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на тему: «ПРОСОДИЧНІ ЗАСОБИ ВИРАЖЕННЯ ВПЛИВУ У ПУБЛІЧНОМУ ДИСКУРСІ (НА МАТЕРІАЛІ АНГЛОМОВНИХ ВИСТУПІВ В. ЗЕЛЕНСЬКОГО)»

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Term Paper

PROSODIC MEANS CONVEYING INFLUENCE IN PUBLIC DISCOURSE
(A CASE STUDY OF VOLODYMYR ZELENSKY'S ADDRESSES)

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Glossary of intonation symbols:

∀μ - stressed syllable

%μ – secondary stress; partially stressed syllable

‚μ - Low Rise

°μ - Low Fall

↘μ - High Fall

⌊μ - Fall-Rise (undivided)

↘μ‚ - Fall-Rise (divided)

↑**m** - accidental rise

| - short pause

⇒ - very short pause

⇒ - intersyntagm pause

∩ - long pause

CONTENTS

INTRODUCTION

Public discourse plays a key role in shaping public opinion. In democratic societies, it serves to hold politicians accountable and form state policy. Through public discourse, it is possible to bring enough attention to social problems and thus come up with ways of addressing them. It provides a peaceful means for resolving conflicts through dialogue and negotiation, thus ensuring positive changes within societies. At the same time, prosodic means of expressing influence become an important element of communication, which allows the speaker to effectively convey their ideas, convince listeners, and create the appropriate mood. This expands understanding and enables society to solve problems more efficiently.

The relevance of research topic is about understanding the language strategies and prosodic features used by politicians and other public figures to shape public opinion.

The purpose of the work is a determination and analysis of prosodic means conveying influence in public discourse.

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

• to outline the general characteristics of public discourse;

• to determine the essence of the influence phenomenon in linguistics;

• to analyse the intonational features of the English utterances conveying influence;

• to develop the programme and methodology of the research;

• to establish the invariant and variable features of prosodic actualization of influence in English public discourse.

The object of the research is the oral representation of public discourse.

The subject of the term paper is the features of the prosodic means conveying influence in public discourse.

Materials used in the investigation: Ukrainian President Volodymyr Zelensky's address to the United Nations General Assembly (general duration – 7:54 min - 11:25

min); Zelensky's address to joint meeting of Congress (general duration – 16:05 min - 22:11 min).

The following methods are used in the study: analytical (to dissect the nuances of prosody and its influence on communication), comparative (to contrast different prosodic features), phonetic (to examine the auditory properties of speech), and inductive (to generalize the data and draw conclusions).

The theoretical value of the paper consists in introducing the theoretical basis for further investigations in this field, and for more thorough study of prosodic means conveying influence in public discourse.

The practical value of the research is that it can serve to improve linguistics and phonetics lecture courses by providing insight into complex aspects of prosody, as well as provide some methodological recommendations for the auditory analysis.

The approbation of the research. The results of the research were presented at The International scientific and practical conference "Ad orbem per linguas" (Kyiv, May 16-17, 2024).

The term paper is arranged as follows:

The **INTRODUCTION** provides concise information on theoretical provisions, relevance and choice of topic, indicates the main goal, theoretical significance and practical value of the research, as well as its main tasks.

CHAPTER 1 focuses on the theoretical foundations of the study of the prosodic means conveying influence in public discourse.

CHAPTER 2 provides the result of the auditory analysis of the prosodic means conveying influence in public discourse and its linguistic interpretation.

GENERAL CONCLUSIONS summarize the research and indicate the most important theoretical and practical achievements.

REFERENCES unit contains the list of bibliographic materials used in the process of the research.

LIST OF ILLUSTRATION MATERIALS provides visual examples to support the analysis.

APPENDIX presents the data of experimental research.

CHAPTER 1

THEORETICAL FOUNDATIONS OF THE STUDY OF THE PROSODIC MEANS CONVEYING INFLUENCE IN PUBLIC DISCOURSE

1.1. Public discourse and its characteristics

The idea of public discourse is quite broad and requires some dissection. If the term public is clear as it means accessible to the public without any limitations where anyone can participate, listen, or speak their minds, then discourse is more complex. Discourse occurs when some justification or presentation of evidence supports empirical statements. Therefore, discourse is mostly presented through the form of debate or discussion (Eriksen, 2005: 87).

Based on that and according to different scholars, such as (Третяк, 2011: 99; Sellers, 2003: 62), public discourse refers to speeches, publications, and other statements, and is aimed at a wide audience focusing on society and its values (Третяк, 2011: 99).

It is associated with political discourse quite often, as it is based on the political picture of the world and is used to incentivize people to certain political activities. Political discourse acts as a means of political power and has a persuasive character (Алексієвець, 2013: 178) which means that it is realized through several specific functions such as dissemination of information, influence and persuasion, where political figures express their point of view supported by arguments to gain public support, and manipulation, which involves imposing a certain point of view (Алексієвець, 2015: 308).

Therefore, one of the main features of discourse is manipulation. Political language has the ability to manipulate, which is especially obvious in political advertising, propaganda, mass media, and public speeches. However, discourse in the public sphere consists not only of the conveyance of information but also of the desire to influence the audience (Третяк, 2011: 100-101).

The addressee must be able to find the right words so that the public can relate to the subject. One more feature of political discourse is that it often centers around future contexts. These future scenarios are difficult to fully confirm or refute immediately, leaving audiences with little choice but to consider the ideas presented in this discourse (Павлуцька, 2008: 221).

According to different scholars (Sellers, 2003: 62; Eriksen, 2007: 85-88; Чупринська, 2022: 17) there are two main types of discourse: personal (or private) and public. While private discourse exists in a way of everyday communication or an informal dialogue between two people, public discourse includes both mass and public communication. Mass communication involves only indirect communication through mass media or the Internet, whereas public communication involves the addressee who communicates directly with a large audience united by a certain parameter such as place, social affiliation, age, etc. (Чупринська, 2022: 20-25).

Public discourse is a powerful means that enables leaders like Volodymyr Zelensky to persuasively express and communicate their ideas. By doing so, the speakers not only enhance their authority but also sway public opinion toward crucial issues that demand attention.

1.2. The essence of the influence phenomenon in linguistics

Influence is defined as "the power to have an effect on people or things, or a person or thing that is able to do this" (Cambridge Dictionary, 2024).

Good leaders know how to use various techniques to change the public's beliefs, behaviour and values, where influence is a certain force one person exerts on the other. It can occur either with people, things or events and is a key ingredient to successful leadership (Hall & Barrett, 2007: 1).

Investigating the linguistic markers of influence in informal interactions, the scholars define social influence "as a situation where a person's thoughts, feelings or

behaviours are affected by the real or imagined presence of others" (Prabhumoye et al., 2017: 53).

Influence is considered any type of action that is different from what the subject would have done without the exercise of influence. There is always a fixed target on which the influence must be exercised. There could still be room for the target's own choice but the objective of influence is to change it. If one person is able to exercise influence over someone, it means they have power over them (Zimmerling, 2005: 107-109).

Based on these definitions we may define *influence* as a force or power that the addressee exercises on the target public and in turn makes people change their beliefs, opinions, feelings, or behaviors.

For the speaker to achieve an influential effect, it is important not only to convey information but also to evaluate it and express a personal position following the goal so that the public can independently recognize the need for a certain action. By using logical arguments, the speaker influences both people's thinking and emotions. To persuade effectively, it is necessary to influence both the rational and emotional abilities of listeners (Вербич, 2011: 21-30).

Knowing how to successfully use influence is a key characteristic of a good leader. There is no leadership without influence. Influence can be exercised with people, things, or events (Hall & Barrett, 2007: 1).

Every leader must know how to use their power, and influence is a component that goes along with it. Even though there may be power without influence, there can be no influence without power, which means an influential person must be powerful too. However, we cannot say that power and influence are the same because they involve different aspects. Power involves action and influence involves belief; hence, they always move in different spheres. Although, the exercise of influence can be used as a means for the exercise of power, which would affect the public's beliefs, the ones that the addressee intended to in the first place (Zimmerling, 2005: 107-144).

Influence can be divided into two main categories depending on the tactics used: soft and hard. This dimension refers to the degree of autonomy that a tactic gives people in choosing whether to yield to or resist an influence attempt. Hard tactics restrict freedom more than soft tactics; they include "pressure", "persistence", etc, which are perceived as coercive. On the contrary, soft tactics are considered thoughtful and constructive. While hard tactics can damage relationships, especially when they are unwarranted, soft tactics give people more freedom to decide whether to accept influence. Also, influence can be classified into two categories: push and pull. While both achieve certain results, the push tactic usually produces short-term compliance, while the pull tactic promotes support rather than just compliance (Hall & Barrett, 2007: 1-2).

Recognizing the mechanisms underlying political communication and elucidating methods for their accurate interpretation is crucial to understanding the role of language as a means of influence. That is why the importance of studying political discourse and its means of expression comes from both the need of politicians to influence audiences and the need for audiences to decipher the intentions of political figures and their hidden techniques of linguistic manipulation (Моркотун, 2017: 1).

Therefore, influence is the power the addressee possesses to influence the public and can serve as a channel for the exercise of power by shaping public perception. In general, understanding and using the right influence tactics are indispensable skills for effective leadership and communication.

1.3. The interplay of prosodic means conveying influence in English public discourse

It is known that aside of having a compelling topic, we use prosody to capture the public's attention and deliver the message effectively (Strangert, 2005: 3401-3404).

The notion of prosody can be defined as a set of suprasegmental characteristics such as dynamic, tonal and temporal changes that accompany and characterize syllables, words, or phrases (Алексієвець, 2015: 309).

It is crucial in human interaction as it helps in determining the meaning of the utterance, enables people to show interest, establish rapport, and convey nuances of attitude or intent (Ward & Levow, 2021: 26). Prosody is a complex and multifunctional notion as it, also, conveys the emotional status of the speaker, distinguishes speech acts, and provides cues about the organization of the utterance and its relation to the context in which it occurs (Tonhauser, 2019: 494-496)

To convey influence in public discourse, we use various prosodic means. The goal of the influence of a public speech, which is also a sign of the effectiveness of the speech, is to change the public's attitude and emotional state (Вербич, 2011: 21-30).

The intonation of speech is the most important component as it carries the semantic meanings and shows the emotional and expressive character of the utterance. Variations in loudness, rhythm, and pitch of syllables in these phrases direct listeners to focus on the most important aspects of the utterance (Wharton, 2012: 98).

Tonality, which organizes words into phrases; tonicity, which indicates the position of a pitch accent in a phrase, often emphasising new information; and tone, which represents the melodic outline of that accent are the three key elements of the prosodic structure of English that contribute to the speaker's intended meaning. Nevertheless, there are also natural prosodic elements that convey emotional states and attitudes. For example, a low fall signifies the finality and completeness of the utterance and reflects the speaker's detachment, restraint, or dispassion (Wharton, 2012: 109-110).

Emphasis on logical points is crucial for influencing others, making the text coherent, and facilitating interaction between the speaker and the audience. Various intonation techniques, such as lengthening vowels and consonants, fluctuating loudness, pitch, tempo, and pauses, help assess the significance of the message and its salient points.

Temporal aspects also play an important role in guiding semantic perception and emphasising important elements of speech. In addition, the rhythmic repetition of words and syntactic structures serve as effective emotional tools for engaging listeners (Алексієвець, 2020: 1-3).

Public speeches are characterized by their beginning being emotionally strong to attract the audience, which then turns into a more rational argument to support the addressee's position. However, it is not only a matter of logically structuring the speech; the speaker must also pronounce it with appropriate intonation, varying the loudness, pitch, and rhythm of the voice to effectively convey the intended emotion.

Listeners perceive a speaker as persuasive and powerful based on various factors. A persuasive style involves minimal pauses, clear articulation, and emphasis on prominent words. Dynamic changes in tempo, tone, and loudness emphasise important moments, creating a lively and energetic atmosphere that gives the impression of a very committed and convincing speaker with a rich rhetoric repertoire (Strangert, 2005: 3401-3404).

Intonation is a complex unity of such prosodic features as pitch (refers to falls and rises of a sound) that can convey emotions, and attitudes, and put emphasis on certain words; stress (refers to the emphasis on syllables or words within an utterance) that can highlight the most prominent words and catch the audience's attention; tempo (refers to the speed with which utterances are pronounced), where the unstressed elements are usually pronounced quicker than the stressed ones; loudness (refers to how loud soft is the sound perceived by the listener) that can highlight emotions or importance of a certain part of the speech) and rhythm (refers to the pattern of stressed and unstressed syllables in an utterance) that can make the tone and the mood of the speech more memorable and interesting. It plays a crucial role in public discourse influencing the way the public perceives information. The goal is to influence their thinking so that they not only embrace the idea but also feel the need to act on it.

Conclusions to Chapter 1

The role of public discourse, influence, and prosody is not only to convey information but also to shape certain beliefs and behaviors. Public discourse serves as a platform for influencing a wide audience as it has an orientation to societal norms and values. Influence as a phenomenon in linguistics, in turn, explores the mechanisms by which people exercise power over the beliefs and actions of others. For that reason, understanding the nuances of influence tactics is critical to effective communication. Moreover, prosody, as a key element of communication, adds a layer to the phenomenon of influence. Through various prosodic means, speakers can influence the emotional state and attitude of the audience, thereby enhancing the persuasive impact of their discourse.

Therefore, the reciprocity between these notions highlights the complex nature of communication and its momentous role in shaping individual and societal dynamics, which is crucial for effective leadership, persuasive communication, and promoting social cohesion.

CHAPTER 2

THE AUDITORY ANALYSIS OF THE PROSODIC MEANS CONVEYING INFLUENCE IN PUBLIC DISCOURSE

2.1. The programme and methodology of the phonetic-experimental research

The programme of the phonetic-experimental research of intonational features of the prosodic means conveying influence in public discourse is based in accordance with the principles of the phonetic studies (Vasko & Aleksiievets, 2021: 268; Калита, 2001: 241-246) and includes the following steps:

- selection of experimental material;
- auditory analysis of President Zelensky's public speech;
- linguistic interpretation of President Zelensky's public speech and analysis of research results.

The first step of the research is aimed at selecting the speeches that ought to be analysed. The second step is conducting the traditional procedures of the auditory analysis and registration of its results. The third step of the analysis involves the linguistic interpretation of research results and their analysis.

During the auditory analysis the following perceptual gradations of every characteristic were used (Vasko & Aleksiievets, 2021: 268; Калита, 2001: 97-98):

1) pitch level (low, mid, high);
2) pre-head (low level, mid level, high level);
3) terminal tones: Low Fall, Low Rise, High Fall, High Rise, Fall-Rise, Rise-Fall;
4) scales according to the movement: Descending Scale, Ascending Scale, Level Scale;
5) scales according to the position of unstressed syllables: Stepping Scale, Sliding Scale, Scandent Scale;

6) scales according to the regularity: Regular, Broken;

7) loudness: low, decreased, normal, increased, high;

8) tempo: slow, decelerated, moderate, accelerated, fast;

9) pauses: short, long, of hesitation;

10) rhythm: properly organised, non-organised;

The selected two speeches of Volodymyr Zelensky (ABC News, 2023: 7:54-11:25 min; CNN, 2022: 16:05-22:11 min) were delivered at the United Nations General Assembly, and at the White House where he addressed the members of Congress on the account of the russian-Ukrainian war during his first trip abroad since the outbreak of the full-scale invasion. While analysing Zelensky's addresses, we noticed several stylistic and prosodic means used to enhance the effectiveness and emotional impact.

2.2. The results of the auditory analysis of Volodymyr Zelensky's political addresses

To deliver a powerful, influencial but yet emotional speech, Volodymyr Zelensky used the following means:

1) Repetition is "the act of saying something again" (Cambridge Dictionary, 2024), used to emphasise a certain idea being enforced by regular rhythmic patterns (Taranenko, 2023: 30).

(1.1) *"Fi∀nancial a∀ssistance is ↑also ∀critically im* ⎸⎹⎸⎹*πορταντ,⇒ (1.2) and I would ∀like to ∀thank � you,| (1.3) °thank you very %much,| (1.4) ⸜thank you| (1.5) for°both⇒ (1.6) fi∀nancial ∀packages you have al↑ready pro°vided us %with| (1.7) ∀and the ,ones ⇒ (1.8) you ∀may be⇒⇒ ∀willing to de°cide on.⌒"* (CNN, 2022: 16:05 min).
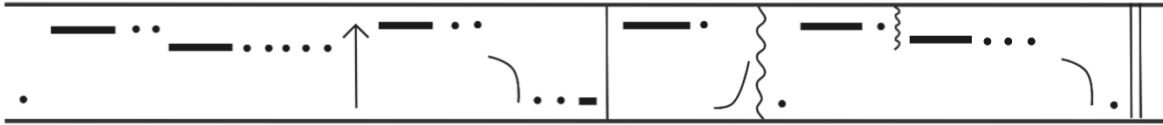
In this fragment *"thank you"* is repeated three times: "∀*like to* ∀*thank* ⌟*you"* carries a sense of politeness and formality and is actualised with High Fall on *"you"* to highlight the meaningfully loaded word (Alexiyevets, 2017: 24), *"°thank you very %much"* intensifies the level of apreciation with Low Fall on *"thank"* and stress on *"much"*, which conveys definitiveness and sincerity, and *" ⌞thank you"* is accompanied by a falling tone on *"thank"* and shows genuine gratitude for financial help and support, emphasising the importance of it. The intonation group (1.1) *"Fi∀nancial a∀ssistance is* ↑*also* ∀*critically im* ⟍⟍*portant,"* is actualised within Broken Descending Stepping Scale with High Fall on *"im* ⟍⟍⟍*portant"* and accentuation on important words. (1.6) *"fi∀nancial* ∀*packages you have al↑ready pro°vided us with"* – also Broken Descending Stepping Scale with Low Fall on *"pro°vided"* and accentuation on important words. (1.8) *"you* ∀*may be*⇒ ∀*willing to de°cide on.*∩*"* – Regular Descending Stepping Scale with the short pause of perception and Low Fall on *"de°cide"*. In the whole fragment, loudness is increased and tempo is accelerated. It has a categoric character of falling tones.

(2.1) *"And we °don't,* ⇒ (2.2) *don't* ∀*have to* ∀*know every↑one's °wish,*| (2.3) *as we °know*⇒ (2.4) *that* ∀*all of °us,*| (2.5) ∀*millions of U°krainians,*| (2.6) ∀*wish the °same:*| (2.7) ⌞***Victory****.* ∩ (2.8) ∀***Only*** ⌞***victory.***∩*"* (CNN, 2022: 21:23 min).
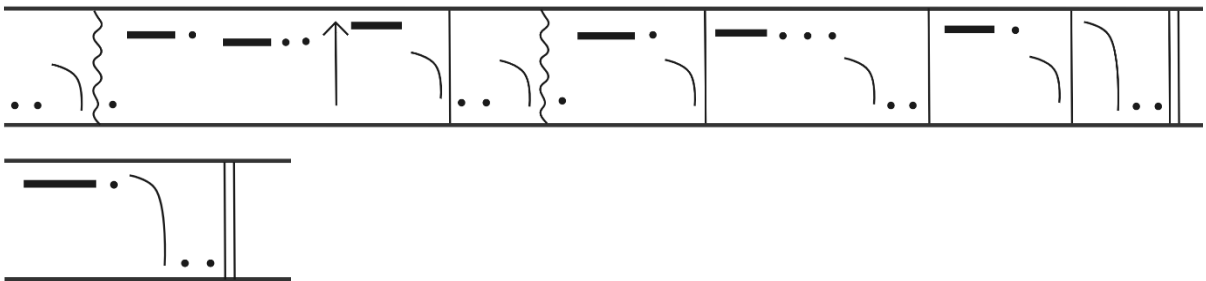
"Victory" is the key word here, towards which the president conveys his attitude as being something good, giving it a positive connotation. It acquires additional prominence due to the repetition and high-falling tone (Taranenko, 2023: 31). The intonation groups are mostly short (except 2.2). Parallel intonation constructions – (2.3) *"as we °know⇒ (2.4) that ∀all of °us,| (2.5) ∀millions of U°krainians,| (2.6) ∀wish the °same"* – Level Scale + Low Fall, which are used for intensification and increase to the climax (2.7) *" ⌊Victory. ∩ (2.8) ∀Only ⌊victory.∩"* are realised by high-falling tones. The role of parallel constructions is also found out by L. Taranenko (2023: 31): where rhythm and duration are often identical to make a powerful impression on the target audience by highlighting the main ideas. In the whole fragment there are variations in tempo and increased loudness.

(3.1) *"We al ⌊ready %built ⇒ (3.2) ⌊**strong** U%kraine,| (3.3) with ⌊**strong** %people,| (3.4) ⌊**strong** %army,| (3.5) ⌊**strong** insti,tutions| (3.6) **to** ⌊**gether with** % you.∩ (3.7) We de∀veloped ∀**strong** se∀curity guaran ⌊tees ⇒ (3.8) for our °country ⇒ (3.9) and for en∀tire °Europe ⇒ (3.10) and the °world, ⇒ (3.11) **to∀gether with** ⌊you.∩"* (CNN, 2022: 21:48 min).
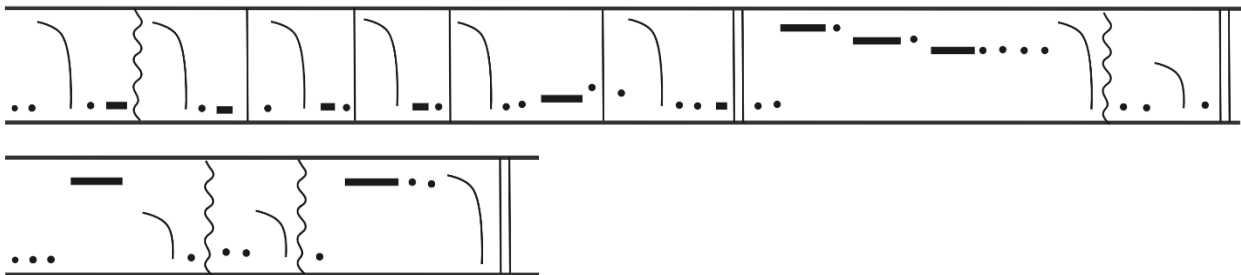
The repetition of "*strong*" creates a sense of unity and resilience, showing that Ukraine has become stronger and will only continue to. Parallel intonation constructions – (3.2)*" ⌊strong U%kraine,| (3.3) with ⌊strong %people,| (3.4) ⌊strong %army,| (3.5) ⌊strong insti,tutions"* reaslised with Level Scale and High Fall on "*strong*" to highlight the idea. By repeating the phrase *"together with you"*, Zelensky says that it is only possible for us to become stronger with the help of the United States, whether it is financial

or military or any other kind of help. And only *"together"* we will be able to defeat russia and let freedom and democracy reign again. The intonation group (3.6) *"to ⌈gether with % you"* is actualised with High Fall on *"together"* and stress on *"you"* to emphasise the importance of unity, while (3.11) *"to∀gether with ⌈you"* is realised by rising on *"together"* and High Fall on *"you"* to highlight the meaningfully loaded word. In the whole fragment there are variations in tempo and loudness is increased. Influence is realised with the help of short and very short pauses.

(4.1) *"Each de°cade⇒ (4.2) ∀**russia** °starts⇒ (4.3) a ∀new ⌈war.∩ (4.4) ∀Parts of Mol∀dova and ,Georgia⇒ (4.5) re∀main occu°pied,| (4.6) %**russia** •turned ∀Syria into⇒ ⌈ruins.∩ (4.7) And if ⌈not %**russia**,| (4.8) the ∀chemical ,weapons⇒ (4.9) would have ∀never been ⌈used there ⇒ (4.10) in °Syria.∩"* (ABC News, 2023: 7:53 min).
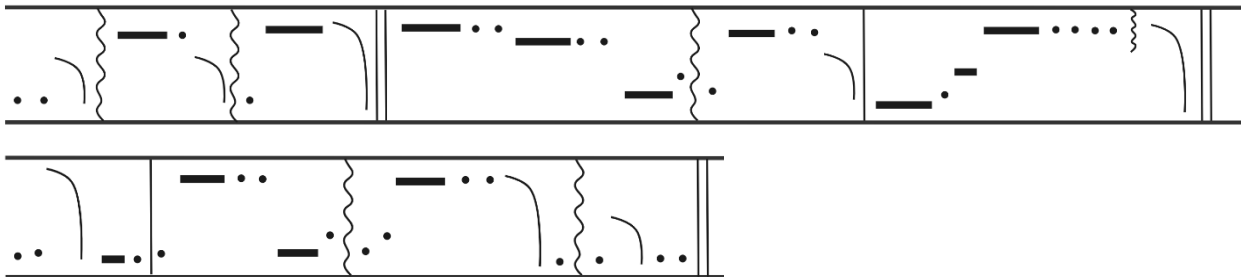

By repeating and accentiating the word *"russia"*, the speaker highlights who the real aggressor is and what kind of atrocities russia has done not only to Ukraine but also to other countries. Parallel intonation constructions are used within short syntagms (4.1) *"Each de°cade⇒ (4.2) ∀russia °starts⇒ (4.3) a ∀new ⌈war"* in combination with falling tones, increased loudness, and decelerated tempo. The intonation group (4.6) *"%**russia** •turned ∀Syria into⇒ ⌈ruins"* is actualised by the Ascending Stepping Scale with the short pause of perception and High Fall on "*ruins*" realised with decelerated tempo to intensify the idea.

2) Hyperbole is "a way of speaking that makes someone or something sound bigger, better, more, etc. than they are" (Cambridge Dictionary, 2024).

(5.1) " ⌐russia⊕ (5.2) has ∀almost ⌐swallowed bela%rus.⌒" (ABC News, 2023: 8:11 min).
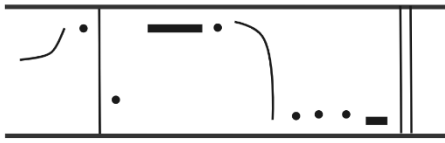
(6.1) *"We see ,towns,|* (6.2) *we see ∀villages in U,kraine|* (6.3) *∀**wiped out** by ∀russian ar°tillery.⌒* (6.4) *%**Levelled to the** ∀**ground com** ⌐**pletely!**⌒"* (ABC News, 2023: 9:04 min).

The use of hyperbole in the speeches intensifies the seriousness of the situation and urges the world to act. The intonation group (5.1) *" ⌐russia"* has a rising tone with decelerated tempo, (5.2) *"has ∀almost ⌐swallowed bela%rus.⌒"* is by represented the High Level Scale with High Fall on *" ⌐swallowed"* to intensify the hyperbole. The intonation group (6.2) *we see ∀villages in U,kraine"* is actualised with Level Scale and Low Rise. The intonation pattern of (6.3) *" ∀wiped out by ∀russian ar°tillery"* is the Regular Descending Stepping Scale with Low Fall on *"ar°tillery"* and stress on *"wiped out"* to highlight it. The actualisation with the Ascending Stepping Scale of (6.4) *%Levelled to the ∀ground com ⌐pletely!⌒"* and High Fall on *"com ⌐pletely"* expresses personal concern and involvement.

3) Metaphor is "an expression describes a person or object by referring to something that is considered to have similar characteristics to that person or object" (Cambridge Dictionary, 2024).

(7.1) *"∀russians are ↑still °**poisoned** by the %kremlin.⌒"* (CNN, 2022: 17:24 min).
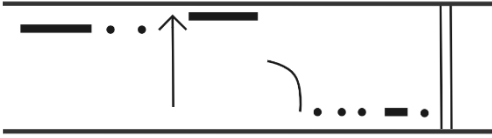
Zelensky highlights how badly russians are under the influence of propaganda. The intonation group is accompanied by Broken Descending Stepping Scale and Low Fall on *"°poisoned"* with increased loudness and decelerated tempo to emphasise the metaphor.

(8.1) *"∀We'll cele°brate %Christmas.⌒ (8.2) Cele∀brate ‚Christmas⇒ (8.3) and‚ ∀even⇒ (8.4) if there is ∀no elec‚tricity,| (8.5) **the ⟍light⇒ (8.6) of our °faith⇒ (8.7) in our°selves⇒ (8.8) will not ∀be⇛ ∀put °out.⌒"** (CNN, 2022: 20:46 min).*
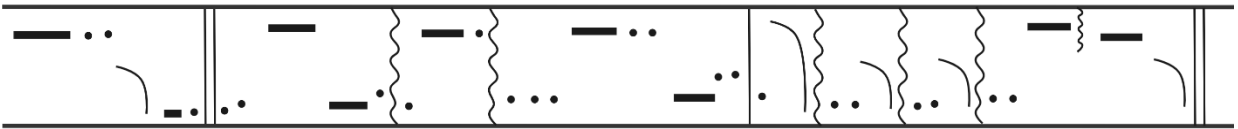
The use of the metaphor here creates a sense of resilience of the Ukrainian people despite the challenges they face because of russia. At the same time, it makes the speech very emotional, provoking the feeling of compassion from the public. The first intonation group *"We'll celebrate Christmas."* is accompanied by the High Level Scale, and Low Fall on *"celebrate"* to show certainty and categoricality, the tempo is slow. Short intonation groups help to realise influence. Mostly falling tones are used (except for 8.2, 8.4). The syntagm (8.8) *"will not ∀be⇛ ∀put °out"* is organised with Regular Descending Stepping Scale and Low Fall on *"out"*. The short innersyntagm pause of perception with the increased loudness and slow tempo intesify the impact effect.

(9.1) *"Your ∀money is ∀ not⇛ ⟍charity.⌒ (9.2) **It's an in ⟍vestment| (9.3) in the ∀global se∀curity and de°mocracy|** (9.4) that we ∀handle in the ↑most res∀ponsible °way.⌒"* (CNN, 2022: 16:20 min).

By saying that their financial help *"is not charity"* but *"an investment in democracy"*, the president shows the significance of such a strategic decision and assures everybody that all the money is spent responsibly, making the audience believe and trust him, which also, shows how influential he is. (9.1) *"Your ∀money is ∀ not⇨ ⌍charity"* is realised with Regular Descending Stepping Scale with High Fall on *"charity",* stress on important words and the pause of perception. (9.3) *"in the ∀global se∀curity and de°mocracy"* – Regular Descending Stepping Scale in combination with Low Fall and stress on the most prominent words. (9.4) *"that we ∀handle in the ↑most res∀ponsible °way"* is accommpanied by Broken Descending Stepping Scale, stressed words with Low Fall to show categoricality and definitiveness. In the whole fragment, loudness is increased and tempo is decelerated.

4) Antithesis is used to depict "a difference or opposition between two things" (Cambridge Dictionary, 2024).

(10.1) *"∀Each war ↑now can **be∀come** °final,|* (10.2) *but it ∀takes our ‚unity|* (10.3) *to ⌍make %sure that|* (10.4) *agg%ression will ∀NOT ⌍**break in again**.⌒"* (ABC News, 2023: 10:58 min).

Volodymyr Zelensky contrasts two ideas where this war can either *"become final"* or *"break in again"*, which highlights how urgent this matter is. (10.1) *" ∀Each war ↑now can be∀come °final"* is accommpanied by Broken Descending Stepping Scale and Low Fall. (10.4) *"agg%ression will ∀NOT ⌍break in again"* is realised with Ascending Stepping Scale and High Fall. In the whole fragment, loudness is increased and tempo is decelerated.

5) Puns and wordplays are characterised as "a humurous use of a word or phrase that has several meanings or that sounds like another word" (Cambridge Dictionary, 2024).

To mix it up a little bit, Volodymyr Zelensky adds puns and wordplays here and there, most of them being directed to putin to create an amusing effect on the audience, even though the speech itself is not funny.

(11.1) *"And also, to∀gether with ,you,| (11.2) we'll ∀**put** ∀**in** place °everyone| (11.3) who will de∀fy ° freedom.⌢ (11.4) ∀**Put-°in**.⌢"* (CNN, 2022: 22:02 min).
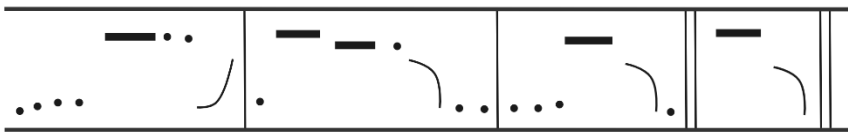
The intonation group (11.1) *"And also, together with you"* is accompanied by Level Scale and Low Rise on *"you"* to highlight the meaningfully loaded word. (11.2) *"we'll ∀put ∀in place °everyone"* is realised with Regular Descending Stepping Scale with Low Fall on *"everyone"* with stress on *"put"* and *"in"* to emphasise the pun. (11.4) *" ∀Put-°in"* – Level Scale + Low Fall. Loudness is increased and tempo is slow.

(12.1) *"And when ∀all of ∀this⇒ is °happening,| (12.2) �╲**one un‰natural di‰saster in ,moscow**| (12.3) de∀cided to ∀launch a ↑big °war| (12.4) and ∀kill •tens of ∀thousands of ⧹people.⌢"* (ABC News, 2023: 10:21 min).
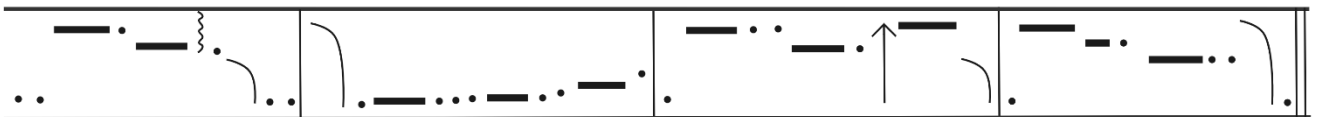
The intonation group (12.1) *"And when ∀all of ∀this⇒ is °happening"* is realised with Regular Descending Stepping Scale in combination with Low Fall and the short pause of perception before the keyword to enhance the action effect. The accentuation of all words in the syntagm (12.2) *" ⧹one un‰natural di‰saster in ,moscow"* organised due to Fall-Rise (divided) to give additional prominence and tension. The third intonation group of the utterance (12.3) *"de∀cided to ∀launch a ↑big °war"* is realised with Broken

Descending Stepping Scale and Low Fall which is an important factor to highlight the speaker's position. The tempo is slightly accelerated and the rhythm is regular. (12.4) *"and ∀kill •tens of ∀thousands of ⎸people"* is accommpanied by Regular Descending Stepping Scale and High Fall to express pain and concern. The loudness is increased, and the tempo is decelerated.

Moreover, Volodymyr Zelensky uses various manipulation techniques to either evoke emotions of sympathy or a sense of duty and responsibility. For instance,

(13.1) *"∀Each of ,you,|* (13.2) *∀ladies and ,gentlemen,|* (13.3) *can a°ssist|* (13.4) *in the implemen∀tation to en ⎸sure|* (13.5) *that A∀merica's ∀leadership re∀mains so,lid,|* (13.6) *bi,cameral,|* (13.7) *and bi°partisan.⌒"* (CNN, 2022: 17:59 min).
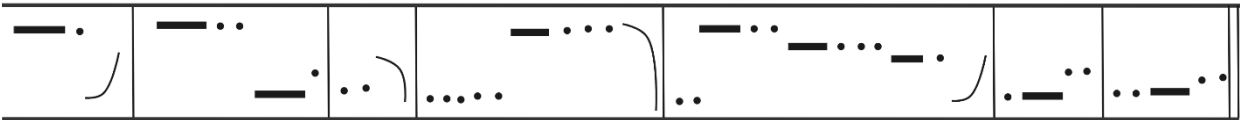

Parallel intonation constructions in the intonation groups (13.1) *"∀Each of ,you,|* (13.2) *∀ladies and ,gentlemen"* realised with High Level Scale and Low Rise in order to catch the audience's attention. And then the influence is conveyed in the next intonation groups (13.3) and (13.4) due to the contrast of falling tones of different pitch levels. The impact effect is expressed in the intonation groups with enumeration (13.5) *"that A∀merica's ∀leadership re∀mains so,lid",* (13.6) *bi,cameral,|* ανδ (13.7) *and bi°partisan.⌒,* actualised with Low Rising tones and Low Fall respectively. In the whole fragment, loudness is increased and tempo is decelerated.

(14.1) *"∀Ladies and ,gentlemen|* (14.2) – *∀ladies and ,gentlemen,|* (14.3) *A°mericans,|* (14.4) *in ∀two ,days|* (14.5) *we %will⇨ cele∀brate °Christmas.⌒* (14.6) *∀Maybe °candlelit.⌒"* (CNN, 2022: 19:17 min).
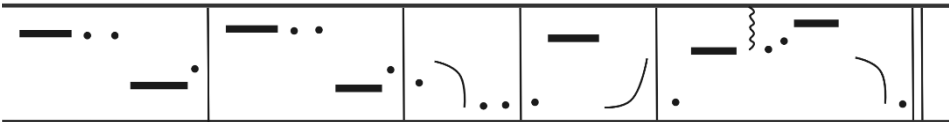
(14.1) *"∀Ladies and ‚gentlemen|* (14.2) – *∀ladies and ‚gentlemen,|* (14.4) *in ∀two ‚days"* – Level Scale + Low Rise. (14.5) *"we %will⇨ cele∀brate °Christmas"* actualised with Regular Ascending Stepping Scale with the short pause of perception and Low Fall. The intonation group (14.6)*"Maybe candlelit"* is realised with Low Fall. Loudness is normal, and the tempo is slow as it is a very delicate and painful topic.

(15.1) *"It ∀is⇨ in your °power,|* (15.22) *⌊really,|* (15.3) *to ∀help us ∀bring to ∀justice ⟍everyone|* (15.4) *who ∀started this unpro∀voked and ∀criminal °war.⌒"* (CNN, 2022: 18:37 min).
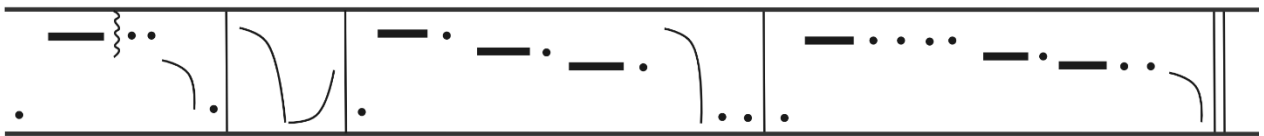
The intonation group (15.2) *" ⌊really"* is actualised with Fall-Rise (undivided) with slow tempo. (15.3) *"to ∀help us ∀bring to ∀justice ⟍everyone"* is accommpanied by Regular Descending Stepping Scale + High Fall. (15.4) *"who ∀started this unpro∀voked and ∀criminal °war"* – Regular Descending Stepping Scale with Low Fall on *"war"* to express categoricality and definiteness. In the whole fragment, there are variations in tempo and loudness is increased.

(16.1) *" ⌊russia. ⌒* (16.2) *∀russia could ⟍stop its a%ggression,|* (16.3) *°really,|* (16.4) *∀if it °wanted to,|* (16.5) *but ∀you can ∀speed •up our ⟍victory.⌒* (16.6) *I °know it.⌒"* (CNN, 2022: 16:46 min).
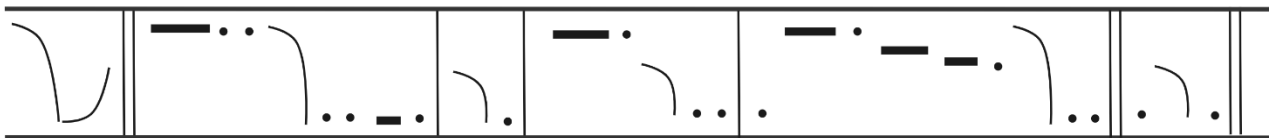
The intonation group (16.1) *" ⌊russia"* is actualised with Fall-Rise (undivided). (16.2) *" ∀russia could ⟍stop its agg%ression"* – Level Scale with High Fall on *"stop"*. (16.3) *"°really"* is actualised with Low Fall and slow tempo. (16.5) *"but ∀you can ∀speed •up our ⟍victory"* is realised with Regular Descending Stepping Scale with High Fall on

"victory". The short intonation group (16.6) *"I °know it."* is expressed with Low Fall to sound definite and final.

The speaker emphasises the importance of maintaining America's leadership and evokes a sense of patriotism, power, and responsibility of the United States and its people to help those who suffer from this horrendous war. He also plays with the public's emotions by mentioning how hard it is to live in a country at war, constantly shelled by the aggressor, to make them feel sorry for the Ukrainians and help them win the war. Even though, immediately afterward he says that the Ukrainians don't complain and one way or another they'll find a way to overcome all the hurdles and pitfalls set by russia, it created an even more powerful effect of Ukrainians being strong, resilient, and brave.

The analysis of Volodymyr Zelensky's speeches shows that they are infested with various stylistic devices that help him deliver his messages so that they could be interesting and influential. On top of that, prosodic means add something of their own to make these speeches influential, such as adding prominence to important words, arousing the public's interest and manipulating it, expressing the speaker's emotions towards a certain idea, etc.

2.3. The linguistic interpretation of the results of the auditory analysis of the prosodic means conveying influence in public discourse

The auditory analysis of Zelensky's speeches showed that the speaker employs multiple techniques to enhance their effectiveness and overall impact.

The speeches depict a combination of intonation patterns, including rising, falling, and a mix of both. Falls often signal the completion of a thought or emphasis, while rises may indicate continuation or emphasis on the following phrases. These variations in intonation help convey the speaker's emphasis, urgency, and rhetorical style, enhancing the overall impact of the speech. In his speeches, the president mostly adheres to Low Fall and High Fall to sound more formal, categoric, involved and concerned.

The addresses of Volodymyr Zelensky are also characterized by the usage of various scales, such as Descending, Ascending or Scale. The voice moves from low or high pitch. The rhythm is mostly properly organized. Nevertheless, the speaker tends to apply the Regular Scale but also uses the Broken Scale when there is a need to highlight certain points in the speech. Such intonation components as loudness and tempo are also critically important, and Zelensky quite frequently pronounces his utterances with increased loudness and decelerated tempo to add prominence to certain words and make them more memorable to the audience.

For example, repetitions used by the president are pronounced with increased loudness, slowed down tempo and falling tones to express sincere gratitude for all the help and support (Taranenko, 2023: 30). The use of hyperboles shows the seriousness of the situation and calls for action. Increased loudness, decelerated tempo and falling tones intensify the emotional impact on the public. Metaphorical expressions also add depth to his speeches while the prosodic features, including falling terminal tones and the Broken Descending Stepping Scale, contribute to the evocative nature of metaphors. The prosodic features used in the utterances of a manipulative nature which include variations in loudness, tempo, and pitch reinforce the persuasion, evoke emotions, and make the public change their beliefs and thoughts.

As a result, the undertaken auditory analysis demonstrates that the complex of the following means is used to convey influence in public speeches: Low Fall – 46,1%; High Fall – 31,9%; Low Rise – 17,6%; Fall-Rise – 3,3%; High Rise – 1,1%; Regular Scale – 92,3%; Broken Scale – 7,7%; Level Scale – 72,5%; Descending Scale – 24,2%; Ascending Scale – 3,3%; Stepping Scale – 27,5%; Zero Pre-Head – 34,1%; Low Pre-Head – 65,9%; Low Pitch – 22%; Mid Pitch – 41,8%; High Pitch – 36,2%; increased loudness – 82,2%; normal loudness – 17,8%; decelerated tempo – 68,1%; slow tempo – 7,7%; moderate tempo – 6,6%; accelerated tempo – 17,6%; short pauses – 48,4%; very short pauses –

22%; long pauses – 29,7%; intersyntagm pauses – 7,7%; well-organised rhythm – 92,3%; non-organised rhythm – 7,7%.

The analysis showed the complexity of Zelensky's speeches, involving the interplay between emotion, language of influence and leadership, and persuasion which shows his skillfulness in conveying messages in front of the audience.

Conclusions to Chapter 2

In conclusion, the phonetic-experimental research of the prosodic means used by Volodymyr Zelensky based on principles of phonetic studies presents a detailed analysis of his speeches given at the UN General Assembly and the White House.

The use of stylistic devices helped the speaker with expressing influence. The speeches were full of repetitions, which were used for the most significant parts to highlight them and add some additional layers of meaning; hyperboles were used to create a vivid mental image and capture the public's attention; metaphors were used to make certain utterances more relatable for the audience on an emotional level, making the message of the speech even more powerful; antitheses were used to show some contrast between ideas, making the public look at certain things from different perspectives; puns were also used as they are quite powerful rhetorical devices that entertain people, draws their attention to the speech and makes it more memorable.

Moreover, through fluctuations in pitch, loudness, tempo, and the use of various terminal tones, he succeeds in conveying the necessary messages. To convey influence he mostly adheres to short intonation groups, short and very short pauses, falling and rising tones, increased loudness and decelerated tempo, wide range pitch, low pre-head, stressed words for emphasis and well-organised rhythm.

Overall, the analysis shows how effective the speech can get, with the right use of prosodic features and additional stylistic techniques crucial in influencing the public.

GENERAL CONCLUSIONS

The results of the research support the idea of the importance of prosodic means in public discourse. Public discourse refers to speeches where politicians use influence, persuasion and manipulation to impose a certain idea on a big audience. It enhances the speaker's credibility and helps them gain the public's trust. One of the main characteristics of public discourse is influence, which is a force that the speaker exercises on the public to make them change their beliefs, opinions and emotions. To have an influential effect, the speaker must both be able to deliver the information and express their opinion so that the audience could relate to it. All good leaders must know how to influence the public as it is a key component of a successful leadership.

The research has shown that prosodic means of expressing influence in public discourse is a complicated phenomenon. The outcomes of the speech being successfully delivered depend on multiple factors such as, how powerful and influential the speaker is, how good the speaker is in public communication, how well the speaker uses the manipulation techniques, but most importantly, how well they use prosodic means to prove their point. Having all the necessary intonation means such as tempo, stress, loudness, pitch, and rhythm, prosody serves versatile purposes in public interaction and communication.

The data obtained as a result of the undertaken auditory analysis enable us to list the following prosodic means used to express influence in the analysed speeches: 1) short intonation groups; 2) zero/low pre-head; 3) the Descending/Ascending Stepping Scale; 4) Level Scale; 5) Regular/Broken Scale; 6) special rise; 7) falling/rising tones; 8) the wide pitch range; 9) logical stress on the key or emotionally coloured words; 10) increased loudness; 11) decelerated/slow tempo; 12) short and very short pauses; 13) intersyntagm pauses; 14) the well-organised rhythm; 15) stylistic devices; 16) parallel intonation constructions.

Zelensky's speeches demonstrate a skillful usage of prosodic means to achieve the necessary effect. The analysis alows us to assume that the above mentioned prosodic means are effective means of influence in public discourse.

RÉSUMÉ

The research *Prosodic means conveying influence in public discourse* presents the analysis of prosodic means that express influence based on Volodymyr Zelensky's addresses. The scientific work consists of an introduction, two chapters, general conclusions, a summary, a list of used sources, and an appendix.

In Chapter 1, the theoretical foundations of the study of prosodic means and ways to influence people are specified. Chapter 2 presents the auditory analysis of Volodymyr Zelensky's speeches, determination of prosodic characteristics and linguistic interpretation of research results.

Key words: public discourse, political speech, influence, prosodic means, auditory analysis.

РЕЗЮМЕ

Курсову роботу «*Просодичні засоби вираження впливу у публічному дискурсі (на матеріалі англомовних виступів В. Зеленського)*» присвячено аналізу просодичних засобів вираження впливу. Дослідження складається зі вступу, двох розділів, загальних висновків, анотації, списку використаних джерел та додатку.

У Розділі 1 викладено теоретичні основи вивчення просодичних засобів і способів впливу на людину. Розділ 2 презентує аудиторський аналіз виступів Володимира Зеленського, визначення просодичних характеристик та лінгвістичну інтерпретацію результатів дослідження.

Ключові слова: публічний дискурс, політичне звернення, вплив, просодичні засоби, аудитивний аналіз.

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APPENDIX

A fragment of the table of the analysed intonation characteristics.

Columns (first table): 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 3.10, 3.11

Category	Feature
Pitch level	low
	mid
	high
Pre-Head	zero
	low
	high
Terminal tones	Low Fall
	Low Rise
	High Fall
	High Rise
	Fall-Rise
	Rise-Fall
Scales acc. to the movement	Descending
	Ascending
	Level
Scales acc. to the pos. of unstressed syllables	Stepping
	Sliding
	Scandent
Scales acc. to the regularity	Regular
	Broken
Loudness	low
	decreased
	normal
	increased
	high
Tempo	slow
	decelerated
	moderate
	accelerated
	fast
Pauses	very short
	short
	long
	intersyntagm
Rhythm	properly organised
	non-organised

Columns (second table): 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1, 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 9.1, 9.2, 9.3, 9.4

Category	Feature
Pitch level	low
	mid
	high
Pre-Head	zero
	low
	high
Terminal tones	Low Fall
	Low Rise
	High Fall
	High Rise
	Fall-Rise
	Rise-Fall
Scales acc. to the movement	Descending
	Ascending
	Level
Scales acc. to the pos. of unstressed syllables	Stepping
	Sliding
	Scandent
Scales acc. to the regularity	Regular
	Broken
Loudness	low
	decreased
	normal
	increased
	high
Tempo	slow
	decelerated
	moderate
	accelerated
	fast
Pauses	very short
	short
	long
	intersyntagm
Rhythm	properly organised
	non-organised

		10.1	10.2	10.3	10.4	11.1	11.2	11.3	11.4	12.1	12.2	12.3	12.4	13.1	13.2	13.3	13.4	13.5	13.6	13.7	14.1	14.2	14.3	14.4	14.5	14.6	15.1	15.2	15.3	15.4	16.1	16.2	16.3	16.4	16.5	16.6
Pitch level	low		■																																	
	mid	■		■	■	■	■	■	■	■	■		■	■	■	■	■	■		■	■	■	■		■	■	■	■	■	■	■		■	■	■	■
	high											■																									
Pre-Head	zero	■		■	■			■			■			■	■					■	■			■			■	■	■	■	■	■	■			
	low		■	■	■	■	■		■	■		■	■	■	■	■	■	■	■			■	■		■	■								■	■	■
	high																																			
Terminal tones	Low Fall	■				■	■				■				■		■			■	■		■											■		■
	Low Rise		■		■												■			■														■		
	High Fall			■	■								■			■												■		■				■		
	High Rise																																			
	Fall-Rise										■																	■		■						
	Rise-Fall																																			
Scales acc. to the movement	Descending	■				■	■			■		■	■				■											■	■						■	
	Ascending		■		■																															
	Level								■		■			■	■	■		■	■										■	■				■	■	■
Scales acc. to the pos. of unstressed syllables	Stepping	■			■		■		■		■		■	■			■												■	■				■	■	■
	Sliding																																			
	Scandent																																			
Scales acc. to the regularity	Regular		■	■	■	■	■	■	■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
	Broken	■										■																								
Loudness	low																																			
	decreased																																			
	normal																				■	■	■	■	■	■						■	■	■		
	increased	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■					■		■	■	■	■	■				■	■
	high							■																												
Tempo	slow								■																■	■		■				■			■	
	decelerated	■	■	■	■	■	■	■		■	■		■	■	■	■	■	■	■	■	■	■	■		■		■		■	■	■		■	■		■
	moderate																																			
	accelerated											■																								
	fast																																			
Pauses	very short																																			
	short		■	■		■	■	■		■	■	■		■	■	■	■	■	■			■					■	■	■			■	■	■		■
	long			■			■	■			■			■						■	■				■	■			■	■			■		■	■
	intersyntagm								■																■	■										
Rhythm	properly organised		■	■		■		■	■	■	■	■	■	■	■	■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
	non-organised	■			■		■												■																	