;

c) melody range (Gibbon, 2017).

Changes in melody cannot be separated from the volume when creating the effect of accentuation, but there are cases in which the volume may not coincide with the movement of the pitch, and even disrupt it in terms of "perfect" sounding.

Not all stressed syllables are equally significant in speech. One of the syllables is more important than the other and forms the nucleus or central point of the intonation pattern. Formally, the nucleus can be described as a strongly emphasized constituent, which is usually the last emphasized component of the intonation pattern, which implies a significant change in the direction of the melody/tone, especially when the tone moves clearly up or down. The nuclear tone is one of the most critical parts of an intonation pattern.

Phoneticians define from 4 to 12 nuclear tones that involve the low-fall, low-rise, high-fall, high-rise, and fall-rise (Gibbon, 2012). The mentioned tones are called kinetic (the pitch changes in one direction or another throughout the duration of the whole tone). They are opposite to static tones (when the pitch remains the same throughout the duration of the tone).

1) The Low Fall in the nucleus starts slightly higher than the average scale and usually reaches the lowest tone level. Graphically, it is represented by the curve downward in the tomogram (Gibbon, 2012). The Low Fall is used in calm, non-emotional speech, indifferent statements. It also implies a neutral, calm, and determined intention of the speaker (Gibbon, 2012). Phrases, in which this nuclear tone is applied, sound definite, calm, neutral, complete.

2) The High Fall in the nucleus starts very high and usually reaches the lowest level (Gibbon, 2012). This nuclear tone provides high degree of certainty of the information presented. It is mainly used in emotionally-patterned speech when it is necessary to draw the listener's attention to a particular word (Gibbon, 2017). In this part of the speech, which the speaker wants to emphasize, the tone starts at a higher level than in ordinary, non-emphatic speech. In this case, the rest of the words of the syntagm are pronounced with ordinary accents or with partial or complete loss of emphasis.

This tone makes the statement sound personal, show interest, and positive attitude of the speaker. The High Fall sounds lively and means that the speaker is interested. The statement can sound very emotional and friendly.

3) The Low Rise starts at the lowest level and reaches a medium pitch (Gibbon, 2017). This tone means incompleteness of thought or hesitation. The phrases, in which this tone is used, do not sound categorical. It can sound surprised, reassuring, and may indicate that the conversation will continue. The Low Rise is applied mainly in narrative to express irony, apology, satisfaction, insecurity, request, and appeal (Gibbon, 2002). It is also widely used in general questions (the general question begins with an auxiliary or modal verb, which in this case usually has an accent).

4) The High Rise implies the rise from the medium to the high levels of the scale (Gibbon, 2017). The High Rise expresses the desire of the addressee to obtain certain information. This tone often deals with question. Besides, it is used to request additional information, or intending to verify that the information was correctly received (Gibbon, 2002). This tone is also used to indicate the continuation of an act of communication.

5) The Fall-Rise is a complex tone because it actually represents a combination of two tones (Crystal, 1969). The rising part indicates the idea that the speaker wants to emphasize, and the falling part adds some

information to that idea (Gibbon, 2002). The use of this tone by the speaker indicates that some parts of the information are known beforehand.

Syntagm (semantic group) is a word, or grammatically and intonationally-rhythmically formulated a minimal semantic combination of words in a sentence. Each of the syntagms has certain intonational features. If they are considered, then this semantic group is called intonational (Gibbon, 2002). The term tonal is often used to describe intonation. It represents a specific intonation model, which implies the practical realization of all intonation components: melody, accent, rhythm, and tempo. The stressed word, which is the most important in the semantic meaning of the utterance (that is the semantic centre), is called the nucleus and refers to changes in its melody. The tone can fall, rise, or change it's in one direction and then in another. Changing the melody of the most important word is called the nuclear tone. Other words in the sentence, which are also important in terms of meaning, are emphasized, but their melody remains unchanged. The words before and after the nucleus refer to stressed and unstressed syllables (Crystal, 1969). The stressed syllables, together with the non-stressed syllables together with the nucleus, form the scale. The initial unstressed syllables refer to the pre-head, while the unstressed syllables after the nucleus form the tail of the syntagm. Tonogram is a graphical mean of depicting the intonation. It is a melodic outline of a syntagm in the form of a sequence of stressed and unstressed syllables (Crystal, 1969).

It is impossible to imagine a flow of verbal speech without intonation (without pauses and any changes in speed or volume). 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. Any statement is predetermined by certain communicative intentions of the speaker. These intentions can influence the listener in a certain way due to a pragmatic component in which the power, intensity, quantity, and quality of the influence of the speech can vary.

Intonation is a supra-segmental linguistic factor based on the syntactic structure and lexical composition of expression (Crystal, 1969). 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. What is more, it enhances the perlocutionary effect of expression and promotes the communicative goal (Gibbon, 2017). The statement can influence the addressee to achieve a specific goal. Thus, the process of verbal communication facilitates the formation of various communicative and pragmatic modifications of the units of speech, providing the process of information exchange.

CONCLUSIONS TO CHAPTER 1

Nowadays, mass media plays an important role in society and serves as the main source of influence on the mass consciousness, the formation of public opinion, and the perception of reality by the mass audience. It is important to pay attention to various fields of media discourse for a comprehensive study of the media. Modern linguistics refers to linguistic material as part of a particular discourse. Texts that function in the media constitute a media discourse or media discourse with their own rules of linguistic behavior and intertextuality.

The most widespread form of language existence is media texts, which makes relevance of media linguistics a new systematic approach to the study of the language of the media. In today's informational context, media discourse is the primary source of people's knowledge of the world and its events. Global changes related to the continuous development of mass communication capabilities affect not only the way of thinking but also the system of perception of information of the person.

The study of the language of the media in recent years has become especially relevant. At least two factors have an impact on it: the functioning of the literary language at the turn of the century and the priority for the modern linguists have a tendency to consider language material from communicative positions, in view of the representation of language knowledge in the human mind and the patterns of language communication. It is not language but a discourse that is being explored.

Modern English media discourse predisposes the interaction between specific features. Nowadays, talk-show is one of the most popular examples of media discourse. It refers to the analytical publicist genres the main form of which is question-and-answer form of discussion. The conversation can be between two or more speakers. Usually, the topic of discussion is significant for certain social, political, moral, or economic context.

It is noteworthy to mention that talk-show is quite different genre in comparison with interview. Besides, talk-show is characterized as a spectacular genre that requires engaging of the audience.

The discourse of talk-show is quite a complex structure that involves the interaction of such aspects of media discourse as technical peculiarities of mass media, psycho-social context of the impact on target audience, the effective interaction between all structural elements of conversation.

English media discourse is a specific speech genre, the predominant feature of which is the semantic load. Thus, the realization of the communicative-pragmatic component plays a significant role in this context. This concept predisposes the emotional influence of the speech on the addressee. It is crucial to consider how the addressee interprets the content of the message, as far as it is essential for the interaction of the speaker and the addressee represented by a large audience. The prosodic organization of the speech has a central impact on the realization of this goal. As far as the media discourse is characterized by careful planning and pragmatic targeting, communication strategies are important components for its organization.

Rhythm and melodies constitute the domain of prosody regarding the influence on language structure and meaning. The paralinguistic features refer to the phonetic properties of voice quality which mark emotional and physical states and individual speaker characteristics. It is noteworthy to mention that the boundaries between paralinguistic and prosodic features are blurred. The main aim of the rhythmic contour is to differentiate the language varieties under the influence of syllable, word, phrase, sentence, text, and discourse structure. Speaking about the melodic features, melodies are defined as contours of pitch values associated with syllables, words, utterance and correlate with rhythm regarding the pitch patterns that alternate in similar time intervals. Despite the similarity with rhythm,

melody has additional properties of rising, falling, or level pitch with its functionalities.

The concept of media discourse refers to the interaction between a group of people that take place throughout a broadcast platform. Media discourse is oriented to a listener or viewer who cannot make the immediate response to the producer of the discourse. Besides, media discourse is defined as the manufactures, public, on-record form of interaction. One of the most widespread examples of media discourse is a TV talk show. As far as media discourse is regarded as non-spontaneous, there are principle linguistic structures peculiar for TV talk shows that form the prosodic contour based upon the prosody of tag questions. Hence, tag-questions are multi-functional pragmatic markers in TV talk shows that help to express emphatic tone or exclamation, maintain the interviewee's attention, and arouse the interest of the audience.

Finally, the involvement of the audience is the primary issue in terms of the media discourse. Furthermore, it is important to pay attention to institutional settings and turn-raking rights. The television also predisposes multiple participants involving hosts, interviewer, interviewee, guests, presenters, and so on. That is why the exchange structures are significant for the media discourse. Both media interaction and casual talks comprise speaker turns. There are two types of exchange including initiation and response; and initiation, response, and feedback. There is a need to mention that two-way exchange method, such as initiation and response, is more common for the media discourse.

CHAPTER 2

THE PROGRAMME AND METHODOLOGY
OF THE EXPERIMENTAL RESEARCH OF THE PROSODIC
ORGANIZATION OF MODERN ENGLISH MEDIA DISCOURSE

2.1. The programme of the experimental research

The research is based on relevant methods and techniques of analysis of language material in accordance with the peculiarities of interaction in the English-language media discourse. A comparative study of the American media discourse is based on traditional general scientific methods, linguistic methods for analysing linguistic data, and specific methods specific to this area of linguistic studies.

Identification of the features of mass media discourse was performed following the complex program and experimental phonetic techniques. The electro-acoustic analysis was based upon the registered acoustic signal divided into rhythm groups as minimal units. The research program contained the following steps:

- selection of experimental material;
- auditory analysis of the perceptual characteristics of mass media discourse;
- acoustic analysis of the prosodic parameters of the mass media discourse (tonal, temporal, and dynamic);
- linguistic interpretation and analysis of research results.

According to the methodology of the experimental study, the auditory analysis to determine the perceptual characteristics of the English-language discourse of talk-show. According to the auditory analysis, it was important to gain such goals:

- find out the genre adequacy of the TV advertising discourse

- analyse the elements of speech, their communicative and pragmatic load
- determine the main prosodic features used in talk-shows.

It was also important to consider these aims of analysis:

- determine the predominant tones applied in speech;
- reveal the nucleus of the syntagm and analyse how it influences the comprehension of the messages;
- characterize the volume of presentation of the discourse under study, its timbre, and tempo.

The amount of material at this stage was not limited. The main aim of the analysis of individual parameters of speech intonation was to determine the correspondence between acoustic and perceptual characteristics in the prosodic design of the mass media discourse.

The main features of the speech act in the context of mass communication are the following: indirect feedback, corporative character of the media-message, the interaction between the speaker and the audience, which is the mass addressee.

The main features of the electronic media discourse are the form, the content, and the techniques applied to transmit the message. The form implies the external appearance of the clearly-defined area of speech; the subject deals with the subjects or topics covered in the speech; the techniques are the methods of performance and the way of accomplishing of the central messages of the speech.

Mass media discourse is based mainly on the impact produced on the addressee presented as the mass audience of talk-show. What is more, the informative integrity is one more essential feature of talk-show as a genre of mass media. The thematic structure of talk-show predisposes the presentation of one topic that is central for the whole conversation.

The main peculiarity of mass media conversation is the interpersonal communication that interacts with the context of mass communication.

Thus, it results in the creation of specific style of mass media communication based upon interaction between publicistic and conversational styles. The context of conversation affects the choice of expressive means and stylistic devices used in the speech. As far as the dialogue is the main form of communication used in talk-show, it results in spontaneity of the speech.

The interpersonal communication predisposes the frequent use of elements peculiar for conversational style that is quite expressive and emotionally patterned elements of speech, which are not widely used in publicistic style.

Communication between individuals depends on the conditions of communicative situations. In this case, the interaction is characterized by the fact that its participants use various speech discursive strategies that are different in the context of mass media discourse. However, the use of communicative strategies and tactics in interpersonal communication is complicated.

The matter is that it is impossible to predict the verbal behaviour of the interlocutor at all stages of interaction. Each individual has his or her own repertoire means necessary for achieving communicative goals. Therefore, the development of a communicative event can differ depending on the communicative situation.

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

- to outline the genre characteristics of English media discourse;

- to identify constituents of the main messages of media discourse and features of their prosodic organization;

- to determine the specific interaction between the speaker and the public in the English media discourse, as well as its influence on the prosodic realization of this discourse;

- to reveal the nature of the interaction of the tonal, temporal and dynamic subsystems in the design of structural constituents of English media discourse;

- to analyze the acoustic parameters of the English media discourse as components of its general prosodic organization;

- to determine the prosodic dominance of English media discourse in an experimental way.

On the basis of the conducted auditory analysis, the research helped to define the prosodic characteristics of the English media discourse. As far as the study of the rhythmic structure of excerpts from talk-shows involved the identification of structural features of rhythm units, the specificity of which is the dominance of the alternation of a proportional number of stressed and unstressed syllables. The findings emphasize the semantic significance of each informative fragment and the whole message, as well.

The auditory analysis showed that the English media discourse is characterized by a simple rhythm, as far as the majority of the rhythm groups are of the simple structure. The simple rhythm and division of both the rhythm group and the rhythm phrases facilitate the perception of information.

As far as media discourse is regarded as non-spontaneous, there are principle linguistic structures peculiar for TV talk shows that form the prosodic contour based upon the prosody of tag questions. Hence, tag-questions are multi-functional pragmatic markers in TV talk shows that help to express emphatic tone or exclamation, maintain the interviewee's attention, and arouse the interest of the audience.

The researches dedicated to speech melody indicate the dominance of the falling tones, which are connected with the conviction, completeness, and categorical sounding of the statement. The use of complex terminal tones is important for gaining the communicative task. The main goal of

complex terminal tones is to highlight the meaningful words, as well as to pay attention of the audience to the main messages presented in the speech.

One more significant characteristic of the media discourse refers to the pathetic timbre peculiar for the majority of analyzed parts of the conversation, which correlates with the increased volume, accelerated tempo, and dynamic melodic contour of the rhythm.

The results of the experimental-phonetic study show that prosodic organization of English media discourse depends on the content of the discursive constituents according to their communicative-pragmatic load and lexical features of the message.

English media discourse is a specific speech genre peculiar for the semantic load based on the mechanism of realization of communicative-pragmatic dominance. It depends on the certain message aimed to provide emotional influence on the addressee. It is important to interact with the addressee represented by a large audience. Thus, the addressee interprets the content of the message with the help of prosodic organization of the speech.

As far as media discourse is characterized by careful planning and pragmatic orientation of the message, communication strategies are quite important due to the influence on its organization.

The study underpinned that the significant features of the prosodic organization of media discourse are in its communicatively pragmatic load and interaction of speaker and audience, as well as in its genre and structural composition. Thus, the English media discourse is significant for the large variety of means of emotional influence on the audience, which are reflected in the prosodic parameters of this discourse.

2.2. The methodology of experimental research

The research material involves popular American talk-shows, such as Jimmy Kimmel Live, Late Night with Jimmy Fallon, The Ellen DeGeneres Show, and The Oprah Winfrey Show.

The following methods and techniques of research 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 complex audial and acoustic analysis.

The analysis was made due to following scheme:

SCHEME FOR THE PROSODIC INTERPRETATION

OF THE RECORDED TEXT

1. Describe the situation of communication (time, place, participants, their social roles and individual characteristics), define the phonostyle and the general style of the text, its pragmatic and compositional structure.
2. Try and establish the main message, ideas and connotations, feelings and emotions expressed in the text.
3. Describe the structural-semantic, lexico-grammatical and general stylistic peculiarities of the text.
4. Enumerate the prosodic markers of the phonopassages and blocks (pitch, range, loudness, tempo variation, pauses, etc.).
5. Define the communicative centres in the intonation groups according to the meaning and modality expressed in the communicative blocks.

6. Describe the set/sets or the prosodic means (segmental and suprasegmental) for the expression or the content, modality and emotions (dominant and subordinate, explicit and implicit).

7. Define the prosodic characteristics of the key-words and the climax of the text, as well as linguistic and extralinguistic intensifying means of the semantically important words.

8. Enumerate the functions performed by the prosodic means in the recorded text, describe the scales, nuclear tones and pauses used in each block, define their functions.

9. Describe the interaction of different linguistic means (grammatical, lexical, prosodic) and that of the prosodic subsystems (Melody. Utterance Stress, Tempo, Pausation, Loudness, Rhythm, Timbre) in the text actualisation process.

10. Describe how the factors of the "speaker" and the "addressee" influence the process of the text actualisation.

CONCLUSIONS TO CHAPTER 2

The findings of the experimental study showed that prosody in English media discourse correlates with the content of semantic constituents, indicates the lexical-semantic specificity of the advertising message, and also predicts the effectiveness of its impact on the recipient.

Auditory analysis of the perceptual characteristics of the messages indicates that the expressiveness of speech is achieved through the use of melody contours of rhythm groups, the significance of which is in the communicative-pragmatic dominance of each constituent. Although the contours vary in composition and types of intonation components, English media discourse is characterized by the predominance of scales with descending terminal tones, which are used with the aim to inform or persuade.

The research found out that a simple rhythm is a widespread characteristic of English media discourse because it consists mainly of simple rhythm groups. Simple rhythm patterns facilitate the perception of the massage. What is more, it helps to memorize the information quickly. Thus, simple rhythm makes possible to highlight the most important information. Hence, media discourse is characterized by increased volume, accelerated tempo, and pathetic timbre.

English media discourse is a specific speech genre, the predominant feature of which is the semantic load. Thus, the realization of the communicative-pragmatic component plays a significant role in this context. This concept predisposes the emotional influence of the speech on the addressee. It is crucial to consider how the addressee interprets the content of the message, as far as it is essential for the interaction of the speaker and the addressee represented by a large audience. The prosodic organization of the speech has a central impact on the realization of this goal.

The results of the experimental-phonetic study show that prosodic organization of English media discourse depends on the content of the

discursive constituents according to their communicative-pragmatic load and lexical features of the message.

Media discourse prosody is considered as an interaction of rhetorical means of realization of discourse via speech. This interaction is based upon the correlation of accentuation, intonation, and rhythm, which are equal components of prosody. Syntactic and prosodic levels of experimental and phonetic study of the prosody of English media discourse were investigated through the prism of its rhythmic organization of speech. Therefore, prosodic elements play an important role in the design of the message and the semantic context of speech.

CHAPTER 3

THE RESULTS OF THE EXPERIMENTAL RESEARCH OF THE PROSODIC ORGANISATION OF ENGLISH MEDIA DISCOURSE

## 3.1. The results of the auditory analysis

The investigation is based on the analysis of popular American TV talk-shows. The main aim of the research is to find out the peculiarities of prosodic organization of English media discourse, as well as to analyse the primary features of media discourse in the context of TV talk-show.

The first fragment refers to Ellen DeGeneres Show; the episode was released in 2010. The guest of the show is a famous American pop-star Katy Perry. There is a need to analyse the prosodic organization of the conversation to find out the most significant characteristics of the speech in the context of media discourse. What is more, the analysis will help to define other peculiarities of English media discourse.

Katy Perry: Weird, ah, no, you know, its funny everybody asks me about ahhhh, how did you tame him, oh, no, no, no, I didn't tame him, it was about timing, you know

Ellen DeGeneres: Um hmm

KP: I think there's a time in your life that everything unravels perfectly.
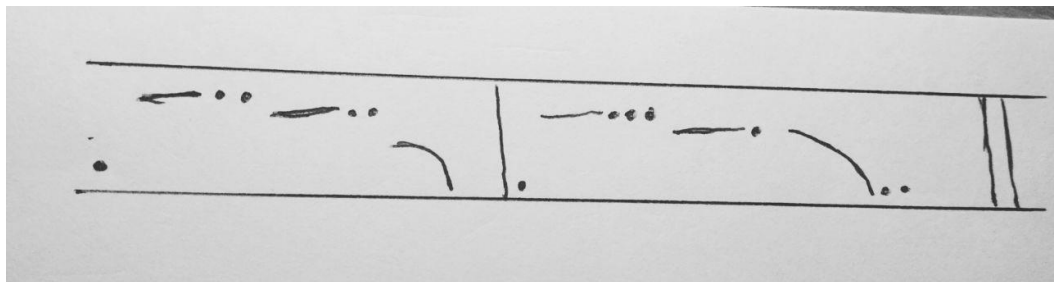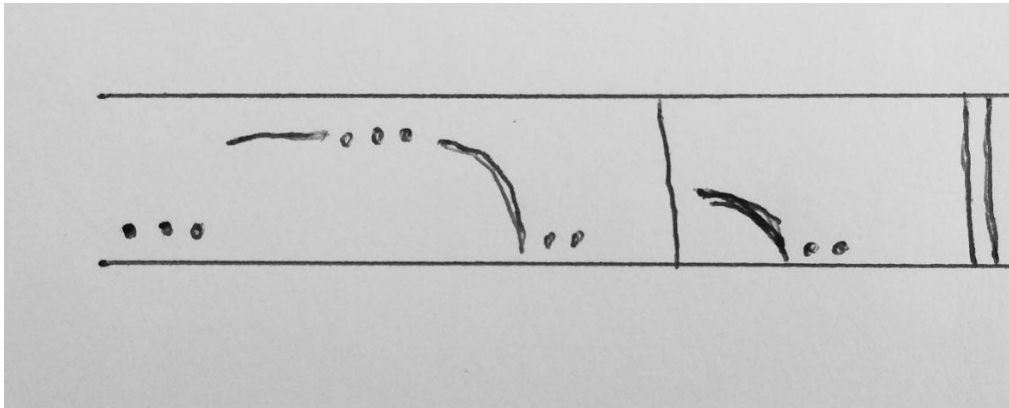

E: Um hmm

KP: And you're ready for something to really impact you

E: Right!

Audience: (cheers)

E: If you have met him at another time, obviously

KP: You know I met him before this past VMA. I met him the year before – when he was – when he was still being very deborturous. I was the good girl next door creeping in the window, stuff, but, ah, ah, I have met him a year prior and we had filmed something for his movie Get Him To The Greek, that didn't end up on the actual movie

E: Wow!

KP: And I met him for five minutes and I just like oh, you're really good looking in person and sweet, interesting, and a year went by and I saw him again at this VMA's and ever since then he put a ring on it,

E: And you just ah! ("The Ellen Show," 2010).

One of the primary characteristics of the speech used in conversation is the predominance of conversational language, as well as the implementation of slang. Besides, the speakers apply a lot of vague expressions. Thus, the examples of vague language implemented in this fragment include "*sort of, any kind of, like.*"

Discourse markers are the next feature of media discourse. Thus, the concept "discourse marker" implies a word or a phrase that is syntax-independent and does not change the conditional meaning of the phrase. The examples of the discourse markers include "*well, now, you know, I mean, because, so, and, but.*"

It is also important to mention the presence of audience in the dialogue. The speakers pay attention to the reaction of the audience in the studio, and the guest involve people into the conversation. Besides, the host also addresses the audience beyond the screen. For instance, the camera focuses on Ellen when she tells something to the audience beyond the screen. Therefore, the audience is the indirect participant of the conversation.

As for the prosodic organization of the speech, the falling tones play the predominant role in the conversation. The falling intonation is connected with the conviction, completeness, and categorical sounding of the statement. Thus, the speakers often use falling tone in the nucleus during the discussion of a certain topic with the aim to inform the audience about something. High Fall is used the most frequently in this fragment. This nuclear tone provides high degree of certainty of the information presented. It is mainly used in emotionally-patterned speech when it is necessary to draw the listener's attention to a particular word. The speaker uses high fall with the aim to emphasize a certain parts of conversation. In this case, the rest of the words of the syntagm are pronounced with ordinary accents or with partial or complete loss of emphasis. This tone makes the statement sound personal, show interest, and positive attitude of the speaker. It helps to involve the audience into conversation and maintain the lively interest of the public. The statements with high fall sound very emotional and friendly.

The whole conversation sounds informal. Lexico-grammatical peculiarities refer to the structure of the sentences. The speakers use mostly simple and extended sentences. There are also several elliptical sentences. Besides, the speech contains different types of questions that play a significant role for maintaining the conversation with the guest in the studio. They are used in order to show speakers' emotions. In this dialogue, participants do not hide their emotions and say what they really want to say. It should be also added that in the dialogue contains emotionally neutral lexicon, so colloquial speech words are in the majority.

Speaking about general stylistic peculiarities of the fragment, it can be said that the lexico-grammatical peculiarities are perfectly underpinned by intonation. The emotions of the speakers are expressed by pauses of hesitation, which play an important role in this dialogue. The speech is non-organised due to pauses of hesitation *"That's…emm.. because, Umm, hmm, ah."* This pause is filled what creates the conception that person really think before talking.

The fragment is presented mostly with high pitch movement with descending stepping scale. This scale is full of High Fall tones. These are inherent for conversational style and express interest, surprise and admiration. The tempo is normal when the loudness is increased because of the dominant usage of High tones. Pauses are short that implies that people are really interested in the talk. Sometimes, in the case when speakers think what to say the next, the long pauses are observed.

Speaking about grammatical aspect of interview it should be admitted that the sentences are composite, complete, with some parenthetical phrases such as "Okay," "Mmm," "So." There are a lot of questions of different types which show the degree of interest. The words are highly connected with the theme of interview and are easy to understand. The Descending Stepping Scale is used which is also normal for serious speech. Pauses are short and organized. They are used to divide the utterance into short intonation groups.

The conclusion of the interview is expressed by L-F in order to make listeners be more attentive and pay attention to what is saying about. Besides, Low Fall is used in calm, non-emotional speech, indifferent statements. It also implies a neutral, calm, and determined intention of the speaker. Phrases, in which this nuclear tone is applied, sound definite, calm, neutral, complete.

As is mentioned above, there are also a lot of examples of questions. The speaker uses the rising tones in questions. The High Rise expresses the

desire of the addressee to obtain certain information. This tone often deals with question. Besides, it is used to request additional information, or intending to verify that the information was correctly received. This tone is also used to indicate the continuation of an act of communication. Hence, the rising intonation in the questions help to maintain the interest of the audience towards the topics presented in the conversation. It is also helps the addressee to understand that the speaker is interested in the conversation.

The next fragment applied in the research is from *The Tonight Show Starring Jimmy Fallon* (episode 1100, released on July 31, 2019). The guest of the TV talk show is Dwayne Johnson, a famous American actor, producer, and former professional wrestler.

Jimmy Fallon: *Let's talk about "Hobbs & Shaw." This is "Fast & Furious," spin-off.*

Dwayne Johnson: *Yes. First spin-off.*

JF: *First spin-off, yes. So, the pressure's on.*

DJ: *Yeah. And I wanted to make a movie that if you're a fan of the "Fast & Furious" movies...-Whoo! You're going to -- Whoo! You're gonna love "Hobbs & Shaw." And if you've never seena "Fast & Furious" movie, then, fingers crossed, you're gonna love "Hobbs & Shaw."You're gonna get into this. Yeah.*

JF: *Yes, yes. And who is in it? Now, it's you and --*

DJ: *It's myself, Jason Statham. The second sexiest man alive, Idris Elba.*

Audience: *[Laughter, cheers, applause]*

JF: *The second. Yeah.-Yes.*

DJ: *Hello, I'm the first.Yeah.*

Audience: *[Laughter]*

DJ: *Vanessa Kirby is in it.*

JF: *Oh, Vanessa Kirby is great.*

DJ: Vanessa Kirby's great. But there's like --It's over-the-top action. It is bombastic. It is a big, big summer movie. And, also, what I wanted to do was, of course, pay attention and pay homage to the "Fast & Furious" universe - the anchors, like, fast cars, cool cars, big action, family element. But I also want to have our own identity. You know?
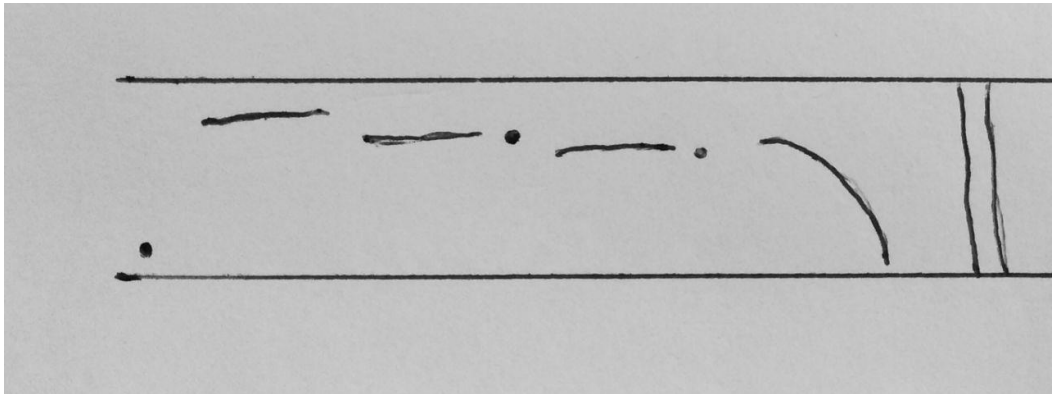
JF: Yeah.

DJ: With that then came all the great comedy.

JF: Dude, it's really funny.

DJ: And we went out. We got a few surprises littered.

JF: I think people are gonna go crazy. ("The Tonight Show Starring Jimmy Fallon," 2019).

It is important to mention that movies on opening weekend refer to one of the most popular topics for discussion in the context of American TV talk-shows. Thus, the guests discuss the new movie with the goal to promote their newest blockbuster.

The structure of the conversation is quite similar to the previous fragment. Thus, the participants of the show use mostly simple and extended sentences. There are also several elliptical sentences. As for the prosodical organization of the speech, the falling tones play the predominant role in the conversation. The falling intonation is connected with the conviction, completeness, and categorical sounding of the statement. Thus, the speakers often use falling tone in the nucleus during the discussion of a certain topic

with the aim to inform the audience about something. High Fall is used the most frequently in this fragment.

The High fall is essential here to maintain the interest of the audience. Thus, the audience also takes part in the conversation as far as we can hear their reaction to the conversation; they tend to applaud, cheer up the guest, or laugh. The speakers pay attention to the reaction of the audience in the studio, and the guest involve people into the conversation. Besides, the host also addresses the audience beyond the screen.

The fragment is presented mostly with high pitch movement with descending stepping scale. This scale is full of High Fall tones. The main function of this tone is to express interest, surprise and admiration. The tempo is normal and the loudness is increased because of the dominant usage of High tones. Pauses are short that implies that people are really interested in the talk. Therefore, the main function of the falling intonation is to grab attention of the audience to the discussed topic and promote the new movie.

The discourse markers are also the feature that is peculiar for this fragment in the context of media discourse. The examples of the discourse markers include *"well, now, you know, yeah, because, so."* These fragments do not convey a specific meaning as far as they are used to fill the pauses of hesitation.

Participants do not hide their emotions; the whole conversation is lively and friendly. The participants show a great interest in the discussed topic. It should be also added that in the dialogue contains emotionally neutral lexicon, so colloquial speech words are in the majority. Besides, the participants use slang, which makes the conversation informal and friendly.

The next fragments are from *Jimmy Kimmel Live* talk-show released in October 2019. The guest in the studio is Arnold Schwarzenegger, famous American actor and politician.

Jimmy Kimmel: I want to ask you about sly. But I want to ask you a couple more things. You were governor of the state. And you had a lot of this sort of thing to deal with.

What was the biggest emergency situation you that presided over when you were governor?
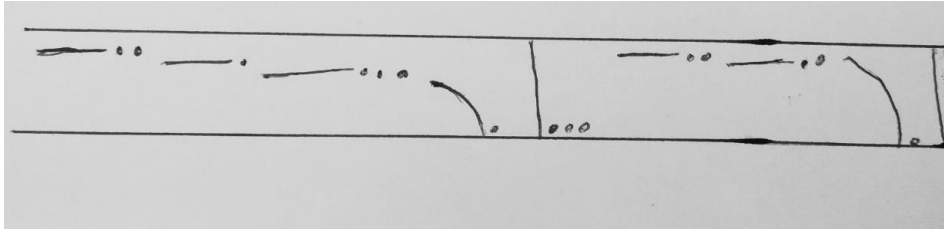
Arnold Schwarzenegger: Well, one time - first of all, you're absolutely right. Fires happen all the time. And I think that during my administration we have seen because of climate change and other things the fires increased. There was no more fire season. It was kind of all year round, like as you can see. This is very unusual, they have in October such huge fires.

J: Yeah, sure ("Jimmy Kimmel Live," 2019).

The main aim of the conversation is to talk about current problems in the United States. Thus, the participants discuss the fires in California as a result of climate change that is a great problem not only in America but worldwide, as well.

This fragment indicates the dominance of the falling tones in the melody, which are connected with the conviction, completeness, and categorical sounding of the statement. The use of complex terminal tones is important for gaining the communicative task. The main goal of complex terminal tones is to highlight the meaningful words, as well as to pay attention of the audience to the main messages presented in the speech.

The speakers apply both low fall and high fall tones depending on the intention and the message of the speech. The Low Fall is used in calm, non-emotional speech, indifferent statements. It also implies a neutral, calm, and

determined intention of the speaker. Phrases, in which this nuclear tone is applied, sound definite, calm, neutral, complete. The speaker uses this tone to underpin the significance of the problem discussed in the conversation.

The next terminal tone widely used in this fragment is high falling nucleus. This nuclear tone provides high degree of certainty of the information presented. It is mainly used in emotionally-patterned speech when it is necessary to draw the listener's attention to a particular word. In this part of the speech, which the speaker wants to emphasize, he uses high falling tone. Hence, this terminal tone is useful for emphasizing the important information with the aim to pay attention of the audience to the presented messages.

There is also the example of complex tone applied in the conversation. The speaker uses falling-rising intonation to highlight the particular part of the conversation with the aim to grab the attention of the audience toward the problem. The Fall-Rise is a complex tone because it actually represents a combination of two tones. The rising part indicates the idea that the speaker wants to emphasize, and the falling part adds some information to that idea. The use of this tone by the speaker indicates that some parts of the information are known beforehand.

The fragment is presented mostly with high pitch movement with descending stepping scale. This scale is based predominantly on High Fall tones. The falling intonation is connected with the conviction, completeness, and categorical sounding of the statement. Thus, the speakers often use falling tone in the nucleus during the discussion of a certain topic with the aim to inform the audience about something. The main function of this tone is to express interest. The tempo is normal and the loudness is increased because of the dominant usage of High tones. Pauses are short that implies that people are really interested in the conversation.

The same is in previous fragments, audience takes part in the conversation as far as we can hear their reaction to the conversation; they

tend to applaud with the aim to agree with the guest in the studio. The speakers pay attention to the reaction of the audience in the studio. Therefore, media discourse predisposes the indirect participation of the audience in the conversation.

Finally, the whole conversation sounds quite formal. As for the lexico-grammatical peculiarities refer, the structure of the sentences involves both simple and complex sentences. Besides, the speech contains different types of questions that play a significant role for maintaining the conversation with the guest in the studio. They are used to continue the conversation and change the topics of discussion.

The next fragment refers to the same episode from *Jimmy Kimmel Live* show. The participants continue to discuss the topic of fires in California.

A: So they are not only in Southern California but they're in Northern California. They're all over the place. And when i was governor, there was one time I went to bed and they said there are 500 fires all over California. And that was like - I couldn't sleep the whole night. I was up thinking to myself how do you handle this and what do you do about it? How do you have the resources for all, this different places and all this? And then in the morning I get up and i make a call and they tell me there are now 2,012 fires all over California.

J: Wow.

A: Just to think - to show you the size of it all.
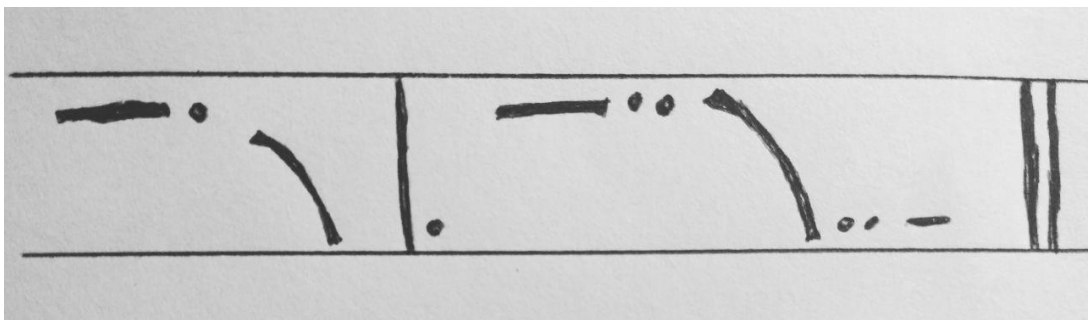
It's so overwhelming you that really have to kind of pull your act together and get in - the National Guard was helping. Everyone was

helping. The Federal Government was helping. The local firefighters. And we have one big advantage here in California when it comes to those kind of events, and that is we have the greatest firefighters in the world, bar none.

Audience: [cheers and applause]

J: We have great firefighters.

A: We do ("Jimmy Kimmel Live," 2019).

The fragment is presented mostly with high pitch movement with descending stepping scale. This scale is based predominantly on High Fall tones. The falling intonation is connected with the conviction, completeness, and categorical sounding of the statement. Thus, the speakers often use falling tone in the nucleus during the discussion of a certain topic with the aim to inform the audience about something. The main function of this tone is to express interest. The tempo is normal and the loudness is increased because of the dominant usage of High tones. Pauses are short that implies that people are really interested in the conversation.

High falling intonation provides a high degree of certainty of the information presented. It is mainly used in emotionally-patterned speech when it is necessary to draw the listener's attention to a particular word. In this part of the speech, which the speaker wants to emphasize, he uses high falling tone. Hence, this terminal tone is useful for emphasizing the important information with the aim to pay attention of the audience to the presented messages.

Speaking about lexico-grammatical peculiarities, the structure of the sentences involves both simple and complex sentences. The conversation sound formal and categorical in some statements. The host also applies some discourse markers that refer to conversational style. The discourse markers are also the feature that is peculiar for this fragment in the context of media discourse. The examples of the discourse markers include "*well, wow, you*

know, yeah." These fragments do not convey a specific meaning as far as they are used to fill the pauses of hesitation.

As a result, this fragment indicates the dominance of the falling tones in the melody, which are connected with the conviction, completeness, and categorical sounding of the statement. The use of complex terminal tones is important for gaining the communicative task. The main goal of complex terminal tones is to highlight the meaningful words, as well as to pay attention of the audience to the main messages presented in the speech.

The next fragment is from Ellen DeGeneres Show released on May 2019. Will Smith is a guest in the studio and the talk-show is based on the combination of dialogue and interview.

Will Smith: Thank you very much, everyone.

Ellen: We'll take a quick commercial break, and - hi, Will. That was - What is up? That was enjoyable. I had like a front row seat to that wonderful performance of yours. Right? It was like you were, like, on stage - On stage with you. Like I was chosen.
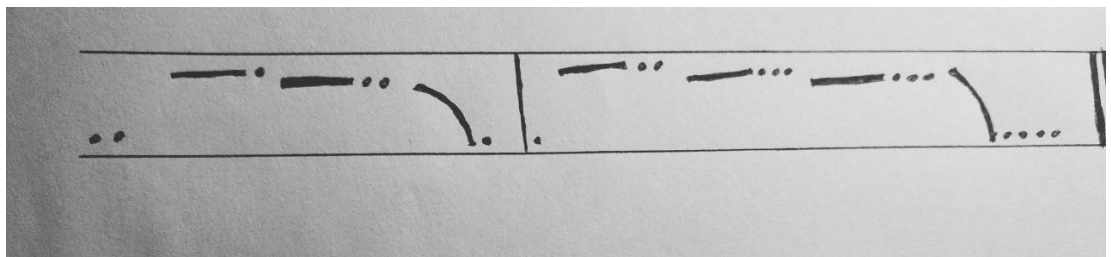
W: You were — like you were the one. Yes, right!

E: Yeah! It was wonderful. It's so - I always love when I know you're going to be on the show. You're so much fun. And this couldn't be a better time for me because I don't feel well, and you just made - Oh no, I got it.

W: Just relax.

E: Yeah, I'll just sit here.

So, I need to ask you some questions, because you're a very energetic and adventurous person.

W: Yes, yes. Energetic and adventurous.

E: Yes, and that's a dangerous combination. You've done some things.

W: Yeah.

E: So for your 50 - I knew we were going to have to deal with this as soon as I got here, too. Oh, well we do, because it's one thing that you want to jump out of a plane.

W: Yes.

E: But you made — you forced your wife. That's what I read, that you forced her to jump out of a plane. That's- She's scared of heights.

W: She's scared of heights.

E: Doesn't like flying.

W: Doesn't like flying.

E: And you said, for my 50th birthday, you jump out of a plane for me?

W: Yes, OK.

Audience: [APPLAUSE].

W: Oh, yeah. Thank you ("Ellen DeGeneres Show," 2019).

It is also important to mention the presence of audience in the dialogue. The speakers pay attention to the reaction of the audience in the studio, and the guest involve people into the conversation. Besides, the host also addresses the audience beyond the screen. For instance, the camera focuses on Ellen when she tells something to the audience beyond the screen. Therefore, the audience is the indirect participant of the conversation.

One of the primary characteristics of the speech used in conversation is the predominance of conversational language, as well as the implementation of slang. Besides, the speakers apply a lot of vague expressions. Thus, the examples of vague language implemented in this fragment include "*sort of, any kind of, like.*"

Discourse markers are the next feature of media discourse. Thus, the concept "discourse marker" implies a word or a phrase that is syntax-independent and does not change the conditional meaning of the phrase. The

examples of the discourse markers include *"well, now, you know, I mean, because, so, and, but."*

The whole conversation sounds informal. Lexico-grammatical peculiarities refer to the structure of the sentences. The speakers use mostly simple and extended sentences. There are also several elliptical sentences. Besides, the speech contains different types of questions that play a significant role for maintaining the conversation with the guest in the studio. They are used in order to show speakers' emotions. In this dialogue, participants do not hide their emotions and say what they really want to say. It should be also added that in the dialogue contains emotionally neutral lexicon, so colloquial speech words are in the majority.

As for the prosodic organization of the speech, the falling tones play the predominant role in the conversation. The falling intonation is connected with the conviction, completeness, and categorical sounding of the statement. Thus, the speakers often use falling tone in the nucleus during the discussion of a certain topic with the aim to inform the audience about something. High Fall is used the most frequently in this fragment. This nuclear tone provides high degree of certainty of the information presented. It is mainly used in emotionally-patterned speech when it is necessary to draw the listener's attention to a particular word. The speaker uses high fall with the aim to emphasize a certain parts of conversation. In this case, the rest of the words of the syntagm are pronounced with ordinary accents or with partial or complete loss of emphasis. This tone makes the statement sound personal, show interest, and positive attitude of the speaker. It helps to involve the audience into conversation and maintain the lively interest of the public. The statements with high fall sound very emotional and friendly.

The fragment is presented mostly with high pitch movement with descending stepping scale. This scale is full of High Fall tones. These are inherent for conversational style and express interest, surprise and admiration. The tempo is normal when the loudness is increased because of

the dominant usage of High tones. Pauses are short that implies that people are really interested in the talk. Sometimes, in the case when speakers think what to say the next, the long pauses are observed.

Speaking about general stylistic peculiarities of the fragment, it can be said that the lexico-grammatical peculiarities are perfectly underpinned by intonation. The emotions of the speakers are expressed by pauses of hesitation, which play an important role in this dialogue. The speech is non-organised due to pauses of hesitation *"That's…emm.. because, Umm, hmm, ah."* This pause is filled what creates the conception that person really think before talking.

Speaking about grammatical aspect of interview it should be admitted that the sentences are composite, complete, with some parenthetical phrases such as "Okay," "Mmm," "So." There are a lot of questions of different types which show the degree of interest. The words are highly connected with the theme of interview and are easy to understand. The Descending Stepping Scale is used which is also normal for serious speech. Pauses are short and organized. They are used to divide the utterance into short intonation groups.

The conclusion of the interview is expressed by Low Fall in order to make the audience be more attentive and pay attention to what is saying about. Besides, Low Fall is used in calm, non-emotional speech, indifferent statements. It also implies a neutral, calm, and determined intention of the speaker. The phrases with this terminal tone sound definite, calm, neutral, and complete.

As is mentioned above, there are also a lot of examples of questions. The speaker uses the rising tones in questions. The High Rise expresses the desire of the addressee to obtain certain information. This tone often deals with question. Besides, it is used to request additional information, or intending to verify that the information was correctly received. This tone is also used to indicate the continuation of an act of communication. Hence,

the rising intonation in the questions help to maintain the interest of the audience towards the topics presented in the conversation. It is also helps the addressee to understand that the speaker is interested in the conversation.

CONCLUSIONS TO CHAPTER 3

The undertaken auditory analysis demonstrates that the complex of the following means is the invariant of the prosodic organization of Modern English media discourse, namely: 1) the Descending Stepping Scale; 2) high and low falling tones and the falling-rising tone; 3) mostly normal tempo; 4) the increased loudness; 5) short pauses and pauses of hesitation; 6) non-organised rhythm.

GENERAL CONCLUSIONS

The research is based on the analysis of the popular American TV talk-shows, such as *Ellen DeGeneres Show, Jimmy Kimmel Live*, and *The Tonight Show Starring Jimmy Fallon*. The main goals of the study were to find out the main prosodic features of the English media discourse. Besides, it was also important to study the peculiarities of the organization of media discourse, as well as the constituents that affect the comprehension of the main messages presented in speech.

According to the findings of the research, there are such peculiarities of TV talk-shows in the context of media discourse as:

- Hedging to soften the message. It is an important part of the polite conversation that makes the speech less direct

- Vague language (the example of vague language includes "*sort of, any kind of, like,*" and so on).

- Discourse markers (a word or a phrase that is syntax-independent and does not change the conditional meaning of the phrase).

- The response tokens (the interjection that the speaker uses in the response to the utterance).

The most widespread topics discussed in TV talk-shows are the following:

1) the latest music album release (the guests talk about the latest musical bands, pop-stars, new singles, and the latest news in the music industry; the main aim of talk show is to promote the new album that is about to be released);

2) politics (the guests discuss sharp political themes, problems, the latest news);

3) celebrity gossips (the main aim of the talk-show is to discuss the latest news and gossips about celebrities mentioned in social media;

besides, it helps to pay attention of public to the particular celebrity);

4) movies on opening weekend (guests discuss the new movie with the goal to promote their newest blockbuster).

The involvement of the audience is the primary issue in terms of the media discourse. Furthermore, it is important to pay attention to institutional settings and turn-raking rights. The television also predisposes multiple participants involving hosts, interviewer, interviewee, guests, presenters, and so on. That is why the exchange structures are significant for the media discourse. Both media interaction and casual talks comprise speaker turns. There are two types of exchange including initiation and response; and initiation, response, and feedback. There is a need to mention that two-way exchange method, such as initiation and response, is more common for the media discourse. Hence, all these components make a talk-show differ from the other genres of media discourse.

The investigation revealed the similar intonation patterns presented in the all fragments of different shows. Thus, most of the statements follow this pattern:

Scale	Tones	Tempo	Loudness	Pauses	Rhythm
Descending Stepping	HF/ F-R/ LF	Normal	Increased	Short + pauses of hesitation	Non-organised

The predominant use of High Fall influence the message presented in the speech. Thus, this tone makes the statement sound personal, show interest, and positive attitude of the speaker. The High Fall sounds lively and means that the speaker is interested. The statement can sound very emotional and friendly.

What is more, the dominance of the falling tones in the melody of speech is connected with the conviction, completeness, and categorical sounding of the statement. It is mainly used in emotionally-patterned speech when it is necessary to draw the listener's attention to a particular word. In

this part of the speech, which the speaker wants to emphasize, the tone starts at a higher level than in ordinary, non-emphatic speech.

Some of the statements were peculiar for the use of complex terminal tone. These terminal tones are significant for gaining the communicative task. The main goal of complex terminal tones is to highlight the meaningful words, as well as to pay attention of the audience to the main messages presented in the speech.

The tempo is normal when the loudness is increased because of the dominant usage of High tones. Pauses are short that implies that people are really interested in the talk. Sometimes, in the case when speakers think what to say the next, the long pauses are observed.

It is also important to mention the predominance of conversational language, as well as the implementation of slang. Besides, the speakers apply a lot of vague expressions. Thus, the examples of vague language implemented in this fragment include "*sort of, any kind of, like.*"

The interpersonal communication predisposes the frequent use of elements peculiar for conversational style that is quite expressive and emotionally patterned elements of speech, which are not widely used in publicistic style. The next peculiarity of talk-show is the usage of slang. Nevertheless, stylistically neutral words are the most widely used in the context of mass media discourse, while slang and spoken vocabulary take the minority.

The results of the experimental-phonetic study show that prosodic organization of English media discourse depends on the content of the discursive constituents according to their communicative-pragmatic load and lexical features of the message.

English media discourse is a specific speech genre peculiar for the semantic load based on the mechanism of realization of communicative-pragmatic dominance. It depends on the certain message aimed to provide emotional influence on the addressee. It is important to interact with the

addressee represented by a large audience. Thus, the addressee interprets the content of the message with the help of prosodic organization of the speech.

Finally, prosodic organization plays a significant role in media discourse. The matter is that the public speech depends on the intonation of the speaker. Several investigations underpinned the fact that the prosodic organization affects the effectiveness of the speech. It is important to consider the structure and message of the speech and the prosodic features are the most significant issue that influences the context. The matter is that the speech is mainly based on the prosody as far as it is a key concept for clear interpretation of the main messages expressed by the speaker.

The practical importance of the work is determined by the opportunity of applying the findings in the course of practical and theoretical phonetics of English. The obtained results can be used in the research by students of higher education institutions and further study of this topic by linguists.

SUMMARY

The prosodic organization plays a significant role in media discourse. The matter is that the public speech depends on the intonation of the speaker. Several investigations underpinned the fact that the prosodic organization affects the effectiveness of the speech. It is important to consider the structure and message of the speech and the prosodic features are the most significant issue that influences the context. The matter is that the speech is mainly based on the prosody as far as it is a key concept for clear interpretation of the main messages expressed by the speaker.

The master's thesis is focused on the investigation of the role and function of the prosody as the primary tool for decoding the messages in the speech and find out how phonetic units affect the effectiveness of communication. It is important to mention the growing interests of modern linguists towards the role of prosody in media discourse as far as the main function of mass media is to transmit a certain message to public.

The main goals of the research are:

    a. outline the genre characteristics of English media discourse;

    b. identify constituents of the main messages of media discourse and features of their prosodic organization;

    c. determine the specific interaction between the speaker and the public in the English media discourse, as well as its influence on the prosodic realization of this discourse;

    d. analyse the acoustic parameters of the English media discourse as components of its general prosodic organization;

    e. reveal the nature of the interaction of the tonal, temporal and dynamic subsystems in the design of structural constituents of English media discourse;

f. determine the prosodic dominance of English media discourse in an experimental way.

The research material involves popular American talk-shows, such as *Jimmy Kimmel Live, Late Night with Jimmy Fallon, and The Ellen DeGeneres Show*.

The following methods and techniques of research 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 complex auditory analysis.

The findings of the investigation revealed the similar intonation patterns presented in the all fragments of different shows. In addition, prosodic organization of English media discourse depends on the content of the discursive constituents according to their communicative-pragmatic load and lexical features of the message. Henceforth, the research underpinned that prosodic organization plays a significant role in media discourse.

Key words: prosody, discourse, media discourse, auditory analysis.

РЕЗЮМЕ

Просодична організація відіграє важливу роль у медіа-дискурсі. Справа в тому, що публічна промова залежить від інтонації оратора. Кілька досліджень підтвердили той факт, що просодична організація впливає на ефективність виступу мовця. Важливо врахувати структуру та повідомлення промови, а просодичні особливості є найбільш вагомим фактором, що впливає на контекст. Важливо зазначити, що мова в основному базується на просодії, оскільки дане поняття є ключовим для чіткого тлумачення основних повідомлень, висловлених оратором.

Кваліфікаційна робота магістра зосереджена на дослідженні ролі та функції просодії як основного інструменту декодування повідомлень у мовленні та з'ясування того, як фонетичні одиниці впливають на ефективність спілкування. Важливо зазначити також зростаючий інтерес сучасних лінгвістів до ролі просодії в медіа-дискурсі, так як основна функція засобів масової інформації полягає у передачі певного повідомлення публіці.

Основними цілями даного дослідження є:

    a. окреслити жанрові характеристики англійського медіа-дискурсу;

    b. визначити складові основних повідомлень медіа-дискурсу та особливості їх просодичної організації;

    c. визначити специфічну взаємодію оратора та публіки в англійському медіа-дискурсі, а також його вплив на просодичну реалізацію цього дискурсу;

    d. проаналізувати акустичні параметри англійського медіа-дискурсу як складових його загальної просодичної організації;

e. розкрити характер взаємодії тональної, часової та динамічної підсистем при проектуванні структурних складових англійського медіа-дискурсу;

f. експериментально визначити переважаючі просодичні елементи в контексті англомовного медійного дискурсу.

Матеріал дослідження включає популярні американські ток-шоу, такі як Jimmy Kimmel Live, Late Night with Jimmy Fallon, and The Ellen DeGeneres Show.

У дослідженні використовуються такі методи та прийоми дослідження:

- метод мовного спостереження для встановлення комунікативних особливостей англійського медіа-дискурсу;
- метод семантичного та комунікативно-прагматичного аналізу для визначення структурних та прагматичних характеристик досліджуваного медіа-дискурсу;
- експериментальний фонетичний метод, заснований на складному аудиторському аналізі.

Результати дослідження виявили схожі інтонаційні структури, представлені у всіх фрагментах різних шоу. Крім того, просодична організація англійського медіа-дискурсу залежить від змісту дискурсивних складових відповідно до їх комунікативно-прагматичного навантаження та лексичних особливостей повідомлення. Отже, дослідження підтвердили експериментально, що просодична організація відіграє значну роль у медіа-дискурсі.

Ключові слова: просодія, дискурс, медійний дискурс, аудиторський аналіз.

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