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PROSODIC ORGANISATION OF POLITICAL ADVERTISING TEXT

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INTRODUCTION

Our daily life is deeply intertwined with politics. Political advertising is a crucial part of political campaigns. Through the political advertising political figures promote their policy communicate with voters, gain support and improve their visibility in the community. Every year the influence of the advertising is becoming wider and wider. Advertising shapes the public opinion, create connection between people, and influence electoral outcomes.

Advertising is an indispensable part of our life. It is everywhere, we can see it scrolling the phone, walking around the city, we can hear it driving to work. Nonetheless, advertising and political advertising are the parts of the communication process. The purpose of the information carried out from the sender to the audience is to promote certain product. In terms of political discourse, the product is a policy or a candidate for an election. It persuades voters to take certain actions and participate in political life, which is impossible without communication. It is important to note that it is not only the written text itself that contributes to the effectiveness of advertising, but also the way it is delivered, the means used to emphasize certain information and attract people's attention. This is where prosody comes in.

Prosody is an essential part of advertising discourse. Its characteristics play a major role in the effectiveness of political advertisements, in the delivery of the message, in the conveyance of emotions, and contribute to the overall memorability of the text as well as to the reception of the message. It is known that advertising, as a general social phenomenon, cannot be limited to one sphere of human life, but takes its place in society as a whole.

Mass media, reality shows, radio and PR are the keys to winning voters, gaining sympathy and political advantage. To get the most out of political advertising, PR managers need to be able to write persuasive copy and use all the tools at their disposal to get results. This means that prosody plays a crucial role in communication, conveying a range of information beyond the literal meaning of words. It has a significant impact

on how we understand and engage with the information provided by the text. Advertising can have a greater impact through the use of prosodic features.

Relevance. Our research is particularly relevant in the current socio-political landscape, as 2024 marks the pre-election period in key democracies such as the United States, United Kingdom and Australia. At this stage, politicians are preparing their strategies for the election campaign. By studying the use of prosody in their advertisements, my research aims to understand the dynamics of political message development, as well as to gain a general understanding of the intonation of English advertising text.

The purpose of the work is the identification and analysis of prosodic means in political advertising text.

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

- 1) to identify the place of the political advertising in communication process;
- 2) to define the general structure of the political advertising text;
- 3) to analyze the prosodic features present in English political advertising;
- 4) to develop the programme and methodology of the research;
- 5) to establish invariant prosodic models for the different types of political advertisements' realization.

The object of the research is the oral representation of political advertising discourse.

The subject of the work is the features of the prosodic means of the English political advertising text.

Materials used in this work are 16 recordings general duration of which is 1140 seconds. They are taken from the advertising campaigns of different political leaders.

Methods of the research. Our research uses general scientific methods such as the method of the scientific modelling, qualitative analysis and comparison. Moreover, the methods purely connected to phonetics like auditory analysis.

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 used in political advertising.

The practical value of the study lies in the fact that its results can be used to improve linguistic and phonetic courses, as they give an idea of the complex aspects of prosody and provide some methodological recommendations for 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) and in abstracts (1 publication).

Structure of the research. The paper consists of introduction, three chapters, general conclusion, references, illustrated materials and appendix.

The thesis is arranged as follows:

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

Chapter 1 focuses on the state of study of prosodic organization of English advertising text.

Chapter 2 touches upon the methodology and the results of auditory analysis of the political advertising.

Chapter 3 specifies prosodic features of the English advertising text.

General Conclusions section provides the findings of the research, both theoretical and practical.

Resumes contain the brief information about the paper.

References contain the list of bibliographic materials used in the process of the research (69 positions).

List of illustrated materials includes recordings of the political advertising.

APPENDIX presents the data of experimental research.

CHAPTER 1

THEORETICAL FOUNDATIONS OF THE STUDY OF PROSODIC ORGANISATION OF THE TEXT OF ENGLISH-LANGUAGE POLITICAL ADVERTISING

1.1. Political advertising as an element of the communication process

Firstly, it is important to define the phenomenon of communication. Merriam-Webster sets communication as a process of interchange and transfer of information between people or groups in the form of oral and written messages, the body language and voice or the other types of speech (Merriam-Webster, 2024).

Secondly, before we establish a definition of the political advertising, we need to determine advertising itself. Before we establish a definition of the political advertising, we need to define advertising itself. Advertising is a non-personal communication, in that it has to speak to a large number of people, so the message has to be clear for all the target audience to understand (Blythe & Martin, 2019, p. 220). Van Steenburg mentions that it is just a part of political marketing campaign (Van Steenburg, 2015, p. 197). However, we should analyze this definition more broadly. Glavaš defines it in OSCE regulations as an advertising whose central focus is the marketing of ideas, attitudes, and concerns about public issues, including political concepts and political candidates (Glavaš, 2017, p. 7).

Despite numerous changes in the methods of running modern political campaigns over the past years, one significant constant remains: the crucial role of political advertising as a key way for candidates to communicate with the public. Broadly defined, political communication is the role of communication in the political process. It can take place in a variety of forms (formal or informal), in a variety of venues (public and private) and through a variety of medium (mediated or unmediated content). It includes the production and generation of messages by political actors, the transmission

of political messages through direct and indirect channels, and the reception of political messages. Political advertising should be considered as a broad concept as any message primarily under the control of a source used to promote political candidates, parties, policy issues, and/or ideas through mass channels (Kaid, 2004, p. 156). As B. Gervais mentions, political communication is the dissemination of political information among and between political elites, mass media organizations, and the public (Gervais, 2016). Communication takes a pivotal role in politics, as through its political entities gain political points, promote their ideas and adjust their campaigns to the social interests. N. Liutko brings up purposes of the political advertising:

- 1) to establish a contact between power holders or worthy candidates and people;
- 2) to accumulate basic concept of electoral campaign in advertising message (Liutko, 2015, p. 72).

The function of the advertising as a part of communication is to provide information on a certain product or in terms of the political ads, about the policies and the candidate (Mounir, 2023, p. 28). The interchange of the information happens between the sender (political actor) and the audience (electorate).

Political advertising is an important part of shaping political perspectives, representing a fundamental platform for engaging with voters. It is produced by politicians or political entities with the objective of garnering widespread attention. Political advertising attempts to influence or comment upon a matter which is currently the subject of extensive political debate. Typically, its proliferation escalates during the pre-election phase, although it may also manifest as periodic publications spotlighting the endeavors of specific politicians or political factions. Such publications are more used by the local forces as the high positioned politicians receive a lot of attention in newspapers, TV or mass media.

There are two types of communication channels. Traditional and Internet-Based and Wireless Communication Channels. Traditional include newspapers, magazines, television or billboards. Internet-Based and Wireless Communication Channels consist

of email, social media, web sites or message-based apps. Both of them are frequently used by political actors to get as much support as possible and provide valuable ground for communication and debate. According to L.Nott, online advertising is more effective than TV advertising (Nott, 2020). However, the politician is required to use both of the channels to reach out to wide audience and different age groups. In 2008, the number of television channels per household was more than six times what it was in 1985 (Webster, 2014, p. 26). That means it is segmented by different interests and watches different TV programs, however the politicians are able to use this to reach a broader audience.

The use of newspapers declined significantly over time, as did political advertising in newspapers. Print publications have shifted to news websites. Nevertheless, periodicals appear during the pre-election period to cover the minority who don't have access to the Internet. With the raise of the digital age lawmakers received much more opportunities for advertising and general recognition with the help of the Internet. The usage of both digital and traditional communication channels leads to effective political campaigns and expanding the support by the public.

A study conducted in 2008 by Dr. Gordon in Orange County, California shows that ads in the newspapers are still effective to deliver a political message.

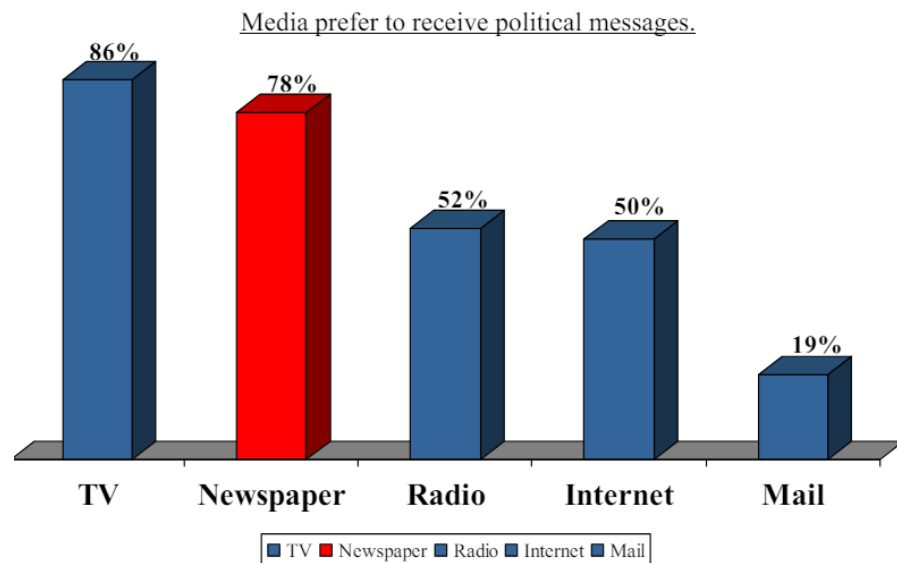


Figure 1.1. Media preference of receiving a political message.

At the beginning of 2020, almost 60% of the world's population used the Internet. According to the calculations of the statistical average of the Global Overview analysis, a person uses the network for 6 hours 43 minutes and 40% of the night mode. More than a half of the online time humanity spends on smartphones (50.1%) (Мальчик, & Адасюк, 2021, с.76).

Today, politicians and political entities leverage a multitude of platforms for personal expression, media dissemination, and advertising. These platforms encompass popular social media channels such as Instagram, Facebook, TikTok, YouTube, X alongside various messaging applications. These platforms have many millions of users, making social media advertising an effective tool as it allows you to reach a large audience. Also, social media acts as the basis of the communication between politicians and the possible voters.

We can assume that each post in social media from a political entity serves as a promotion. It is due to the fact that politicians inform the audience about the policies which were imposed with the help of their party, it emphasizes the action of the specific political actor and increases their recognition. The message engaged a discussion in the comment section, which helps to identify the interest of people and make the adjustments to the campaign to get more support and share ideas with a broader audience. S. Stieglitz & L. Dang-Xuan point out that social media allows social networks, personal information channels and mass media to connect. (Stieglitz & Dang-Xuan, 2012). It is true that social networks are deeply interconnected Thus, the advertising message spreads among millions of users, triggering a broad debate among people, where politicians can be involved and the campaign can be analysed. The mass media have therefore moved to the centre of all social processes and have begun to reconstruct the public sphere and the world of politics (Cwalina & Falkowski, 2006).

In summary, political advertising plays an important role in the communication process, political advertisement plays a huge role in the communication process. The main purpose of political advertising is to gain people's trust to accept ideas and, in the

case of political campaign advertising, to influence their vote. This is achieved through. Nowadays, political leaders have a wide range of tools and platforms at their disposal to reach audiences and communicate their message. Communication channels can be divided into two groups: traditional and Internet-Based and Wireless Communication Channels (digital). These tools make it possible to debate, comment and communicate with the voters and to adapt political campaigns to the interests of society. Political advertising, like any other, provides information so that the “consumer” is informed and interested in the “product”. It is part of political marketing, a tool used by political parties and individual candidates. They try to popularize the party/candidate, draw attention to their activities and development plans, attract citizens to their side and convince them of their advantages.

1.2. The structural elements of the political advertising text

Advertising text remains one of the most researched topics among linguists. This is due to the versatility of its structure and meaning. The effectiveness of political advertising is many in what depends on how accurate it will be its central idea is conceived, is it well planned (Babina, 2021, p. 15). Issues of language and political discourse form a very dense framework for theories and studies (Kuchyk et al., 2023, p. 315). Valigura, mentions that in terms of modern pragmalinguistics an advertising text is a speech form of social influence on the addressee (Valigura, 2020). The communicative-pragmatic analysis of advertising texts involves carrying out the following tasks, such as defining an an advertising text as a component of the author-text (message)-recipient structure (Seidenova & Nurkhanov, 2023). Abdullaeva, defines the advertising text as a type of text of mass communication, the purpose of the pragmatic impact is to induce the recipient to purchase a product or service (Abdullaeva, 2021). The main feature of the advertising is its size. The volume of the advertising texts can be reduced by 100 to 150 words (Maistrenko et al., 2021). Therefore, the text should outline the ideas in the short forms. It has to be creative, understandable and contain many ideas relatively to its quantity. Hnezdilova argues that the syntactic

structures and vocabulary used in political speeches are carefully chosen to intensify the emotional impact of the message. This helps to gain the listener's approval, encouraging them to accept, internalize, and align with the intended emotional tone (Hnezdilova, 2003). This applies not only to political speech, but also applied to political advertising, since the function of the advertising is gain support from the audience.

The language of political advertising can include public speech and the language of political propaganda (Лесюк, 2022, с. 51–61).

Advertising language frequently employs techniques similar to those found in poetic texts. The mnemotechnical effect of so-called mnemonic devices (rhyme, rhythm, alliteration, and assonance) is advantageous (Kosimbetova & Suyarova, 2023). These linguistic means help to make a text more memorable and catchier.

Another prominent feature of the advertising text is slogan. Safire's Political Dictionary gives an introductory definition of slogan as “a rallying cry; catch phrase; a brief message that crystallizes an idea, defines an issue, the best of which thrill, exhort, and inspire” (Safire, 1978). Generally speaking, slogans bare the main point of the message. A political slogan is a catchword or rallying motto distinctly associated with a political party or other group (Newsome, 2002). Thematically, slogans can effectively focus the candidate's promises on a particular area. The slogan simplifies a potentially intricate political initiative into a broad concept. They also serve as a call to action in political advertising. Their purpose is to convince the viewer to choose a particular option, either by creating a sense of urgency or by convincing them that a recommended choice is best for them (Indeed Editorial Team, 2024). Examples of such phrases are “*Vote for change*”, (#voteforchange, 2008), “*Change we can believe in*”, “*Make America great again*” (Britannica, 2023).

The political advertising text belongs to an advertising discourse. It means that we can view it through the general specifics of the commercial texts. Panasenko and Mudrochová suggest that if we consider and advertisement as a text, we will see that it

has a specific structure, the obligatory elements of which are a headline, sub-headline and body text. Each of these elements is important and has a specific function (Panassenko, Mudrochová, 2021). The message can be put into the title (headline) and the text. It is one of the most important elements, which includes the main advertising message and the main advertising argument. This title must be well formulated and expressive, as well as its effectiveness depends to a large extent on the extent of consistency between the title and the other elements such as graphics, images and content (Mounir, 2023, p. 29). Shytiuk & Hniedkova suggest that advertising text has to be concise, clear and contain a large amount ideas and new thoughts, to be creative in its content (ШИТЮК & ГНЄДКОВА, 2021).

The AIDA model can be used to analyse both political and commercial copy. It assumes that a customer goes through several stages before making a decision about a product (Vakratsas, Ambler, 2021). AIDA consists of attention, interest, desire and action. The main task in creating an advertising text is to make it more acceptable to the viewer (Pavlishina, 2019).

If we apply AIDA to political advertising, A - attention will state for a eye-catching headline, I - interest will sate for the message regarding the policies or the candidate, D - desire will state for the reason why the people should choose the specific candidate or a party, it is based on the inclination for something new and A – action will state for the conclusion of the message, usually with the a call to action phrase (Hanlon, 2023).

Substantially, the text of the political advertising consists of:

- Headline
- Sub-headline (it may be omitted in short advertising texts)
- Body
- Call to action phrase or echo phrase.

The political advertising text can also be viewed through the hypothesis of SOURCE-PATH-GOAL (Tinceva, 2012, p. 1296). As for example the adverting from

Kamala Harris. *“In this election we each face a question. What kind of country do we want to live in? There are some people, who think we should be a country of chaos, of fear of hate, but us we choose something different; we choose freedom.”* In this part the SOURCE is the political leader. *“The freedom not just to get by but get ahead, the freedom to be safe from gun violence, the freedom to make decisions about your own body, we choose a future, where no child lives in poverty, where we can all afford health care, where no one is above the law,”* - path or how we can be successful. *“We believe in the promise of America and we're ready to fight for it. Because when we fight we win so join us go to [kamalaharris.com](https://www.kamalaharris.com) and let's get to work on themselves.”* – a goal, to win an election (Kamala Harris, 2024).

The success of the text depends on the following factors: its fluidity, its shortness, and its distance from the complexity in the formulation of alienation in order to be able to understand it. Preference is not in length or shortness as much as the ability of the text to attract public attention. Even if the commercial and political advertising text have a lot in common such as the basic structure, simple vocabulary and the presence of slogans, they have their own specifications. For example, they are aimed at a different audience; political ads do not sell a product, but rather the policies that will be implemented if a particular candidate or party wins the elections. In terms of text, political ads can be much more aggressive in their context.

Outlining all of the above, the text of a political advertisement has its own structure. It works in the paradigm of author – text (message) – recipient. The message consists of the title and the text itself. Usually, the text of the political ad contains slogans and calls to action, which are essential for a successful ad.

1.3. The role of prosodic means in actualizing the text of modern English-language political advertising

Prosodic means are significant part of political advertising. Factors such as stress, emphasis, pitch variations, tempo and pauses influence our perception of information

and make us more resilient to ideas presented in advertising. Accurate usage and structure of the text makes the advertisement more persuasive and engaging. Just a small change in the structure can change the meaning completely.

Ward and Hirschberg mention that the prosody of a sentence can sometimes affect a listener's conclusion about the speaker's beliefs, attitude, or intention (Ward & Hirschberg, 1985).

Speech comprehension requires listeners to make some hypotheses about the linguistic elements present in the utterance they are trying to interpret. This hypothesis is built with the help of the prosodic means (Dahan, 2015).

Gussenhoven suggests the following scheme of the prosodic hierarchy (Gussenhoven, 2002, p 1).

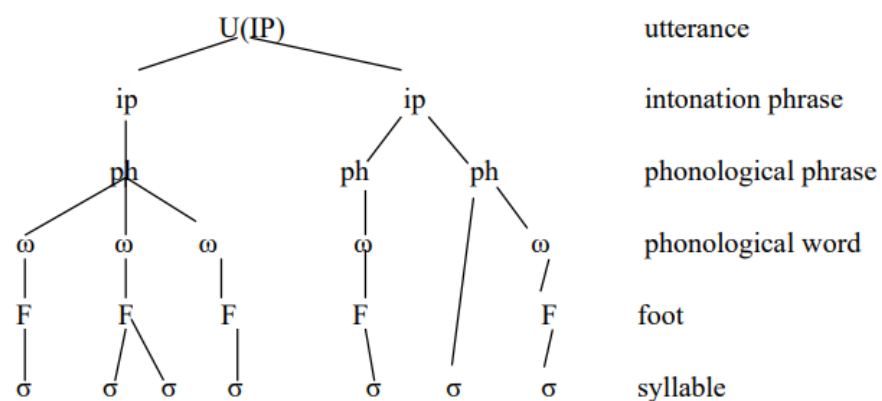


Figure 1.2. The scheme of the prosodic hierarchy.

This framework helps to understand how prosody functions at different levels of speech. It consists of syllable level, foot level, phonological phrase, intonation phrase and finalized in utterance.

Syllable level is the first level in the scheme; it involves the arrangement of sounds (phonemes) into syllables; the structure of it affects the stress patterns and rhythm. There are different types of syllables such as close / open, vowel-consonant-e (VCE) syllables. Recent studies of the topic shows that people tend to choose the products from the ads the names of which have open syllables (Zeroual, 2022, p. 70).

Generally, in the advertising discourse, marketing specialists use short words which has up to three syllables, as for example Trump's promotional video for a recent 2024 campaign uses catch phrases like *“Keep pushing forward”*, *“Keep going forward”* (Trump, 2020) or *“Motown is a Joe town”* (Biden, 2020). They play a crucial role in creation of stylistic devices such as alliteration and rhyme and stylistic devices make the text vivid, as well as helping in getting an emotional response from the audience.

The metrical foot organizes the syllables of words into higher-order units built around stressed syllables (Oostendorp et al., 2011, p 1). The metrical foot is a prosodic constituent that intervenes between syllables and the larger prosodic word containing those syllables (Bennett, 2012, p. 17). Basically, the foot is a combination of a stressed and unstressed syllable; it creates rhythm and emphasis that makes a message more memorable and impactful. There are two main types of feet: trochaic and iambic (Harris, 2000, p.5). Iambic is an unstressed syllable followed by a stressed one, trochaic is a stressed syllable followed by an unstressed one. There is a general rule connected to the limited short time memory of syllabic sequences syllabic group can exceed 7 syllables (actually this number depends on the speech rate) (Martin, 2013). Normally, advertising specialist will not make long chunks of text because the audience would not be able to comprehend the information from the large syntagms, which make delivery of the statements blank and forgettable.

The next segment in the hierarchy is a phonological word. It is also called a prosodic word. Hall defines phonological word as a prosodic domain in which phonological features within the same lexeme may spread from one morph to another (Hall, 1999, p. 1). In short, a phonological word is a unit which consists of one or more phonemes and acts as a single entity within an utterance. The actualization of this unit can be seen in the slogans. The phonological structure helps the words resonate more strongly with the audience. Overall prosodic words contribute to the rhythm and intonation which make an impact on the perception of the text and its comprehension.

The phonological phrase is the constituent that groups together one or more clitic groups (Vogel & Nespor, 2007, p. 72). It consists of phonological words which are combined together. Typically, phonological phrases are divided by pauses.

Syllable, foot, phonological phrase and intonation phrase are concluded in the utterance. Harris defines an utterance as a continuous stretch of talk before and after which there is silence on the part of the person (Harris, 1963/2013).

Rising intonation conveys the attitude of positivity. Also, it encourages further conversation, wondering, mildly puzzled, soothing vibe (Celce-Murcia & Goodwin, 1996). Falling tone expresses confidence and finalization. Ladd, mentions that the both of the tones can be used in combination. The presence of the rising tone projects incomplete information, which is completed by the following tone unit which contains a falling tone (Ladd, 2009, p. 286).

The next step in the hierarchy is intonation phrase. Nordquist defines the intonation phrase as a stretch (or chunk) of spoken material that has its own intonation pattern (or tune) (Nordquist, 2023). The Crystal's dictionary gives another definition as a term used in the study of suprasegmental phonology, referring to the distinctive use of patterns of pitch, or melody (Crystal, 2008, p. 252). The intonation phrase helps to convey meaning and emotions. It includes all the other parts of the hierarchy such as syllable, foot, prosodic word and phonological phrase. According to Zulfugarova, intonation phrases break up the speech to more manageable segments which help the listener to comprehend the text easier (Zulfugarova, 2018).

The utterance includes various aspects of prosody, such a tone, stress and rhythm. It is the key feature which influences attitude towards the text and speech. Utterance and the phonological phrase can appear similar however an utterance is a complete unit but phonological phrase is a chunk of speech limited by intonation, rhythm or a stress pattern.

Word stress is an essential part of intonation and rhythm. It assists in communicating the message, highlighting important aspects, and capturing the

audience's attention on specific terms. Emphasizing key words in a sentence brings focus to them, causing them to stand out. Merriam-Webster defines it as the manner in which stresses are distributed on the syllables of a word (Merriam-Webster, 2024).

Intonation as a prosodic unit is an essential part of the utterance. It is a combination of various prosodic means such as rhythm, stress, pitch and tempo. Intonation, bears a grammatical meaning as well as conveys speaker's emotions and attitude (Dale & Poms, 2005, p. 3). It means that for the presenter it is crucial to use the intonation to make his message clear. The choice of how we communicate is influenced by various factors, namely: urgency, formality, confidentiality, complexity and emotionality of information, the need for documentary confirmation, as well as certain expectations of the addressee. The addressee is one of the communicators to whom the transmitted message is intended (КОЛОМІЄЦЬ & КУШНІР, 2024). Consequently, intonation is not something random, but a choice deliberately made to get the most from the conveyed message.

It is important to mention that terminal tones bear a particular significance in political advertising. Different tones carry emotional weight and communicative power, they mark the ending of the speech segments and make it complete. Rising tones are used to persuade people of critical thinking, convey the question as well as they provide anticipation for a good future.

Tone can be used in both strategic or spontaneous utterances to convey a message (Pipal et al., 2024). However, in form of advertising there is no such thing as "spontaneous utterances", even if it sounds like that. If it is present, it serves a particular reason. It is due to the that political advertising is highly prepared. Falling tones signify finalization, confidence and authority. It also marks the already fulfilled promises by the candidate. The rising tone reflects many meanings such as adding new and vital information, non-finality, informing the interviewer with surprised and unexpected results, i.e., offering contradictory information, and continuation (Hussein Shitwi et al., 2019). Although the vast majority of the sentences of political advertising are

communicative in nature and therefore statements, the speech contains also rhetorical questions that are efficient devices for involving the audience in the proposed topic (Brēde, 2017). A study conducted by Brēde, suggest that in most English statements (81%) in the political discourse end with low or high/medium fall (Brēde, 2013). That is due to the formality and pragmatic purpose of the political speech. Although, she also mentions that in non-final tone units there is a predominance of low/mid rises.

The prosodic feature of rhythm is a factor which makes an ad more pleasing to hear. The change in rhythm and pace prevents the speech from being predictable and boring to listen to. As well it has an impact on audience involvement. Rhythm establishes a connection on emotional level, depending on the purpose it can give reassurance and trust.

Rhythm is an important part of the prosodic means within the utterance. A. Martynyuk & A. Ponikaryova determined that the ideas put within a familiar rhythmic-syntactic pattern are being processed automatically, subconsciously without much of critical assessment (Martynyuk & Ponikaryova, 2018). Also, it is considerate as an important principle of phonological organization of the language (p. 565). Therefore, we can say that the rhythm not only influence auditorial perception of the text but also impact our subconsciousness.

When we take a look on a sound lave of the speech, which is important part of the reception the message, as it also conveys emotions and evoke feelings among the audience. In formal and prepared situations speaker will tend to use moderated loudness (Brēde, 2011). A. Kalita and I. Andrushchenko note that the most common scales for public discourse in English are the ascending and descending step scales. This is a standardised marker for political advertisements in English (Kalita & Andrushchenko, 2019).

The linguists Friederici & Cutler mention that at the sentence level, prosodic structure comprises an overall utterance rhythm, the various ways in which words are

grouped together, and the patterns of relative prominence of the sentence constituents (Friederici & Cutler, 1998).

Kurmanova suggests that effective voice communication has a special meaning when people use language for socially significant purposes, and primarily in politics and diplomacy (Kurmanova, 2020). The continuous variations of pitch, length, loudness and voice quality which are superimposed on words affect the way they are processed, and the same utterance with different prosodic features may be interpreted in different ways (Labastía, 2022). Alexiyevets, concludes information above that at the prosodic level, the dominant position of the point of view against its background the justification is followed by the contrastive expansion of the tonal function, raising the tonal level, raising the pitch, etc slowing down the speed of speech (АЛЕКСІЄВЕЦЬ, 2017, с. 3). We considered that it can be applied to our research, because in the political advertising political leaders express their ideas on flashy topics.

To sum up, the advertising text is highly organized. It covers all elements of prosody.

Conclusions to Chapter 1

Political advertising is an important part of the communication process. Political advertising text can be viewed through the advertising discourse. Commercial and political ads have a lot of features in common. Both of them are meant to sell the product. However, for the political ads the product is the policies and a candidate rather the item. They aim to influence the behavior of the people to persuade them to buy or vote. They have the same structure consisting of headline, sub-headline, body, call to action phrase or echo phrase. Usually advertising texts are short and easy to read, they don't use complex vocabulary. Ads frequently use the means which are used in poetics. This structure and components make text more memorable.

Particularly every prosodic feature is actualized in political advertising text. Stress, rhythm, intonation heavily influence the perception of the text and attitude of the audience.

The subject of prosody is really important, as it conveys the emotion contour and it persuades people. Strategically stressed words by politicians can highlight key messages. Prosody itself influences the image of politics. In the next chapter we define the most frequently used prosodic means and study their impact on the effectiveness of the text.

CHAPTER 2

PROGRAMME AND METHODOLOGY OF THE EXPERIMENTAL RESEARCH

2.1. Programme of the study

The methodology of experimental phonetic research is based on a systematic approach to speech analysis. Intonation, as a combination of prosodic means, plays a crucial role in representing ideas and collecting the attention of the voters. By analyzing intonation patterns, we can identify the peculiarities of prosodic organization of English speech in political advertising. The research combines traditional scientific methods such as qualitative analysis and observation, as well as purely linguistic methods like auditory analysis.

The first stage of the experiment is to collect the advertising material taken from open sources. Material included 16 political ads from all over the English-speaking world. We have chosen this data range to show an objective median of the English political advertising text. As we mentioned previously in our practical value of the paper that this work can serve as a basis for further studies, which can consider the gender factor and accent variation. Accordingly factors such as gender and accent variation are not taken into consideration. The total time of the recordings is 19 minutes. The average time of the political advertising videos listed is approximately 74 seconds, or 1 minute and 14 seconds. Even that average time of political advertising is 15-30 seconds (Larrison, 2024). We have chosen the average time of ~ 1 minute to objectively analyze the prosodic means, because within a minute intonation, pitch variation and loudness can significantly change. The recording is easier to comprehend for the auditors as well as for listeners.

Total amount of the syntagms in the 16 videos are 477. Average amount of syntagms in the recording is approximately 29.

The second stage involved the auditors listening to the text and dividing it into syntagms.

In the third stage, the auditors recorded the prosodic parameters in the prosodic protocol of the auditory analysis, which is presented in a three-sheet spreadsheet containing the following parameters:

Table 2.1

The fragment of the prosodic protocol

| | | | | | | | | | |
|----------------------------------|-----------|---|-----------|---|--------------------|-------------------|------------------------------|---------|----------|
| Terminal tones | Falling | High | Tempo | Fast | | Type of the scale | Moderated | high | |
| | | Rising | | Accelerated | Accelerated | | | middle | |
| | | | | Moderate | Moderate | | | low | |
| | | Low | | Slow | | | | Rising | high |
| | High | filled | | middle | | | | | |
| | Rising | Rising | High | Intersyntagmatic pauses | Long | | Perceptive | Falling | Stepping |
| | | | Medium | | broken | | | | |
| | | Low | Short | | sliding | | | | |
| | | Low | Medium | | scandent | | | | |
| | Rise-Fall | Rising | High | Loudness | Long | | the range of the intonogroup | Wide | Wide |
| | | | Low | | Short | | | | Eltended |
| | | Fall-rise | High | | Increased | | | | Middle |
| Low | | | Moderated | | narrowed | | | | |
| Fall-rise | Rising | High | Rhythm | Low | Types of pre-heads | High | High | | |
| | | Low | | Eltra low | | | Middle | | |
| | Low | Common | | speed of change in the direction of movement of the terminal tone | | Regular | | None | |
| | | Staccato-like | | | | | | | |
| Simple | | | | | | | | | |
| Compound | | | | | | | | | |
| Fulfilment of the rhythmic group | 0 | speed of change in the direction of movement of the terminal tone | Regular | None | | | | | |
| | one | | | | High | | | | |
| | two | | | | Medium | | | | |
| | three | | | | Low | | | | |
| | four | | | | Low | | | | |
| five+ | Regular | None | | | | | | | |
| | | | Timbre | Conventional | | | | | |
| | | | | Secretive | | | | | |
| | | | | Aspirated | | | | | |
| | | | | Palatal | | | | | |

The fourth step was to analyze collected data. We have calculated all instances of the prosodic means and count the average percentage of them in collected material. The fifth and the final step was to create a model of a phonetic structure of the English advertising text. Instances which are higher than 50% can be included in the model. As high average percentage can indicate a specific pattern of the in the language of political advertisements.

2.2. The methodology of the auditory analysis

The auditory analysis is particularly relevant in our research. Auditory analysis it involves examining the properties of spoken language to understand how sound contributes to communication. In the context of this study, auditory analysis focuses on the prosodic elements such as pitch, loudness, tempo, pausation, timber, rhythm included in our protocol. The auditory analysis allows us to get a deeper understanding of the prosodic organization of political advertising texts, as well as to get objective information on the chosen recordings and to omit human factor in the speech analysis.

The main goal of auditor was to check accuracy of the analysis of the recordings. Four people took part in the auditory analysis, one Master's student, who was wring the paper on a related topic, two PhD students of the faculty of Germanic languages and Associate Professor of Kyiv National Linguistic University.

Speakers of the recording are popular English-speaking politicians from all over the English-speaking world. The recordings were taken from the political actors from the United Kingdom, the United States, Ireland, New Zealand, and Australia. Recordings were taken from the open video source YouTube. The resources for the research are the real advertising from different election campaigns as well as promotional speeches. We consider recording as modern, due to the fact that they are covering campaigns starting from 2016 election in the United States up until pre-election videos of 2024. Speakers in the recording were clear in delivering their messages.

The informants put stress-and-tone marks and presented the tonograms as well as analyzed the used of the prosodic parameters. First, the videos were transcribed into text. The next step was to divide the text into syntagms. Each recording was listened to several times in order to get an objective and adequate representation of the speech on paper. Each syntagma was enumerated. This was done for better analysis. Here is an example of the analyzed passage:

*⁶To 'win the 'next e ,lection, | ⁷we ' need to de , liver, | ⁸de , liver, | ⁹and de` liver | ¹⁰for
the 'British , people. || ¹¹I ` know | ¹²that 'our 'country's ` best ,days| ¹³lie a , head. ||*

No special tools were used in the analysis, except for the stern phonetic fonts downloaded from the Internet to put stress-and-tone marks. There were no technical or other limitations that affected the results. Once the protocol was completed, the data was summarised in a separate spreadsheet. One recording had a song added to the video, but we decided not to divide and disregard it by also analysing as a separate syntagm. It is due to the fact the is it heavily contribute to the impact and the emotional response from the audience.

There were no technical or other limitations that affected the results. Once the protocol was completed, the data was summarised in a separate spreadsheet.

Conclusions to Chapter 2

The experimental study shows that prosodic means bare an important role in the advertising, they influence the perception of the text and impact the emotional response of the speaker. The program of the study has shown that many approaches can be take into the consideration while analyzing the speech. The study consisted of 5 steps including. The analysis of the material conducted in the chapter 2 reveals several key insights into the prosodic organization of English-language political advertising texts. Sixteen recordings were analyzed, providing a robust dataset to assess the recurring patterns in the speech prosody used in political advertisements.

CHAPTER 3

THE RESULTS OF THE EXPERIMENTAL STUDY OF PROSODIC ORGANIZATION OF THE TEXT OF ENGLISH-LANGUAGE POLITICAL ADVERTISING

3.1. Analysis of the experimental material

While analyzing the speech of Liz Truss (The Telegraph, 2022), it is clear that the speech divided into three distinguished parts. Let's take a look at the phrase at the beginning of the recording “¹The U[∇]nited ,Kingdom / ²is a (great %country” initial stress on “United” and “Kingdom” indicates the importance of a nation as a whole and that the speech of the politician will be strongly connected to the unification and mutual work in paradigm government – people. The emphasis on “un[∇]leash” and “po[∇]tential” underlines the speaker's vision of opportunity and forward thinking. The accidental rise strategically utilized in the begging as well to shift the attention from general information to the audience “↑*all the ,people*”. The reason for this rise is to make people understand that she and the audience are on the same page, working together for a better future.

This rising tone conveys enthusiasm, hope, and a call to action, it sets the mood for optimism. Her speech is endearing and makes the audience to anticipate the policies as well as the ideas which will be proposed in here talk. Overall, the rising intonation at the bending helps to foster a sense of hope and positive energy, encouraging the audience to focus on the speaker’s plans for the future.

Generally, the syntagms in the opening are pronounced in the high pitch and uses a wide range of intonation

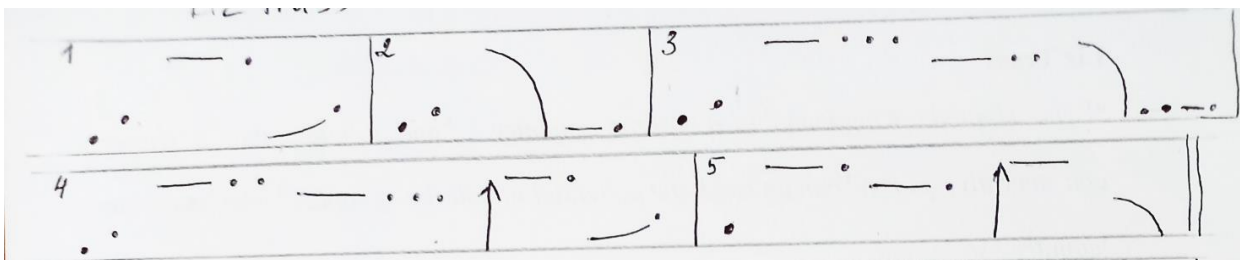


Figure 3.1 The tonogramme of the utterance.

In the body of the speech, the word “*deliver*” is repeated several times (with different emphasis). This emphasizes the speaker’s commitment to concrete action “*we need to deliver, deliver, and deliver for the British people.*” and the speaker sounds really confident with what she says (The Telegraph, 2022). Key political terms such as “*Low taxes, a firm grip on spending, driving growth in the economy*” are heavily stressed, reflecting the core conservative principles the speaker is advocating. Speakers emphasizes immediacy of here action if she is elected “*who can hit the ground running from day one,*” (The Telegraph, 2022).

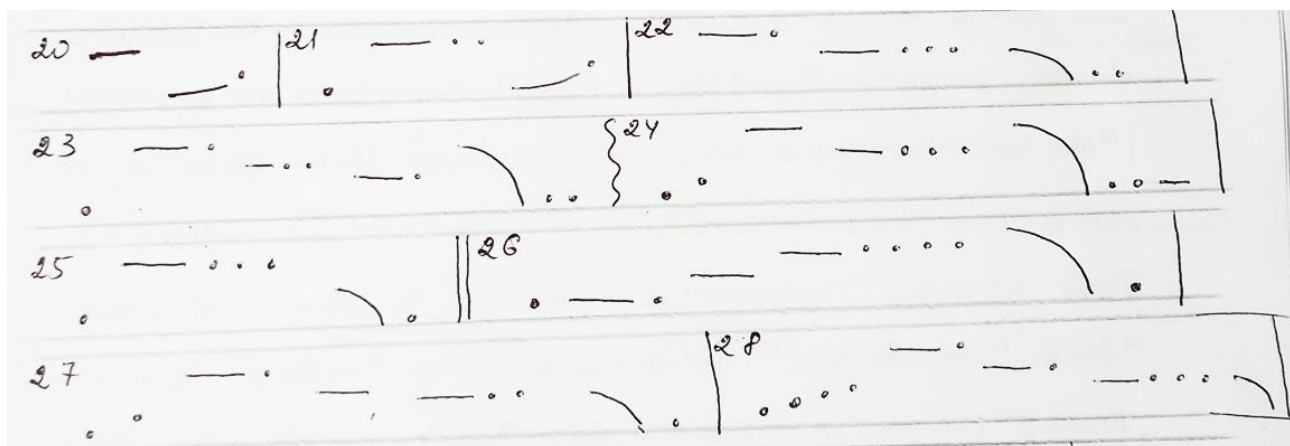


Figure 3.2 The tonogramme of the utterance

As can be seen in the tonogram, the speaker uses falling intonation in most cases. The low fall is used in calm, emotionally colourless speech, in phlegmatic and indifferent expressions, and also gives the expression the speaker's shade of neutral, calm completion, certainty and determination. In this part the speaker confidently describes the basic principles of her election campaign. The falling tone occurs when key political ideas are mentioned, signaling that these are statements of fact or promises the

speaker is committed to delivering. It is important to mention that a short pause appears between syntagm #23 and #24. This is due to the length of the utterance, just to get some air to continue it.

Toward the end, the falling intonation dominates “*lead a ↑ party in a government*”, “*fix the problems*” (The Telegraph, 2022). The falling tone creates a sense of finality signalling that a solution for a successful government has been found. However, it is not only the falling intonation is used in the end of the speech, there are some instances with the rising intonations “*I’ve consistently delivered when I have said I would. // As trade Secretary, I negotiated deals with allies like Australia and Japan. // And as prime minister, I will continue to deliver on the opportunities of Brexit*” (The Telegraph, 2022). It is used decisively to show her previous experiences and that she would be as determined in her work as she was. Her speech concludes with words of encouragement that even though citizens have many hurdles to overcome, still under her government they will strive for greater good. The accidental rise appears in the speech to shift the attention of the audience about what “challenges” she is talking: “*We face major challenges as a country, from the economy to security to the environment. // And I love our country. // I want the best for us all, and I’m the person to deliver that. //*” (The Telegraph, 2022).

The tempo of the speech is relatively moderated. The rhythm is conventional and the pauses between syntagms are short. The speed of change in the direction of movement of the terminal tone is relatively low.

Concluding all of the above, the use of rising intonation is strategically implemented at the outset of the speech to evoke enthusiasm and captivate the audience. As the speech progresses, falling intonation becomes more predominant in the middle and towards the conclusion. By emphasizing important policy points, the speaker's tone changes to show commitment and conviction in their program, as well as dedication to the basic principles of the party she represents. Liz Truss deliberately

Clinton puts a strong emphasis on the personal pronouns like “I” and “I’m” as well as nouns like “fight”, “way” and “challenges”. She wisely uses accidental rises in to point out that she works for everyone “⁶I’m \forall fighting for \uparrow all A,mericans, / ⁷not just \uparrow some, for the (struggling, / ⁸the \forall striving, \uparrow and the su^occessful” (Clinton, 2016).

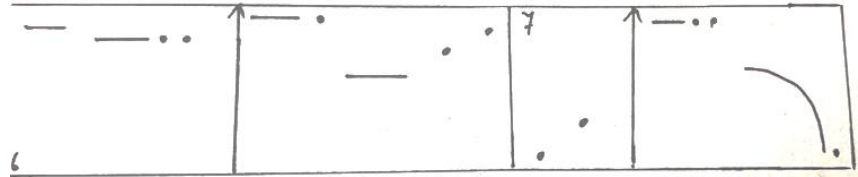


Figure 3.6. The tonogramme of the utterance

She also uses accidental rise to ensure that her policies will make a better life for every American.

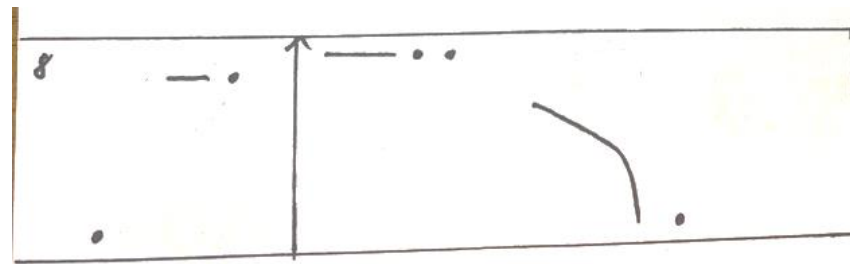


Figure 3.7. The tonogramme of the intonation group.

The emphasis on “*been \forall knocked ,down*” shows the strength and the commitment to make life better “¹⁴I’m \forall fighting for ,everyone / ¹⁵ \forall who's ever been \forall knocked ,down / ¹⁶but re \forall fused to be \forall knocked out.” (Clinton, 2016).

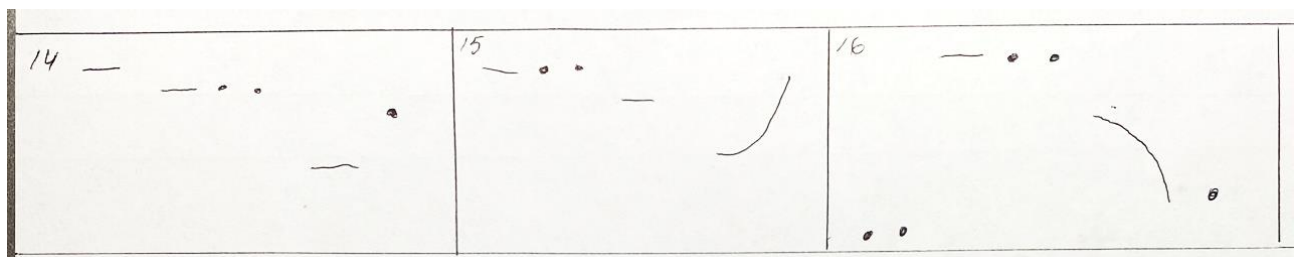


Figure 3.8. The tonogramme of the utterance

In the end of the recording the speaker uses a combination of falling and rising tones.

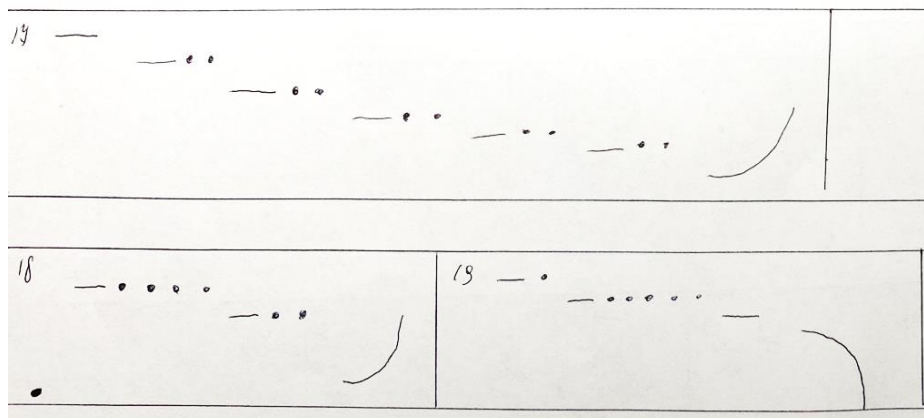


Figure 3.9 The tonogramme of the utterance

In particular, in the case of Hillary Clinton political ad, long syntagms with many combinations of stressed and unstressed syllables are used, which is due to the fact that the tempo of the speech is accelerated. The combination of low-fall, low-rise and accidental rise makes the speech inspiring and lively. It effectively conveys her message of inclusive leadership, perseverance, and empowerment. However, we would suggest that the speech itself is more inspirational than persuasive, as Clinton sets an example of herself as an accomplished woman. Falling intonation covers 53% of the tones and 47% covered by rising tones. We can conclude that the speech sets more questions than giving answers. Loudness differs between extra high, high and increased. Loudness rises within the tempo. The use of prosody in her speech shows that it possesses both emotional depth and rhetorical power, motivating her audience to embrace her vision for the future.

The next recording to be analyzed is “Relentless” by Justin Trudeau (Liberal Video, 2021) . It contains 28 syntagms. The table shows the distribution of tones.

Table 3.2

Statistics on terminal tones.

| | % | Cases |
|-------------|--------|-------|
| High Fall | 0.00% | 0 |
| Middle Fall | 0.00% | 0 |
| Low Fall | 53.57% | 15 |
| High Rise | 0.00% | 0 |
| Middle Rise | 0.00% | 0 |
| Low Rise | 46.43% | 13 |

As we can see that there are only two prevalent tones in the speech of the Canadian Prime Minister, which are low-fall and low rise. The recoding starts with the moderate tempo and loudness. The speaker stresses the words that convey solidarity and support “¹In ,Canada, | ² ∇we have ∇each other's ∅backs. || ³We ∇always ∅have. || ⁴And though ∇vast ,lands | ⁵ and ∇mountain ∇ranges ∇separate us ∇from each ∅other, | ⁶we ∇know the ∇best way to ∇overcome great ,challenges | ⁷ is to ∇work to ∅gether. ||” (Liberal Video, 2021). These stresses and the positive attitude convey the message of collective unity. Falling intonation ascertaining facts “*have ∇each other's ∅backs*”, “*∇separate us ∇from each ∅other*”.

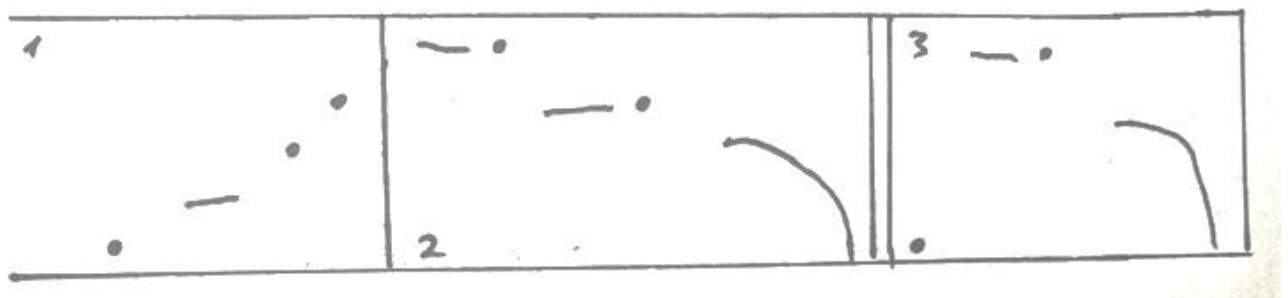


Figure 3.9 The tonogramme of the utterance.

The middle section contains action-oriented words such “¹⁰We *∇*build ,stronger, /¹¹think *∇*bigger, /¹² *∇*work ,smarter, /¹³and *∇*push ourselves *∇*harder than *∇*any other *∇*place on *∇*Earth. //” (Liberal Video, 2021) they also encourage forward movement for a better future.

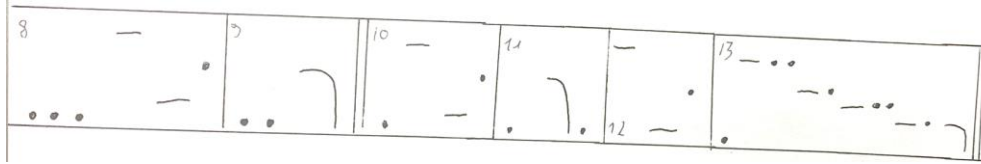


Figure 3.10. The tonogramme of the utterance.

The speaker pronouns utterances connected to the mutual respect and understanding on the high pitch words “¹⁴We *∇*speak our ,minds /¹⁵and we *∇*listen to each *∇*other” (Liberal Video, 2021). It gives the listener the feeling of optimism.

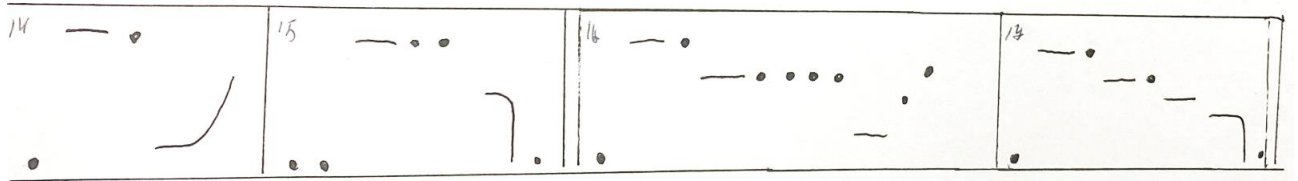


Figure 3.11. The tonogramme of the utterance.

The final section emphasizes terms such as “Canada” reaffirming the core theme of national identity and pride. The stress putted on “relentless” and “moving forward” strengthens the idea of ongoing progress and perseverance. “²⁶ *∇*Let's be re *∇*lentless /²⁷and let's *∇*keep *∇*moving (forward /²⁸for *∇*everyone” (Liberal Video, 2021).

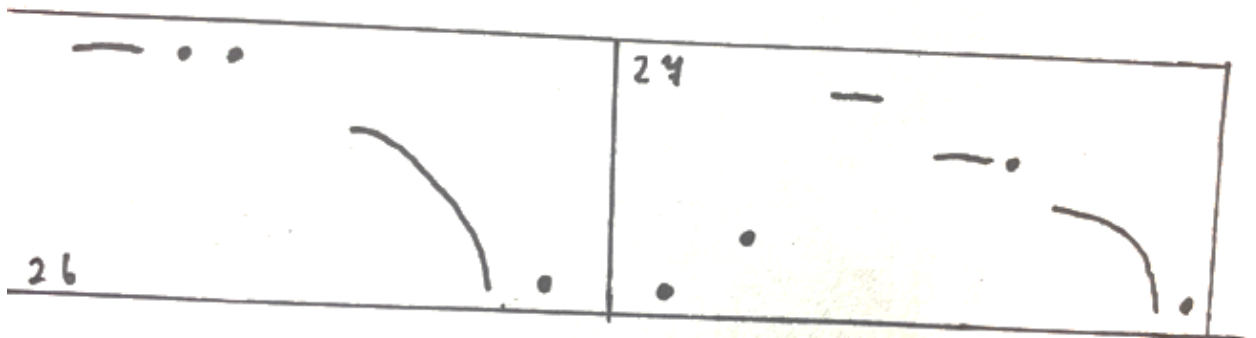


Figure 3.12. The tonogramme of the utterance.

The stress on personal pronouns like “we” and inclusive words like “everyone” and “no one behind” reinforce the idea that the speaker's message is for all Canadians, fostering a sense of shared responsibility and common destiny. Common rhythm, increased loudness and moderated tempo influence positively the perception on the text. The speech inspires and motivates to vote for the candidate. The utilization of stress makes the speech personalized. The use of wide range of the intonation group forms a vivid and optimistic speech. The scales divided between 3 parameters (rising low, stepping and absent).

Table 3.3

Statistics on scales

| | | |
|----------|--------|----|
| Rising | 42.86% | 12 |
| Stepping | 50.00% | 14 |
| Absent | 7.14% | 2 |

Within this distribution, speech remains dynamic.

. While the rising scale contributes to engagement and clarity, on the other hand the stepping scale adds the sense of authority. The increased loudness adds to the general optimistic mood of the text. The speed of change in the direction of movement of the terminal tone does a smooth transition in the speech.

Table 3.4

Statistics on speed of change in the direction of movement of the terminal tone.

| | | % | Instanses |
|---|-----------|--------|-----------|
| Speed of change in the direction of movement of the terminal tone | High | 0.00% | 0 |
| | Moderated | 7.14% | 2 |
| | Low | 67.86% | 19 |
| | Regular | 25.00% | 7 |

The recording of Antony Albanese’s speech consists of 23 syntagms (news.co.au, 2022). It combines the increased loudness, a common rhythm and a moderate tempo in most of the syntagms.

Table 3.5

Statistics on tempo, loudness and rhythm.

| Tempo | | Loudness | | Rhythm | |
|--------------|--------|-----------------|---------|---------------|---------|
| Accelerated | 34.78% | Increased | 100.00% | Common | 100.00% |
| Moderate | 65.22% | | | | |
| | | | | | |

Also, in most cases, intonation groups are filled with a combination of stressed and unstressed syllables.

Table 3.6

Statistics on tempo, loudness and rhythm.

| Fulfilment of the rhythmic group | | |
|---|--------|----|
| 0 | 0.00% | 0 |
| one | 52.17% | 12 |
| two | 17.39% | 4 |
| three | 30.43% | 7 |
| four | 0.00% | 0 |
| five+ | 0.00% | 0 |

Figure 3.13. The tonogramme of the utterance.

The speech starts with a stress on action-oriented words like “*shows up*”, “*takes responsibility*”, and “*works with people*”. “¹*Aus* *∇**tralian**s de* *∇**serve a* *∇**prime minister* *∇**who ,shows up,* *|*² *∇**who* *∇**takes res,possibility,* *|*³ *and* *∇**who works* *∇**with* *°**people.* *||*⁴ *I'm* *∇**Anthony* *°**Albanese*” (news.co.au, 2022) - in this passage the speaker uses the descending stepping scale which contributes to the authoritative mood.



Figure 3.14. The tonogramme of the utterance.

The personal introduction, “*I’m Anthony Albanese*”, places the stress on “*Anthony*”, making his name a focal point to establish a personal connection.

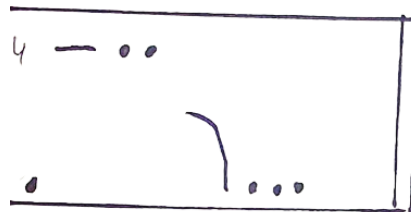


Figure 3.15. The tonogramme of the intonation group.

The stressed action verbs like “*shows up*”, “*takes*” and “*works*” add to the candidate’s proactive approach and leadership. Further, the candidate criticizes economic issues which were brought by the prevailing party in the government. When the speaker condemns the policies of the other candidate his tempo slightly accelerates. Nevertheless, the speech goes to the moderated tempo when the speaker continues to talk about the policies of his party. “¹⁰∇*Labour will get ∇spending under con,trol* //¹¹*so we ∇can keep ∇taxes low.* // ¹²*And I’ll ∇work with ,business* /¹³*to in ∇vest in ,manufacturing, /* ¹⁴*so we ∇make more ∇things here to cre ∇ate more se ∇cure ∇jobs here./*” (news.co.au, 2022) – political leader deliberately combines rising terminal tone when presenting the solution and falling terminal tone when he finalizes the outcome of his policy. The combination of the tones creates a sense of finality and urgency regarding the economic situation.

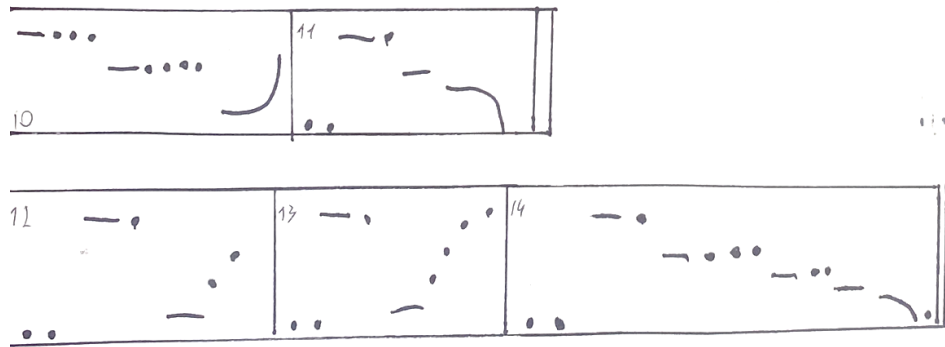


Figure 3.16. The tonogramme of the utterance.

In the end of the recording the speakers use falling intonation to wrap things up. It makes his speech more confident.



Figure 3.17. The tonogrammes of the intonation groups.

The distribution of speed of change in the direction of movement of the terminal tone in this recording shows a clear preference for low and moderated changes, with high and regular speeds being less frequent.

Table 3.7

Statistics on movement of the terminal tone

| Speed of change in the direction of movement of the terminal tone | | |
|---|--------|-----------|
| | % | Instanses |
| High | 8.70% | 2 |
| Moderated | 34.78% | 8 |
| Low | 47.83% | 11 |
| Regular | 8.70% | 2 |

Low speed of change in terminal tone suggests that the speaker often uses a gradual, measured approach to closing statements. This is typical in speeches that aim to be calm, persuasive, and thoughtful. It indicates confidence and stability. Another significant feature of the text is the usage of moderated speed. It is a balance of interest

and clarity. The high and regular speed of change are used for improvement of overall engagement. All of the prosodic features in the recording contributes to the general message of optimism and determination.

The next recording is taken from the political advertising from the Scott Morrison's campaign, there are 33 syntagms in it (news.com.au, 2022). The speech is marked by moderated and increased loudness, common rhythm, conventional timber and by the mix of accelerated and moderated tempo. The speech begins with stress on repetitive key phrases, such as “*You always have*”, emphasizing the persistence of challenges and imperfections in leadership, as well as the repletion of “*There's*” and “*There is*” which indicate hurdles that should be overcome. “¹ *There is*” which indicate hurdles that should be overcome. “¹ *You always have setbacks.* || ² *You always have im perfect information.* || ³ *I ,mean,* | ⁴ *things are ,tough,* | ⁵ *and they've been really tough.* || ⁶ *There's drought.* || ⁷ *There's floods.* || ⁸ *There's fire.* || ⁹ *There's a pan demic.* || ¹⁰ *There is now war.* ||” (news.com.au, 2022). In this utterance the author uses combination of the falling intonations such as high fall and low fall. Morrison stresses crises like “*drought,*” “*floods,*” “*fire,*” and “*pandemic*” drawing attention to these issues.

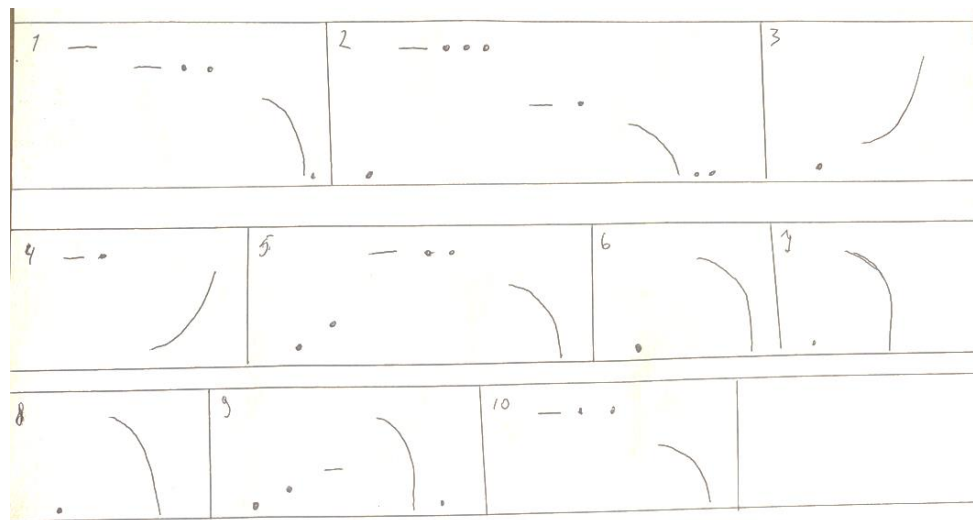


Figure 3.18. The tonogrammes of the utterances.

The falling tones on statements about problems help convey seriousness of the situation. Morrison stresses phrases like “*world never been more unstable*” and “*second World War*” he draws historical parallels between the present and the past,

while emphasizing the challenges that his country is facing. “¹¹We're *dealing with a* ,world | ¹² that has *never been more un* *stable since the* *time of the* *second* *World War.*||” (news.com.au, 2022).

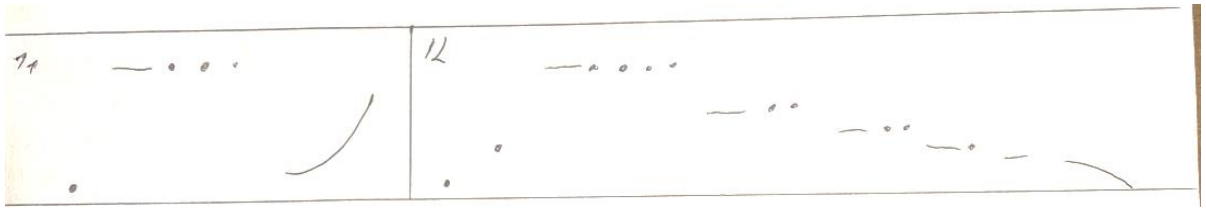


Figure 3.19. The tonogrammes of the utterances.

In the syntagm #11 Morrison implies the low-rising tone to set anticipation of about what he is going to say and after conclude his thought. Additionally, he continues his talk with low-rising intonation to encourage the audience despite all the odds to find the opportunities for growth.

“¹³We're *dealing with an e*,conomy | ¹⁴ which has *more moving* ,parts | ¹⁵and more *risks,* | ¹⁶ but *in,deed,* | ¹⁷ *many,* *many* %*opportunities that we have to* *seize.*||” (news.com.au, 2022).

Additionally, he continues his talk with low-rising tone to encourage the audience despite all the odds to find the opportunities for growth.

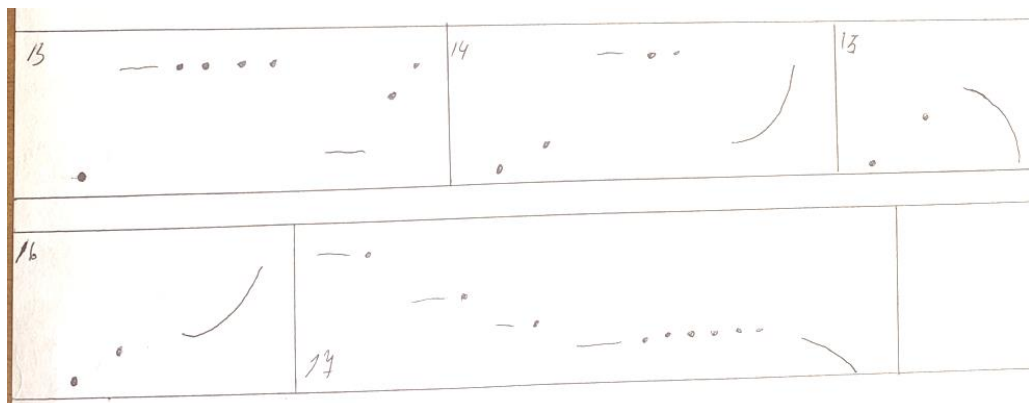


Figure 3.20. The tonogrammes of the utterances.

The falling tones emphasize the gravity of international and economic challenges, while rising intonation introduces a sense of optimism when discussing the potential opportunities. The combination of tones in this case helps to combine seriousness with addition of hope. In the closing section of the recording, Morrison places stress on

accomplishments “¹⁸ *Forty thousand people are alive in Australia today* ⇒ *be cause of the way we managed the pandemic.* || ¹⁹ *Seven hundred thousand people still have jobs* | ²⁰ *and countless numbers of businesses* | ²¹ *that would have been destroyed.* || ²² *This is why as we go into this next election*” (news.com.au, 2022). This creates a focus on the successes achieved under his leadership.

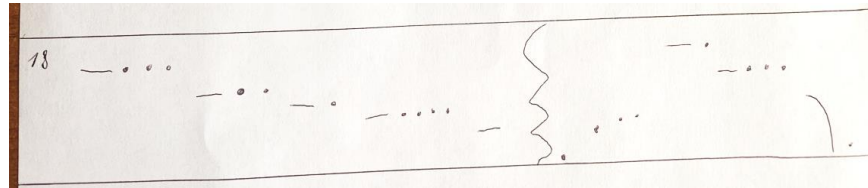


Figure 3.21. The tonogrammes of the utterances.

Short pause divides the long syntagm to help the speaker to catch some air. In closing statements Morrison uses a combination of low-rise and low fall, as he asks a rhetorical question and, in the end, he makes a conclusion with the help of low-fall.

“³⁰ *I said, how many of you are going to start your own business?* || ³¹ *More than half of their hands went.* | ³² *How good is that?* || ³³ *That's why I love Australia.* ||” (news.com.au, 2022).

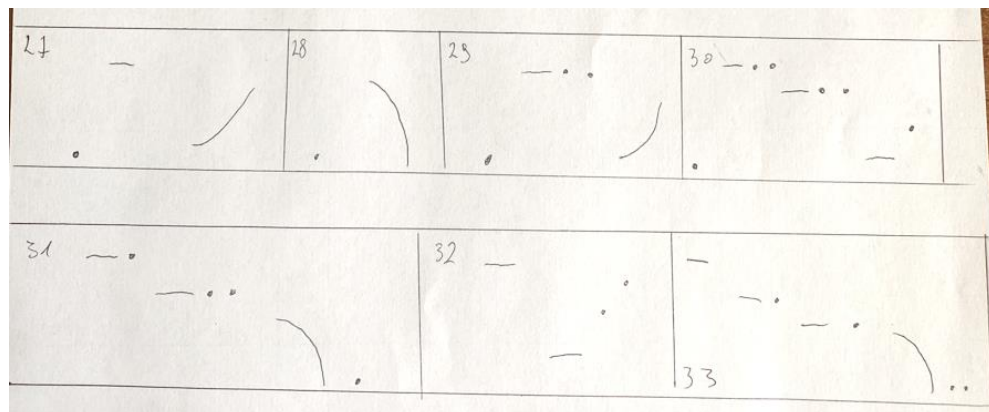


Figure 3.22. The tonogrammes of the utterances.

Scott Morrison’s speech employs a strategic use of falling tones to project seriousness and confidence, while rising intonation serves to introduce optimism and actively engage the audience. The selective application of stress highlights the challenges that Australia has encountered, while simultaneously underscoring the

achievements and opportunities realized under his leadership. Morrison uses combination of several scales such as stepping, absent and rising-low.

Table 3.8

Statistics on the scales.

| Types of scale | | |
|-----------------------|--------|----|
| Rising Low | 12.12% | 4 |
| Stepping | 45.45% | 15 |
| Absent | 42.42% | 14 |

The stepping scale is prevalent in his speech. This pattern is used to convey clarity, precision, and emphasis. In 42.42% of cases, the scale is absent meaning that there are no significant variations in speech. Short intersyntagmatic pauses are in majority (51,52%) however the difference in the percentage is low as medium pauses appear in almost in half of the syntagms (48,48%). Because of this the pace keep its dynamic. The percentage of medium pauses is caused by the way Morrison asks the rhetorical questions as well as he gives the audience a room for thoughts. The fulfillment of the intonation group is divers, because of the different length of the syntagms.

Table 3.9

Fulfilment of the rhythmic group

| Fulfilment of the rhythmic group | | |
|---|--------|----|
| 0 | 30,30% | 10 |
| one | 27,27% | 9 |
| two | 30,30% | 10 |
| three | 3,03% | 1 |
| four | 6,06% | 2 |
| five+ | 3,03% | 1 |

The usage of wide range of intonation group helps the speaker to cover many emotions.

The next recording for analysis was a promotional video of Theresa May (Conservatives, 2017). It is totaling 21 syntagms, a combination of accelerated and moderated tempo, as well as moderated loudness. Besides the speaker use common rhythm and conventional timber. The speech opens with stress on the key words “*move forward together*”, emphasizing unity and progress. Stress is also placed on “*Brexit deal*” and “*takes back control*”, focusing on her leadership and unification around Brexit and the idea of reclaiming sovereignty. “¹Whether \forall we \forall move forward to,gether | ²de \forall pende on \forall getting the \forall Brexit deal \forall right| ³a \forall deal that \forall takes back \forall control of our \forall borders, | ⁴,laws, |⁵and \forall money, | ⁶and res \forall pects the \forall will of the \forall British \forall people. ||” (Conservatives, 2017).

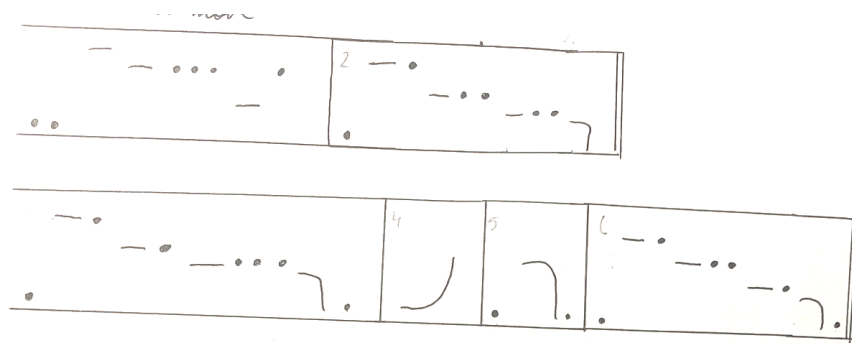


Figure 3.23. The tonogrammes of the utterances.

The speaker uses a combination of rising and falling tones. The rising tone at the beginning continues the collective action and brings a sense of unity. And adds to the mood for anticipation. The speaker continues her speech with putting the stress on “*Stronger Britain*”, “*trade deals*”, “*well-paid jobs*”, “*protection*”, “*secure*” and “*chance*”. This words strongly resonate with the desires of the British citizens. “⁷And \forall I’ll de \forall liver on my ,plan |⁸ for a \forall stronger \forall Britain. || ⁹New \forall trade \forall deals for our \forall goods and ,services, |¹⁰ more se \forall cure and \forall well paid \forall jobs, |¹¹and new pro \forall tectiions for ,workers, |¹²the \forall chance to own a \forall home|” (Conservatives, 2017).

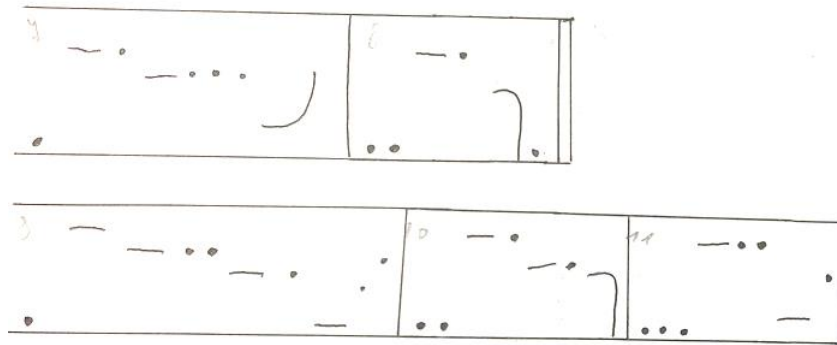


Figure 3.24. The tonogrammes of the utterances.

The rising tone in the following utterances helps to bring optimism and hope to her words and falling intonation highlights the reliability.

May ends her speech with low-fall intonation, however before the last syntagm there were a couple of low-rise. “¹⁸ ∇So on ∇Thursday, 8th June, ¹⁹ ∇vote for ,me ²⁰ and my team,” – the purpose of low rise in these cases is to motivate people to go and vote on a specific date for here and the conservative party. In the final syntagm of the recording Theresa May calls to action in the confident manner using the low-fall “²¹ and let's ∇move ∇forward to ogether” (Conservatives, 2017).

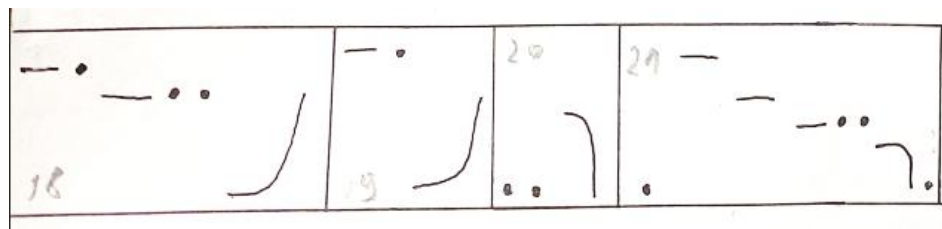


Figure 3.25. The tonogrammes of the utterances.

The pattern in Theresa May's speech, where 52.38% of cases show moderate speed of change in the terminal tone and 47.62% reflect low speed, with no occurrences of high or regular speed. This makes the speech controllable, calm and persuasive, providing a smooth transition between syntagms. The statistics of fulfilment of the intonation group that the majority of the syntagms have one combination of stressed unstressed syllables 33.33%. The second major group is two combinations covering 28,57% of instances. Three and zero combinations have 23.81 % and 14.29%. The predominance of one and two rhythmic groups (61.90% combined) indicates that the

speaker prioritizes concise, segmented ideas, which are easier for the audience to process. This distribution happens due to the short length of the speech. Stepping scale is the most frequently used pattern, appearing in 52.38% of instances. In the political discourse, it helps to structuralize the speech in confident manner. Rising Low scale appears in 14.29% of the instances. It is used to signal openness and continuation. The scale is not presented in 33.33% of syntagms. 85.71% of low pre-head type indicate the speaker's professionalism and controlled speech.

The speech of the leader of the Irish party focuses on the policies of gender equality and political engagement (Fianna Fáil, 2022). The total amount of the syntagms is 32. Rhythm is common and the timber is conventional. Loudness is moderated in the majority of cases (87.50%) however few syntagms bare an increased one (12.50%).

The advertising starts with the stress on “*Gender equality*” immediately stressing the key topic of the talk. Stress on “*key priority*” gives more emphasis on the highlighted topic. “¹ *Gender equality* | ² *is a key priority for this government* / ³ *and for the party that I lead,* | ⁴ *Fianna Fáil* ||” (Fianna Fáil, 2022). – in this case falling intonation the importance of the gender equality in the line of his party.

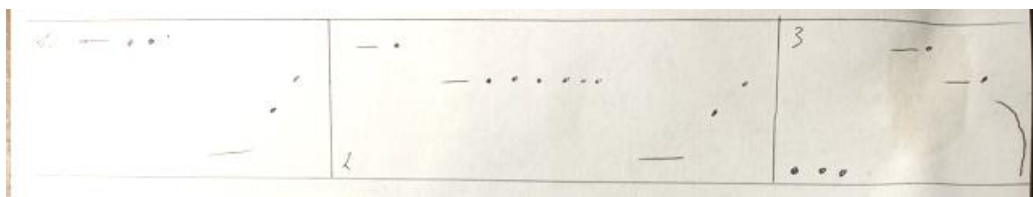


Figure 3.26. The tonogrammes of the utterances.

The speaker continues to stress the key point of his campaign. “*We will continue to encourage and facilitate more women to enter politics.* // *We will make it more attractive for women to be involved in politics* ⇒ *at all levels* / (Fianna Fáil, 2022). Political leader puts additional emphasis on while use the accidental rise and before it he takes additional breath of air to make this rise possible.

In addition he puts the extra emphasis on “*women*”. Combination of the falling and rising intonation helps to achieve hopeful and encouraging mood.

Falling tones are used on “*supporting women in politics*” and “*strong and capable team*” providing a sense of finality and confidence in the party’s achievements. “*and ,thankfully || we are ∇building a ∇strong and ∇capable ∇team of female ,ministers, | °TDs, | ,senators, | local %repre °sentatives | and ∇activists a ∇cross the °country|*” (Fianna Fáil, 2022).

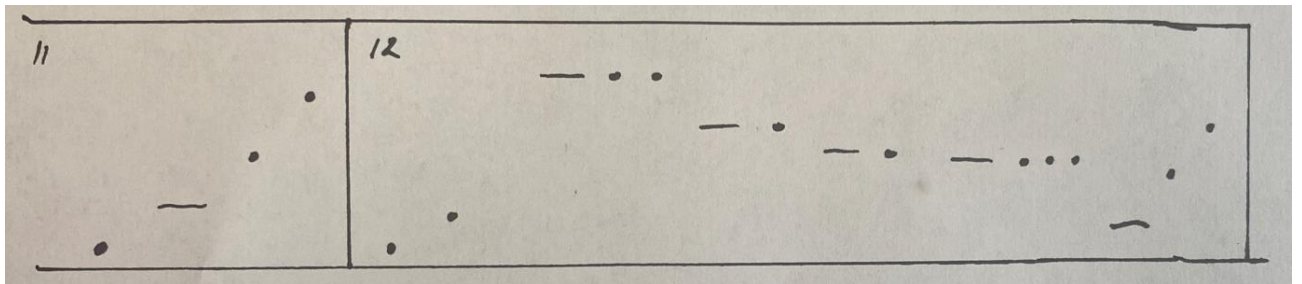


Figure 3.27. The tonogrammes of the utterances.

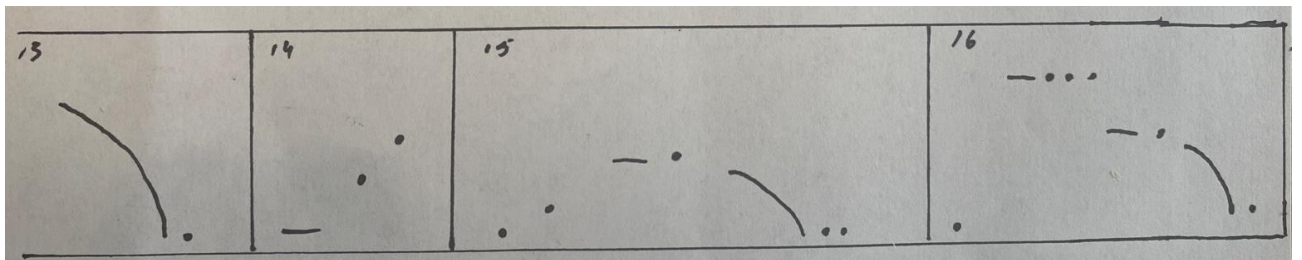


Figure 3.28. The tonogrammes of the utterances.

“²²*That's ,why |* ²³*we've ∇organized a ∇Fianna Fáil ∇Women's Re ∇cruitment Cam,paign |* ²⁴*to en ∇courage ∇more women to en °ter politics. ||* ²⁵*If you are com ∇mitted to ∇gender e,quality, |* ²⁶*in ∇vestment in ∇public °services |*” (Fianna Fáil, 2022). He continues with low-falling intonation to finalize the topics presented in the beginning of the recording.

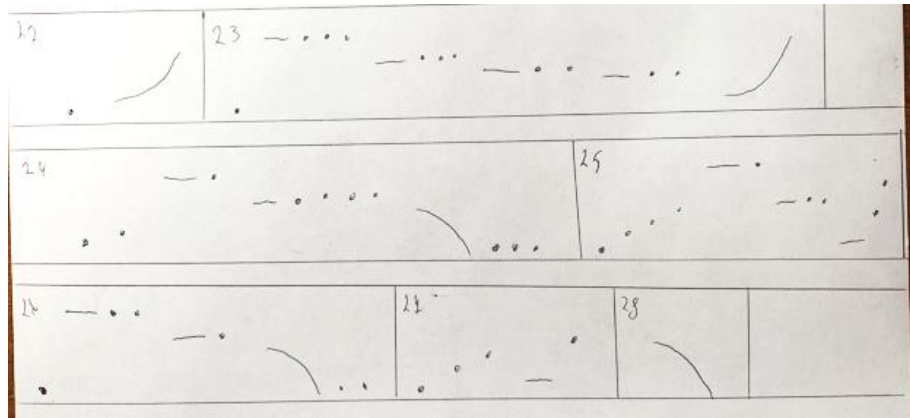


Figure 3.29. The tonogrammes of the utterances.

The speaker would use rising intonation for the items leading up to the last one, maintaining the audience's attention and indicating that the list is not yet finished. Rising tone is used for “*gender equality*”, “*education*”, “*health*”, “*housing*”, and “*climate change*”, keeping the enumeration dynamic. On the final item “*building a sustainable future for Ireland*”, a falling tone would be used to conclude the list, signaling completion. In most syntagms, descending stepping scale is used (50%). It shows the structuralized text of the political ad. Nevertheless, usage of the broken scale helps to abruptly change the focus of attention. The low pre-heads are dominant as in other collected recordings. Fulfillment of the intonation group is diverse, because the ad contains short and long syntagms.

Table 3.10

Fulfilment of the rhythmic group

| Fulfilment of the rhythmic group | | |
|---|--------|----|
| 0 | 18.75% | 6 |
| one | 21.88% | 7 |
| two | 31.25% | 10 |
| three | 9.38% | 3 |
| four | 9.38% | 3 |
| five+ | 9.38% | 3 |

In most of the cases political leader uses a wide range of intonation groups to make his speech dynamic and cover the broad spectrum of emotions. Speed of change

in the direction of movement of the terminal tone is divided between three factors. The low speed allows the politician to make a pain shift from one syntagm to another.

Table 3.11

Fulfilment of the rhythmic group

| Speed of change in the direction of movement of the terminal tone | | |
|---|--------|----|
| Moderated | 15.63% | 5 |
| Low | 68.75% | 22 |
| Regular | 15.63% | 5 |

The next video for investigation was Jasinda Ardern's political campaign (Reuters, 2020). It contains 21 syntagms. Jasinda's delivery is diverse, she uses many tones, however low-rising intonation is prevalent (42.86%). She as well as other political actors uses wide range of intonation group (85.71%). Tempo in all of the syntagms is moderated. This tempo is chosen because of the presentation of her talk, it is a small stage performance in front of the crowd. The speech starts from the rising intonation, which is frequently used in the begging to establish forward momentum. *"I can't think of a time in your recent history / when we have been collectively challenged by such a / cruel combination of events."* (Reuters, 2020). Negation "can't", a noun "time" are stressed to put an emphasis on the hard situation which New Zealanders had to overcome and it shows the severity of the crises.

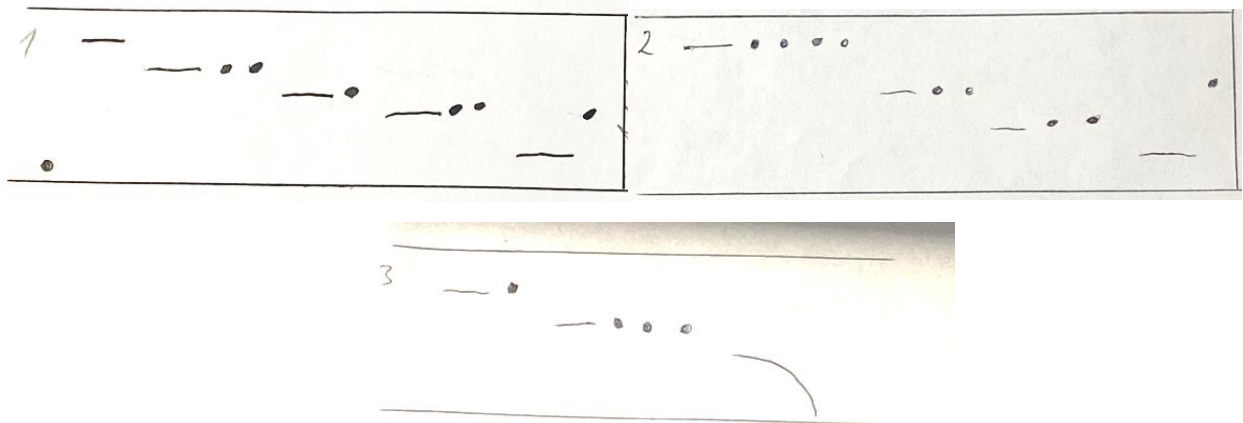


Figure 3.29. The tonogrammes of the utterances.

The speaker uses falling intonation when it enumerates the events, which had an impact on socio-economic situation of the world. Despite that when a speaker is giving a list of items, they often use a rise on each item until the last, however in this case Ardern uses falling intonation to add seriousness to her words. (Tatsenko, 2020) “⁴A terrorist attack, ⁵a volcanic eruption, ⁶a global pandemic, ⁷and now it’s ensuing financial crisis.” (Reuters, 2020).



Figure 3.30. The tonogrammes of the utterances.

Ardern continues her performance emphasizing words like “national character”, “repeatedly”, “put to the test” and “stronger sense of ourselves” highlighting the power to with many issues and the resilience of her citizens. Rising intonation brings the sense of hope no matter what the odds.

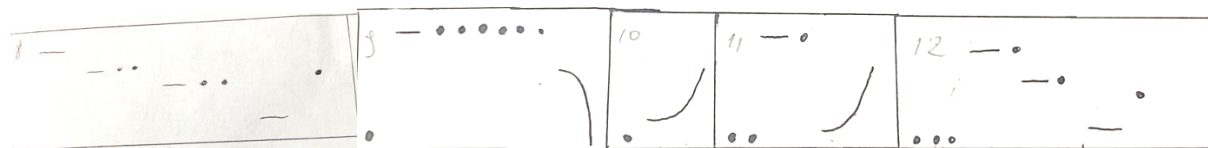


Figure 3.31. The tonogrammes of the utterances.

The speech ends with falling tone, the same as in previously analyzed ads it, as well brings the sense of finalization. “¹⁸But as a team, ¹⁹of five million, ²⁰we have achieved so much anyway. ²¹Let’s keep (moving.)” (Reuters, 2020). In the last syntagm the high fall is used. It highlights the strive for a successful future.

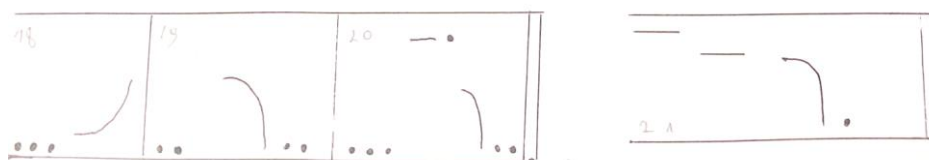


Figure 3.32. The tonogrammes of the utterances.

One combination in the rhythmic group is the most common pattern, occurring in 38.10% of instances. As we can see from previous examples the number of

combinations is influenced by the length of the syntagms. In 19.05% of instances, it is absent. In comparison to the other analyzed ads, speaker uses low pre-heads in most cases 85,71%. The speed of change in direction movement of the terminal tone is diverse although in most of the instances it is moderated (42,86%) and low (38,10%).

The further recording by Mitt Romney is not a typical advertising. It is a congratulation with the Independence Day (Senator Mitt Romney, 2024). Sole purpose of it is rather to improve the visibility of a political actor rather than to promote his policy. In fact, it can have an influence on his perception for the voters in future, furthermore to remind his electorate about himself. The number of syntagms is relatively high in contrast to other ads due to the length of the recording. There 41 of them. The loudness of the speaker is moderated; however, the tempo is accelerated, both in 100% of syntagms. The same is for the range of intonation group. It is wide in all of the instances. The rhythm is common, without variations like staccato or compound.

In the beginning high-rising intonation prevails to bring interest to the speech. *“I think we all know that America's ascent was improbable. Our founding was based on a war nearly lost, a set of Articles of Confederation that failed, a Constitution that was barely ratified, and a terrible second war with Great Britain. Less than a century later, we succumbed to a great civil war that claimed more than six hundred thousand lives.”* (Senator Mitt Romney, 2024).

By utilization of stress speaker emphasizes the challenge which American nation has encountered during the period of independence. He stresses such words like “war”, “failed”, “barely” and “terrible”.

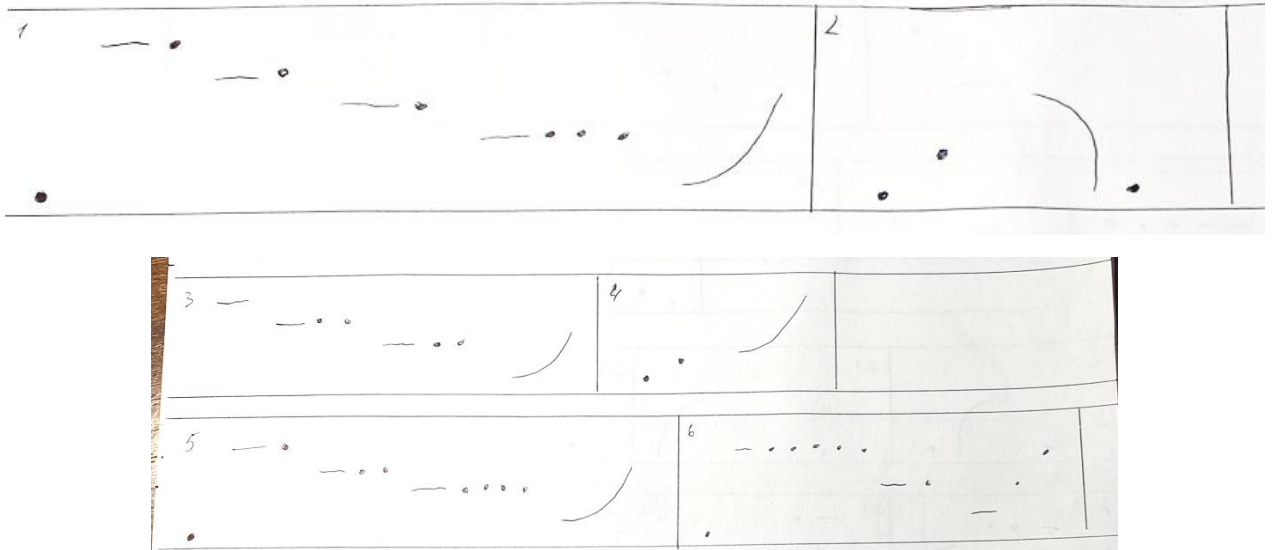


Figure 3.33. The tonogrammes of the utterances.

In the middle section of the speech falling intonation is dominant and the speaker stresses such words as “*endured*”, “*greatness*”, “*goodness*”, “*sacrifice*” and “*freedoms*” falling intonation brings confidence that the nation has lived through many challenges, no matter what. It expresses pride of being an American. “¹¹*Never,theless,* | ¹²*A ∇merica not ∇merely en^odured,* | ¹³*but a ∇chieved a ∇level of ∇greatness and ∇goodness ∇never before^o seen* | ¹⁴*in human ∇history.* || ¹⁵*And it's A ∇merica's a ∇bundance of ∇people of ∇character and^o sacrifice* | ¹⁶*and our in ∇dividual ∇freedoms* | ¹⁷*that have pro ∇pelled us to extra ∇ordinary ∇heights* ||” (Senator Mitt Romney, 2024).

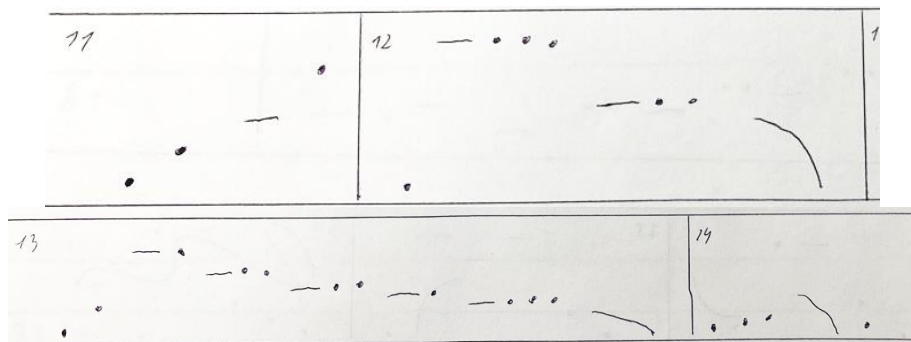


Figure 3.34. The tonogrammes of the utterances.

In the final part of the speech speaker prefers to use rising intonation signaling the continuation of progress for all of Americans. At the same time expressing honor and gratification. “²³ ∇We in^onovate. // ²⁴ ∇We perse^overe. // ²⁵ ∇We over^ocome. // ²⁶ ∇We've seen ∇countless indi^oviduals ∇sacrifice ∇personal c^omfort to ∇help ,others, | ²⁷to de^o fend the ,nation, | ²⁸to ad^ovance ^oknowledge, | ²⁹and to se^ocure a ∇brighter ∇future ³⁰for gene^o vrations to ^ocome.//” (Senator Mitt Romney, 2024).

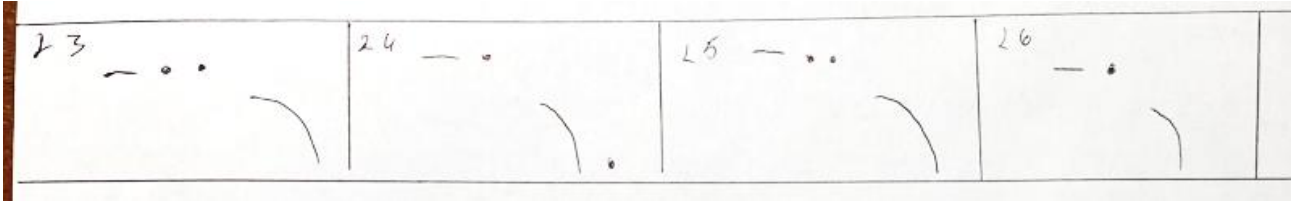


Figure 3.35. The tonogrammes of the utterances..

“³⁴ ∇But ∇may we also ∇look forward and in^o ward, | ³⁵ com^o mitted to do our own ,part | ³⁶to ,maintain it | ³⁷ as a ∇shining city on a ^ohill.// ³⁸From ∇my family to ,yours, | ³⁹ ∇happy ∇Fourth of ,July | ⁴⁰ and may ∇God ,bless | ⁴¹our ∇great ^ocountry. //” (Senator Mitt Romney, 2024).

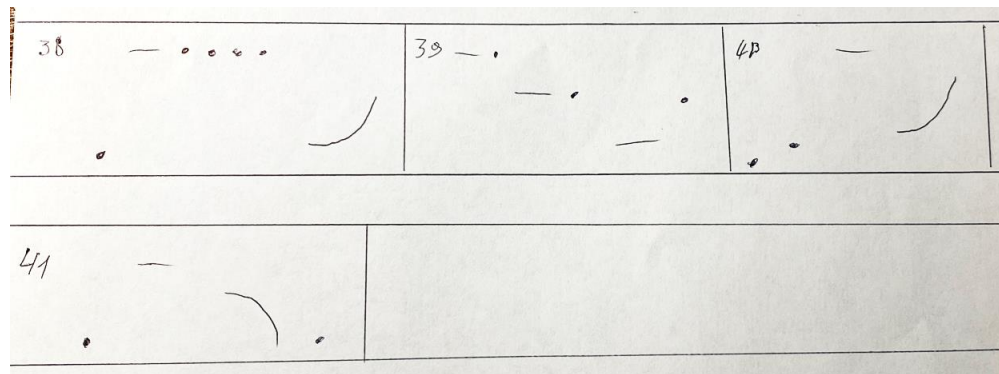


Figure 3.36. The tonogrammes of the utterances.

Rising tone inspires the audience to move forward for a better future of their country. Word stress in this recording shows the contrast between challenges (beginning) and success (end). In addition it shows gratitude towards the people of the United States, who overcome many hurdles and build their country.

In most instances Romney uses short pauses (70.73%). The main aim of them is to maintain consistent flow. Also, a low change in speed in syntagms is dominant it is one of the characteristics of a formal and controlled presentation. The pattern of the dominance of the low pre-heads (80.49%) contributes to overall formality of the speech. The dynamic speech maintains thanks to balance between short phrases and occasional moments without rhythmic groups. The descending stepping scale as well make the speech highly controlled and structuralized.

The following recording is from the first advertising video of Kamala Harris's election campaign (Kamala Harris, 2024). It is a bit different from other recordings because it has a song in it. This was already mentioned in the program of the study. We analyzed it too, since it is influencing the perception of the speech too.

At the beginning speaker asks audience some questions. Typically, she uses rising intonation, then she suggests the answer to them and uses falling intonation. Additionally, broken scale appears. It hints that some forces are strongly against the policies which the Democratic Party wants to set. *"¹In this e,lection, | ²we ∇each face a °question. || ³ ∇What kind of ,country | ⁴ ∇do we ∇want to ,live in? || ⁵There are ↑some ∇people ∇who ∇think we ∇should be a ∇country of ,chaos,|of °fear, | ⁶of °hate/"* (Kamala Harris, 2024).

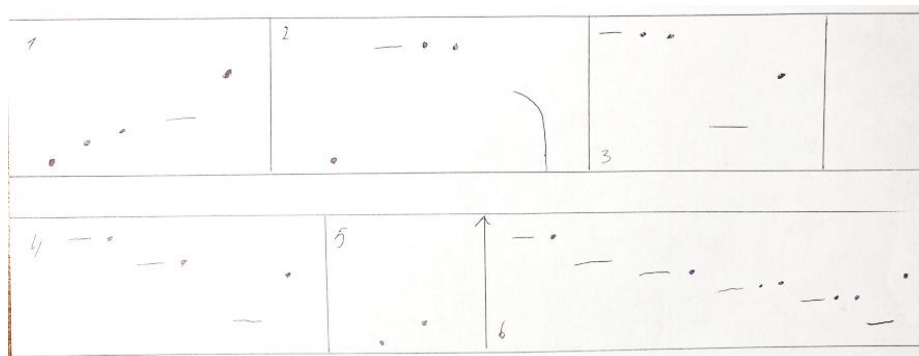


Figure 3.37. The tonogrammes of the utterances.

In the middle section of the recording, we have a part of a song. It divides the beginning and the body. It aligns with the general optimistic mood of the Kamala's delivery. *"¹¹ ∇Freedom, ∇freedom, I can't °move. ||²¹ ∇Freedom, cut me °loose. ||*

¹³ ∇Freedom, ∇freedom, where are ,you? |¹⁴Be ∇cause I ∇need freedom too.||”
(Kamala Harris, 2024). The tempo in this utterance is accelerated.

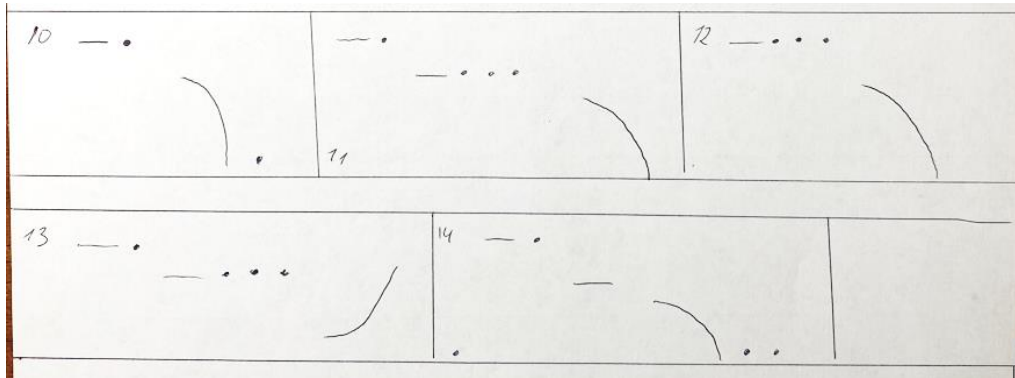


Figure 3.38. The tonogrammes of the utterances.

After the song political actor continues her speech with the description of policies that she supports such as actions against gun violence, poverty and heal care. She highlights the main point with the help of stress. There is one more accidental rise
“¹⁵The ∇freedom not ∇just to get ,by, |¹⁶ but get a ∇head. || ¹⁷The ∇freedom to be ∇safe from gun ∇violence. || ¹⁸The ∇freedom to make de ∇cisions a ∇bout your own ∇body. ||¹⁹ ∇We choose ∇future |²⁰where no ∇child lives in ∇poverty.|| ²¹Where ∇we can ↑all a ∇fford ∇health ∇care. || ²²Where ∇no one is a ∇bove the ∇law.||” (Kamala Harris, 2024).

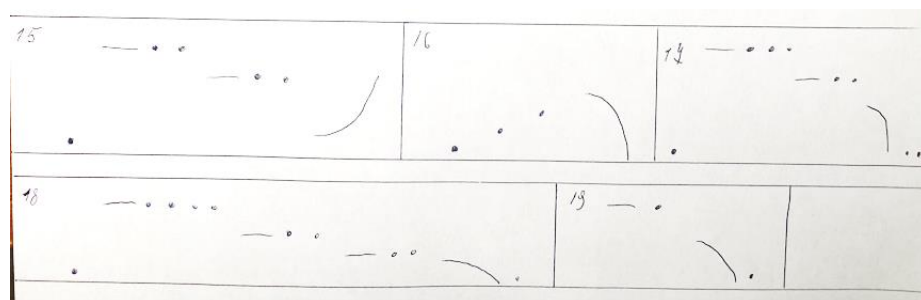


Figure 3.39. The tonogrammes of the utterances.

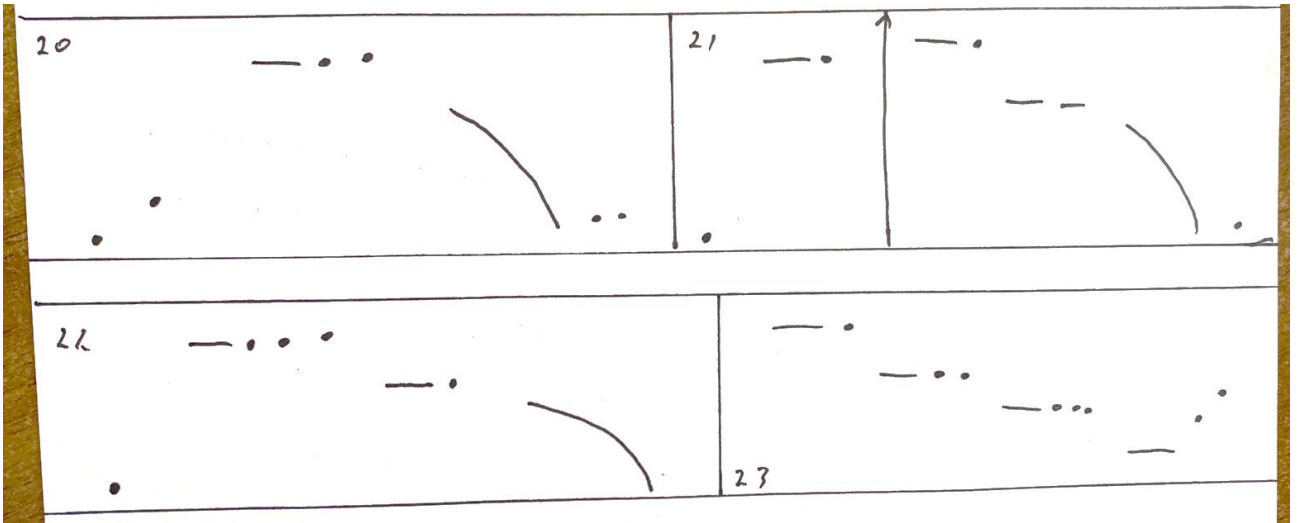


Figure 3.40. The tonogrammes of the utterances.

In the ending part of the recoding falling intonation dominates phrases, giving the speech a strong, confident conclusion. The rising intonation on “join us” adds a sense of invitation, encouraging the audience to take action and be part of the “winning team” “²⁴and we're ∇ ready to ∇ fight for it. ||²⁵ Be ∇ cause when we fight, ²⁶ ∇ we win. || ²⁷So ∇ join ,us.|| ²⁸ ∇ Go to ∇ Kamala ∇ Harris. com | ²⁹and ∇ let's get to work. ||” (Kamala Harris, 2024).

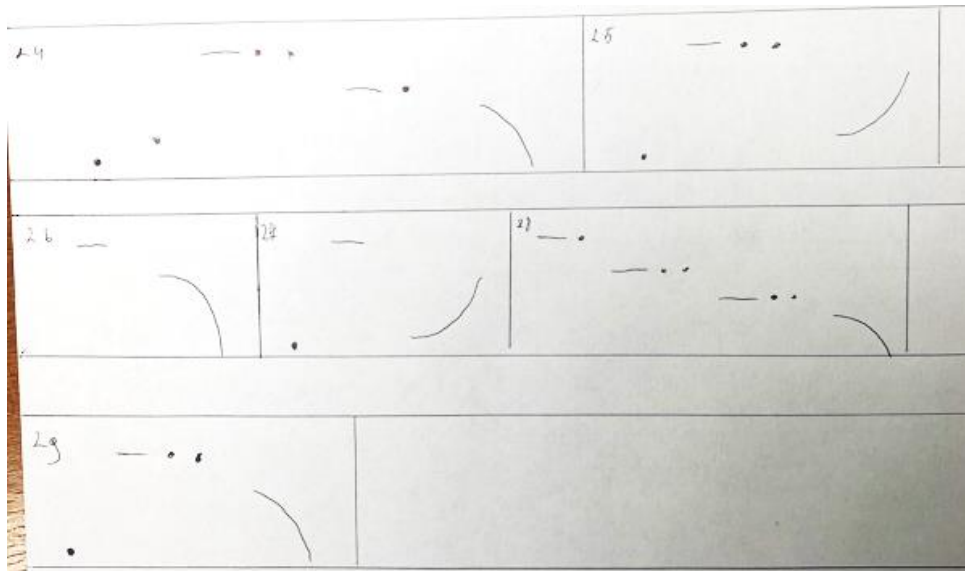


Figure 3.41. The tonogrammes of the utterances.

This advertising has 29 syntagms. In the recoding the speaker uses descending stepping scales in most cases as in previous ads (72.41%), we have some instances (6.90%) of broken scales that suggest moments where the speaker intentionally disrupts

the flow, to draw attention to certain points. Wide range of intonation group (89.66%) serves as dynamic representation of the optimistic and engaging mood. Tempo is moderated in most of the syntagms (86.21%), although it accelerates in some instances (13.79%) especially when a song plays in the background of a recording. Harris combines short (75.86%) and medium (24.14%) pauses to keep her speech entertaining. The predominance of low speed of change (48.28%) in tone reflects the speaker's desire to deliver the message thoughtfully and make the audience understand everything that she says and moderated speed (37.93%) adding variation to keep the audience attentive. Most of the syntagms have low pre-heads (62.07%) as in other examples. There are one (34.48%) or two rhythmic (31.03%) groups in the syntagms.

Succeeding recording is taken from the advertising from the Irish elections (Sinn Féin, 2024). The recording is relatively long so it has many combinations of tones, scales and pauses. In the beginning the speaker establishes emotional connection with the audience. The combination of falling and rising intonation can be seen on tonograms: “¹I feel the urgency for change | ²everywhere I go. || ³When people share their stories with me, | ⁴their hopes, | ⁵their fears, | ⁶these moments of connection drive me. || ⁷I deeply believe the change is not only possible, | ⁸it has to start now ||” (Sinn Féin, 2024).

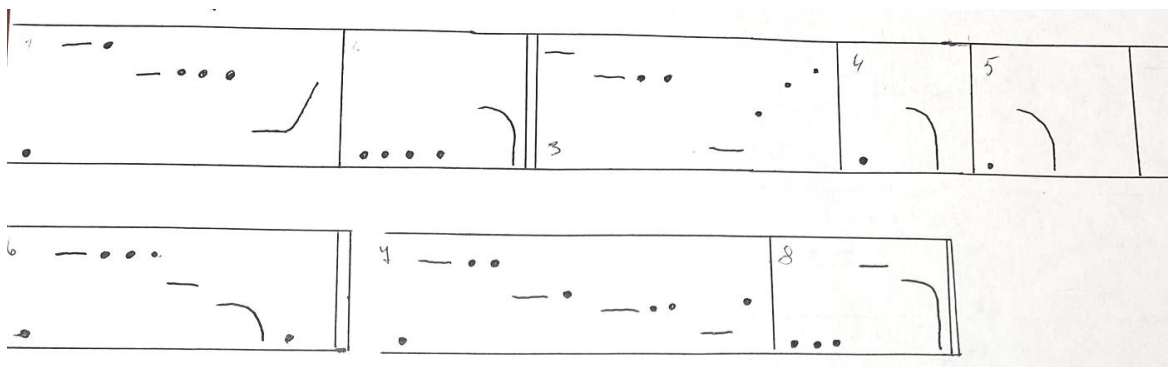


Figure 3.42. The tonograms of the utterances.

Then the speaker describes the problems which Irish people have encountered, after that she provides the needs that will bring the resolution to modern Irish problems. As well she criticizes the government, which led to the significant problems. She

highlights key phrases like “new ideas”, “real solutions”, and “new leadership” with help of stress. “*∇Ireland needs new i,deas, | ∇real ,solutions | and ∇new ,leadership, | es ∇pecially on ∇housing. || If you work ,hard, | you ∇should be able to ∇build your ,life, | ∇pursue your ∇dreams, |but that's ∇no longer the ,case | be ∇cause of ∇wrong ∇choices by the ∇political es ∇ablishment. || As a ∇mother ,myself, | I ∇know that if we ∇don't break the ,grip | of the ∇parties of the ∇past, | our ∇children ∇won't have the ∇future they de ∇serve*” (Sinn Féin, 2024).

In the final part of the advertising speaker wants to unite their voters. She emphasizes that if citizens vote for Sinn Féin, it will bring a bright future for their country. In this section the falling intonation is prevalent which adds a great deal of confidence to the speakers’ words. “²³*But a ∇better ∇future is ,possible |²⁴ and it ∇can start with your ∇vote on ∇Friday. ||²⁴ ∇Voting for ∇Sinn ∇Fein in the in ∇local and Euro ∇pean e ∇lections |²⁵ is the ∇first ∇step |²⁶ to ∇getting a ∇change of ∇government. ||²⁷ If you ∇give us the ,chance, |²⁸ we'll ∇sort ,housing |²⁹ and ∇tackle the ∇cost of ∇living ∇crisis. ||³⁰ I'm ∇full of ,hope |³¹ that ∇change is ∇possible. ||³² ∇Let's start the ∇journey to,gether |³³ for a ∇better ,future, | for a ,fairer, |³⁴ ∇stronger and u ∇nited ,Ireland. ||³⁵ ∇Change ∇starts ∇here. ||*” (Sinn Féin, 2024). In most cases it is low falling intonation. Presentation of the message is finalized by echo phrase, which has all words stressed.

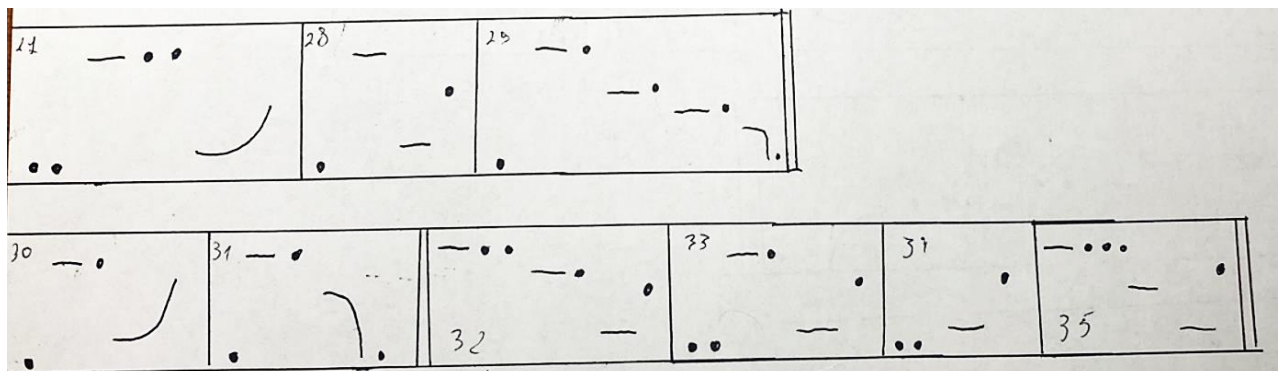


Figure 3.43. The tonogrammes of the utterances.

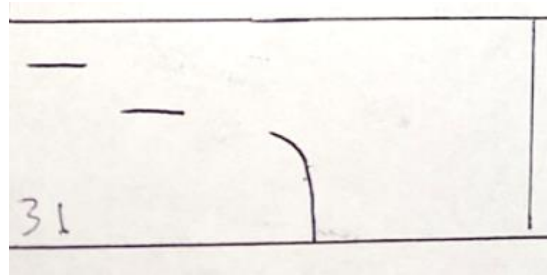


Figure 3.44. The tonogrammes of the utterances.

Generally, speaker uses moderated loudness in all of the syntagms, as well as maintaining common rhythm. The predominance of low speed in changes of terminal tones suggests that the speaker calmly present the message. Terminal tones are almost equally divided between low rise (52.78%) and low fall (47.22%). We can say that generally this rescoring aligns with the general pattern established in previous examples.

The following recording is taken from the election campaign in New Zealand (New Zealand First, 2023). There are 32 syntagms in it. The speaker uses a combination of moderated (21,88%) and accelerated (78,13%) tempo. We would suggest that it is a unique way how the politician communicates, but not because there is some strategy behind the acceleration. In most instances political actor utilizes wide range of intonation group (81,25%), as we can see from previous examples that is a particular feature of political advertising.

In the opening statement the speaker applies a combination of the rising and falling intonation, despite that rising intonation dominates. Politician emphasizes the issues which modern New Zealand has encountered. “¹The \forall country we \forall know and \forall love is hanging by a \forall thread. || ²De \forall mocracy is under a,ttack, | ³ \forall political e \forall xtremism from \forall both sides \forall threatens the very \forall fabric of so,ciety, | ⁴and our e \forall conomy \forall faces \forall grave un \forall certainty.||” (New Zealand First, 2023).

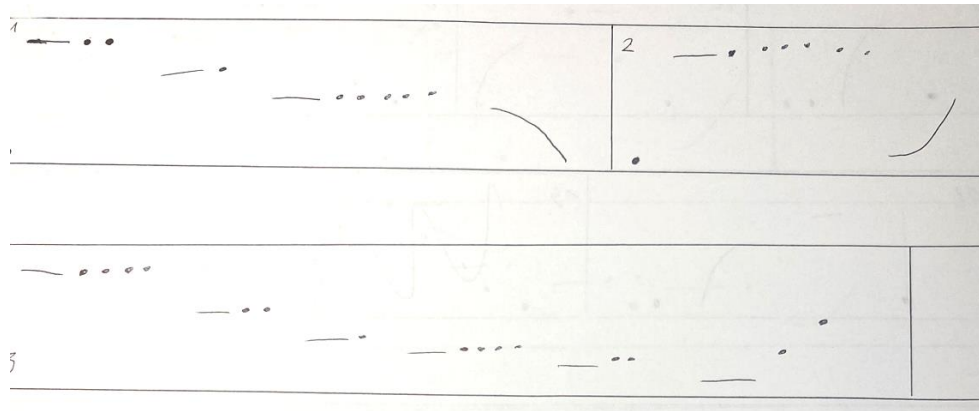


Figure 3.45. The tonogrammes of the utterances.

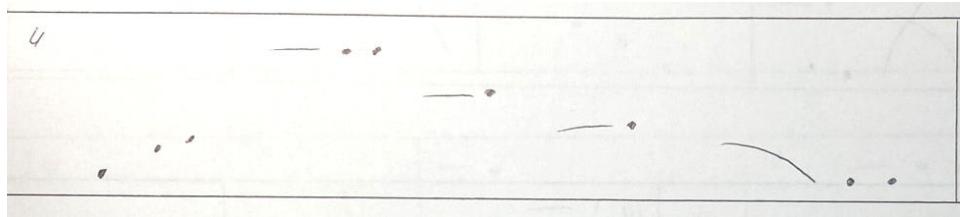


Figure 3.46. The tonogrammes of the utterances.

Then he continues his speech with why the Zealanders have to vote for him and his party. He uses accidental rise on “↑and” to emphasize that nobody is forgotten and life in New Zealand will be better for everyone. “⁵ ∇New Zealanders ∇need the ∇next ∇government to be far ,better |⁶ than the °current one. || ⁷But we ∇can't go from one ex ∇treme to the °other. || ⁸ ∇New Zealand ∇First ∇brings ,balance, |⁹ ex °perience |¹⁰ and ∇common °sense. || ¹¹We will ∇put an end to ∇race -based ,policies |¹²and ∇woke °extremism. || ¹³We will pro ∇tect the ,worker, |¹⁴the ∇everyday Kiwi ,battler, |¹⁵ and ∇New Zealand °businesses. || ¹⁶We'll de ∇fend the ,family, |¹⁷ the ∇young ↑and our °seniors. ||” (New Zealand First, 2023).

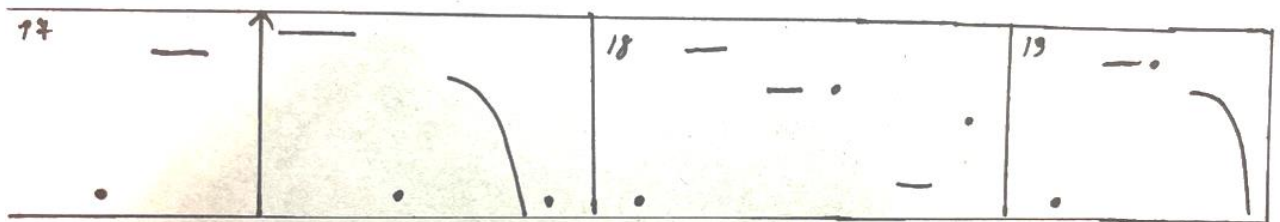


Figure 3.47. The tonogrammes of the utterances.

Speaker put a stress on words such as “protect”, “defend”, and “fight”. He points out that he is ready to work hard for his people.

In final part of his message, he uses falling combination to inspire confidence for his words and that his party brings that success and bright future. “²⁷ ∇We'll ∇keep them °honest. // ²⁸ ∇We have ∇raised the ,roof / when ∇others wouldn't raise a °finger. // ²⁹ This e ∇lection you have °two votes. // ³⁰ ∇Give your ∇party ∇vote to ∇New Zealand °first. // ³¹ And to,gether, // ³² ∇let`s ∇get ∇back our °country. //” (New Zealand First, 2023).

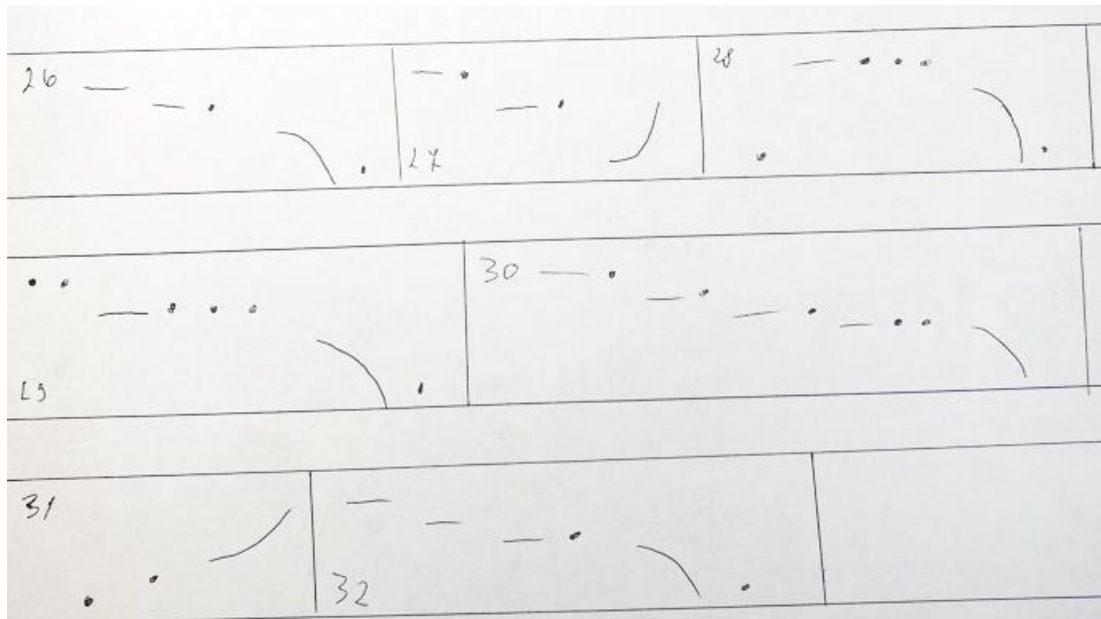


Figure 3.48. The tonogrammes of the utterances.

In most cases the combination of low falling and low rising is prevail. That is 56.25% for low-fall and 40.63% for low-rise. As in previous recordings descending stepping scale is used in most of the syntagms (56.25%). What is different from other examples that this particular speaker has some utterances where the staccato-like rhythm appears. We think that there is no special purpose for this rhythm rather than a specific characteristic of the speaker.

The next recording is taken from Biden’s election campaign (Biden, 2024). It has 24 syntagms. The tempo is accelerated in 70,83% of the instances. The rhythm is common in all of the syntagms. Pauses are introduced after significant points to allow ideas to sink in. For example, “*There's ∇something ∇dangerous ∇happening in A °merica.*” (Biden, 2024).

In the beginning of the delivery Biden uses falling intonation, to emphasize his dedication to his political views. “¹*I've made the preservation of American democracy the central issue of my presence. // ² I believe in free and fair elections / ³and the right to vote fairly / ⁴and have your vote counted.* // (Biden, 2024).

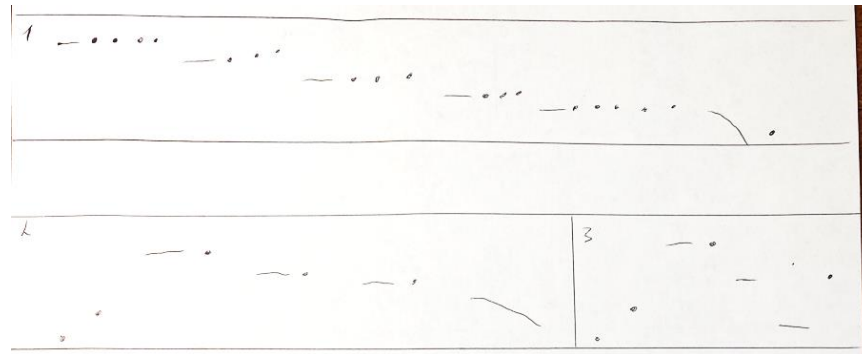


Figure 3.49. The tonogrammes of the utterances.

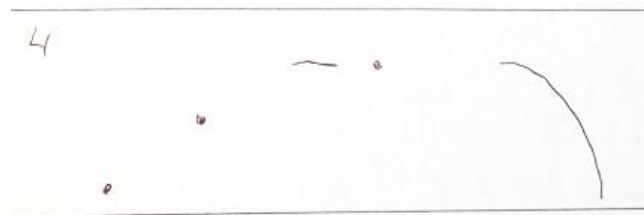


Figure 3.50. The tonogrammes of the utterances.

Then he continues to stress the seriousness of the situation in the US. “⁶*There's something dangerous happening in America. // ⁷There's an extremist, movement / that does not share the basic beliefs on our democracy. // ⁸ All of us / ⁹are being asked right now / ¹⁰what will we do to maintain our democracy*” (Biden, 2024).

In concluding part of the speech author uses accidental rise to put the strong emphasis on call to action and unification of the Americans under the Biden's government. “¹⁷*and I ask every American to join me in this cause. // ¹⁸ America*

is still a place of possibilities / ¹⁹ where the power resides with ↑we the
 people. || ²⁰ That's our soul. || ²¹ We are the United States of America. || ²² There
 is nothing beyond our capacity. || ²³ We act together. || ²⁴ I'm Joe Biden and I
 approve this message. ||”

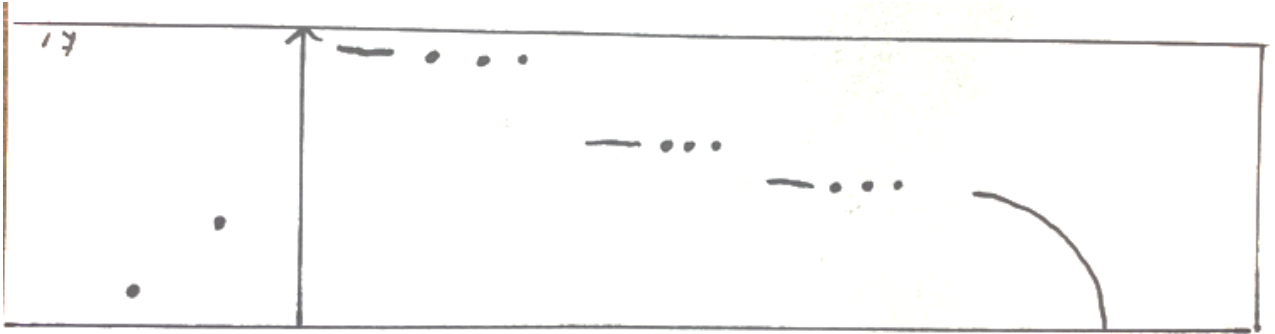


Figure 3.51. The tonogrammes of the utterances.



Figure 3.52. The tonogrammes of the utterances.

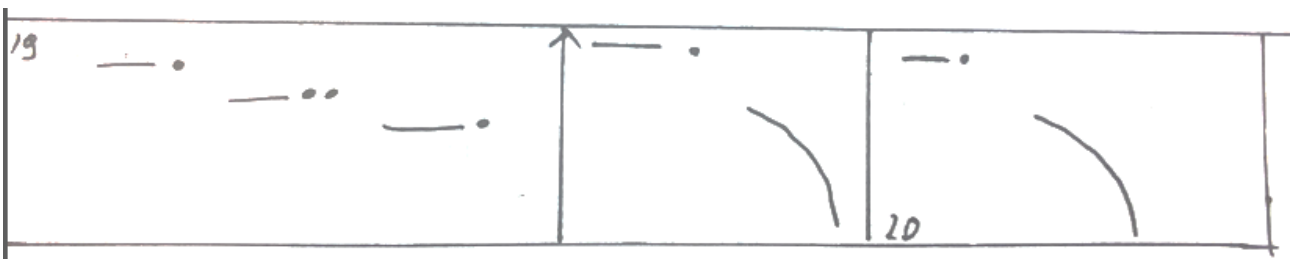


Figure 3.53. The tonogrammes of the utterances.

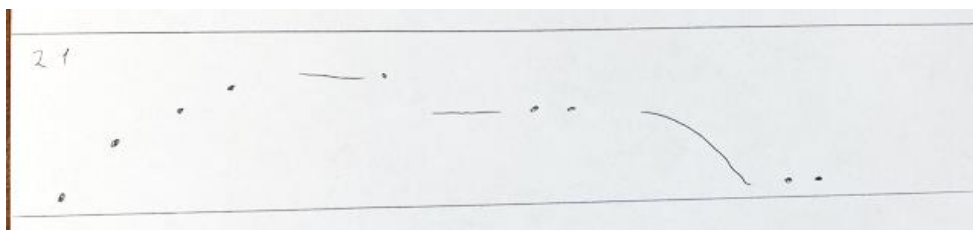


Figure 3.54. The tonogrammes of the utterances.

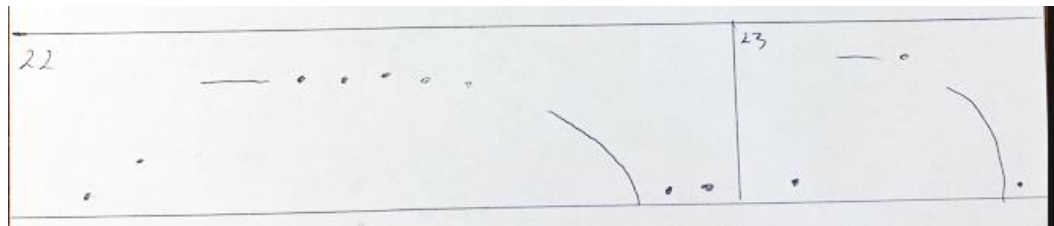


Figure 3.55. The tonogrammes of the utterances.

In terms of statistics speaker uses combination of low-fall (37.50%) and low-rise (25.00%) indicating a tendency towards more conclusive, finalizing statements with some rising intonation to suggest continuity or questions. However, the percentage of high-fall is quite high (20.83%) it highlights importance in key parts of the speech. As well as in previous advertising stepping scale prevails and absent scale accounting for 29.17%, suggesting sections without prominent pitch movement. The majority of phrases are fulfilled within one rhythmic group (41.67%), followed by two (29.17%) and three (20.83%) rhythmic groups, with very few instances exceeding three.

The next recoding is from the senator from Florida (FOX 35 Orlando, 2023). The ad has 23 syntagms. Speaker consistently uses common rhythm as a predictable pattern of speech delivery, ensuring clarity. The majority of changes (69.57%) in the terminal tone are delivered at a moderate pace and typically starts intonational units with a low pre-heads (73.91%).

In the beginning of the speech DeSantis criticizes the situation which happened under the contemporary government he uses a combination of high-falling and low-falling intonation in most of the cases to emphasize the seriousness of the problems. “¹Our border is a disaster. // ²Crime infests our cities, | ³federal government makes it harder for families to | ⁴make ends meet | ⁵and the president flounders” (FOX 35 Orlando, 2023).

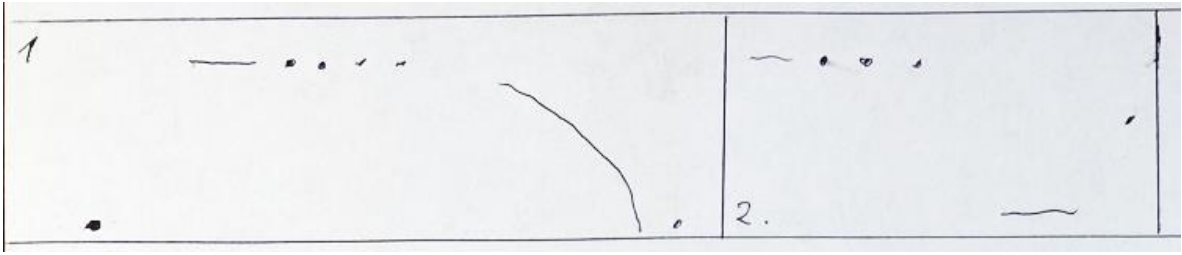


Figure 3.56. The tonogrammes of the utterances.

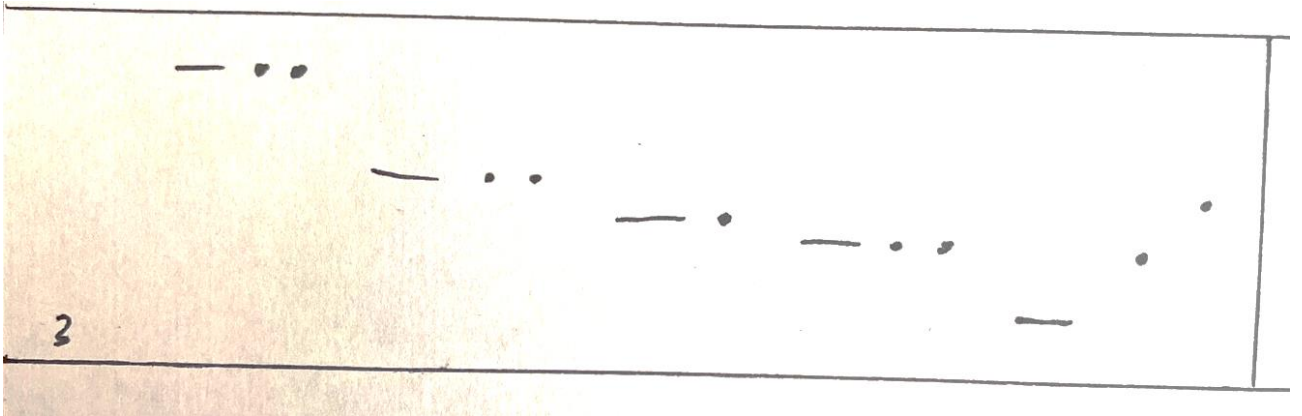


Figure 3.57. The tonogrammes of the utterances.

In the middle of the message, he highlights the ways to resolve the critical situation. “⁷ Riding the ship requires restoring sanity to our society, ⁸ normalcy to our communities | ⁹ and in integrity to our institutions. ||¹⁰ Truth must be our foundation | ¹¹ and common sense can no longer be | ¹² an uncommon virtue.” (FOX 35 Orlando, 2023). Furthermore, an accidental rise appears to point out that it is enough for America.

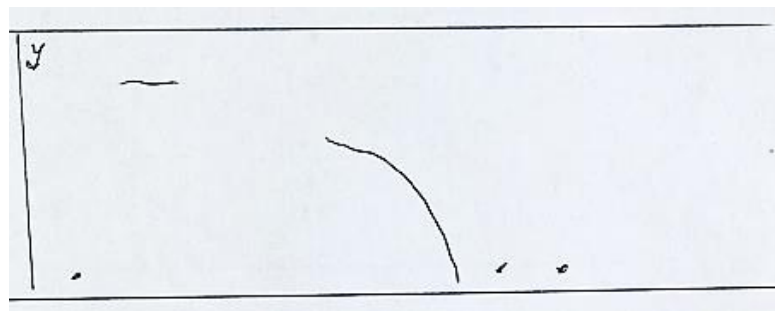


Figure 3.58. The tonogrammes of the utterances.

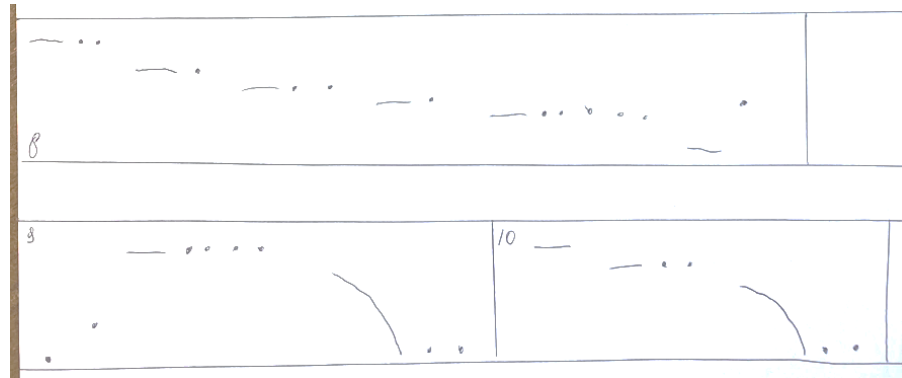


Figure 3.59. The tonogrammes of the utterances.



Figure 3.60. The tonogrammes of the utterances.

Falling tone is used in statements like “*truth must be our foundation*” and “*we chose facts over fear*”, giving these promises a sense of certainty and resolve. Rising intonation on “*integrity to our institutions*” and “*must revitalize America*” conveys hope and inspiration, signaling a call to action for the audience. “²³*In Florida,* ²⁴*we proved that it can be done.* // ²⁵*We chose facts over fear,* | ²⁶*education over indoctrination,* | ²⁷*law and order over rioting and disorder.* // ²⁸*We held the line when freedom hung in the balance.* // ²⁹*We showed that we can and must revitalize America.* //” (FOX 35 Orlando, 2023). Another accidental rise appears to strongly suggest a big change.

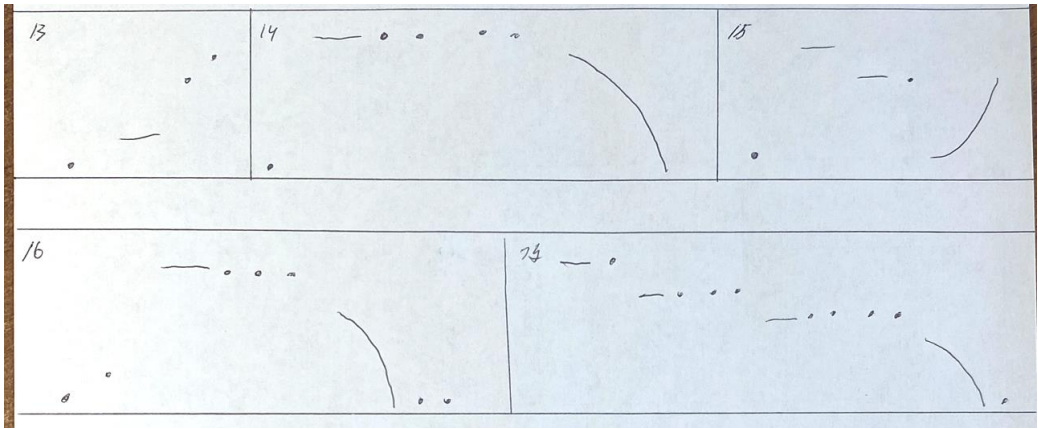


Figure 3.61. The tonogrammes of the utterances.

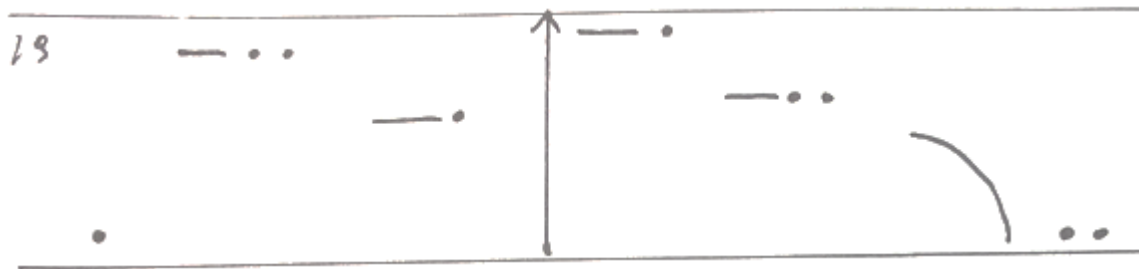


Figure 3.62. The tonogrammes of the utterances.

The presentation ends with falling intonation and call to action to vote for him. He expresses the great confidence with low-falling intonation. “²⁰We ∇ need the ∇ courage to ,lead | ²¹and the ∇ strength to \circ win. || ²²I am ∇ Ron De,Santis | ²³and I am ∇ running for ∇ president to \uparrow lead our ∇ Great A ∇ merican (comeback. ||”(FOX 35 Orlando, 2023). Accidental rise is used on the word “ \uparrow lead” highting his political ambitions.

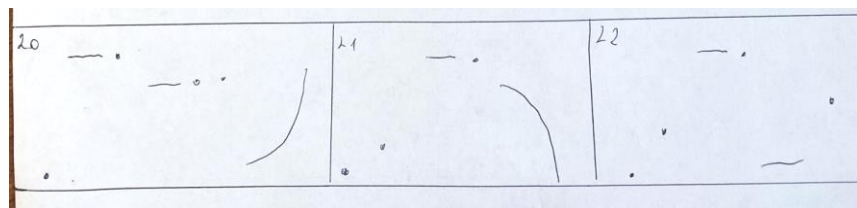


Figure 3.63. The tonogrammes of the utterances.

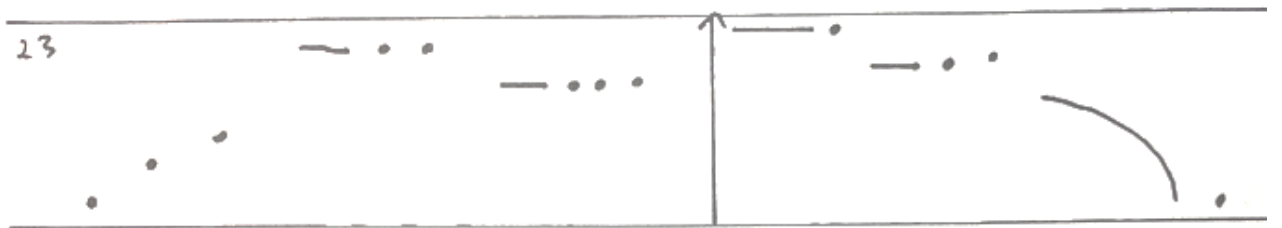


Figure 3.64. The tonogrammes of the utterances.

The majority of the speech is delivered with increased loudness (82.61%). In most cases syntagms have one rhythmic group (56.52%) or two rhythmic groups (13.04%). Which indicates short deliberate phrases. Generally, we can see that this recording has a lot in common with other political ads.

“Wolves” is an advertising video from election campaign from Donald Trump. The recording follows the general pattern established in the previously analyzed recordings (KUSI News, 2023). Such a dominance of descending stepping scale (57.69%) or its absence (26.92%). However, here we have some instances where rising low scale (11.54%) appears. The wide range of intonation group is utilized in this ad as well. What is very different from other recordings is the loudness. It is high in all of the syntagms, speaker use it to sound more aggressively, to show the authority, while he strongly opposes the Democratic Party. The speed of change in the direction of movement of the terminal tone is moderated (53.85%) or low (42.31%).

The speech begins with the low rising intonation where Trump encourages to answer the questions. “*Here`s a question for ,you, | just how far are the radical ,left | and in side the Beltway ,Bandits | willing to go to stop him||*” (KUSI News, 2023).

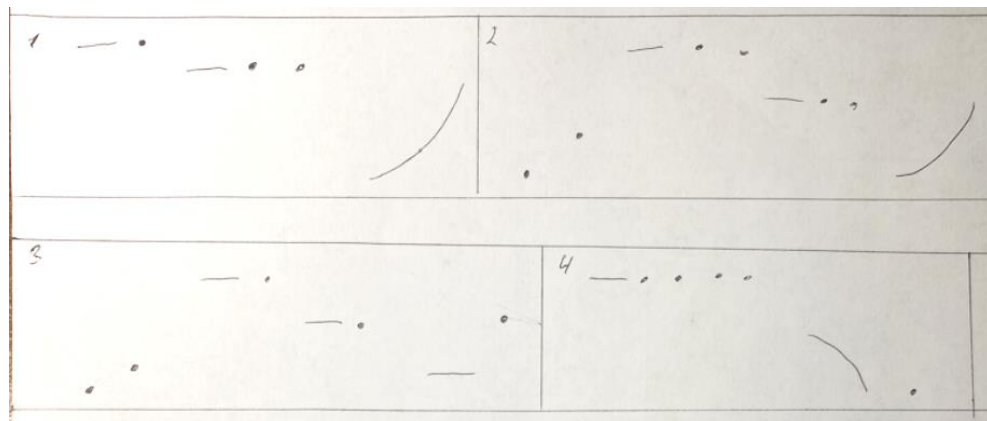


Figure 3.65. The tonogrammes of the utterances.

There is an interesting combination with the stressed word “*crush*” and a high fall on “*Biden*”. It creates a strong emphasis on that his opponent will be destroyed. “⁵*They*

∇all know that they ,hate him | ⁶for ∇winning the ∇fight to pro,tect life, | ⁷ for ex ∇posing their ∇deep ,states, | ⁸for ∇darning their ∇precious °swamp, | ⁹and they ∇already ,know, | ¹⁰ he`ll ∇crush (Biden.)” (KUSI News, 2023).



Figure 3.66. The tonogrammes of the intonation group.

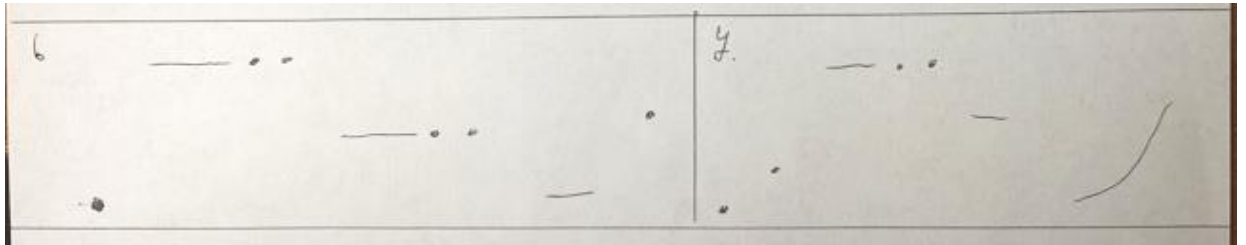


Figure 3.67. The tonogrammes of the utterances.

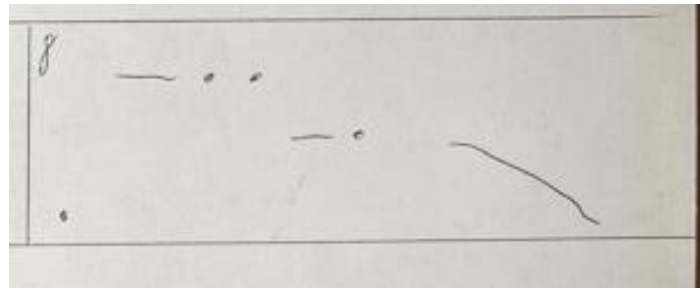


Figure 3.68. The tonogrammes of the intonation group.

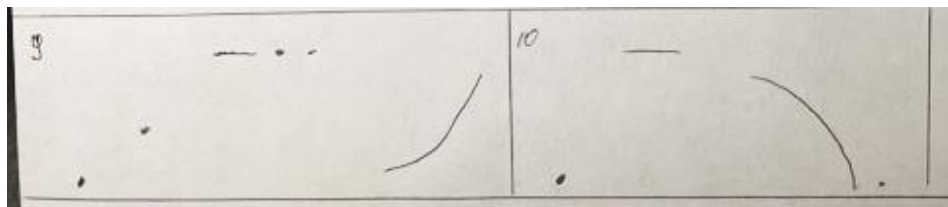


Figure 3.69. The tonogrammes of the utterances.

By using intonation, Trump frames his opponents as vicious animals that would do earthing to make him lose. “¹¹So ∇like a ∇pack of ∇rabid ,wolves, | ¹²they (attack, | ¹³so ∇let's im,peach him, | ¹⁴ ∇let's get ∇tained ∇radical left ∇prosecutors to (charge

him, /¹⁵let's con[∇]spire with[∇] Hillary and the °FBI /¹⁶ with[∇] fake[∇] stories about[∇] him./” (KUSI News, 2023).

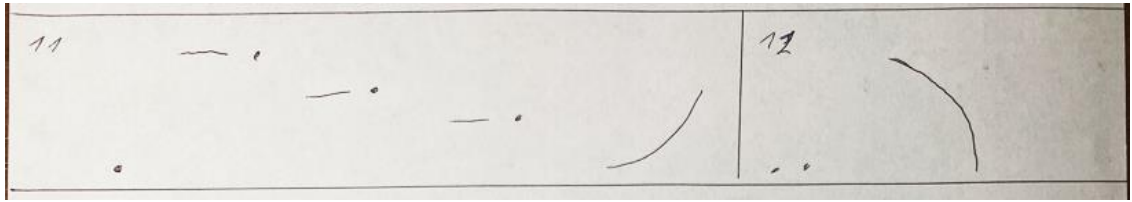


Figure 3.70. The tonogrammes of the utterances.

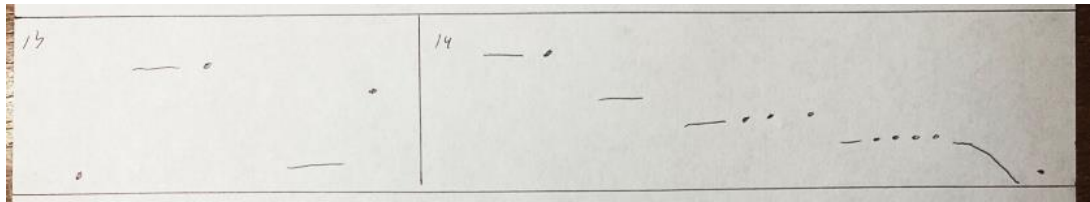


Figure 3.71. The tonogrammes of the utterances.

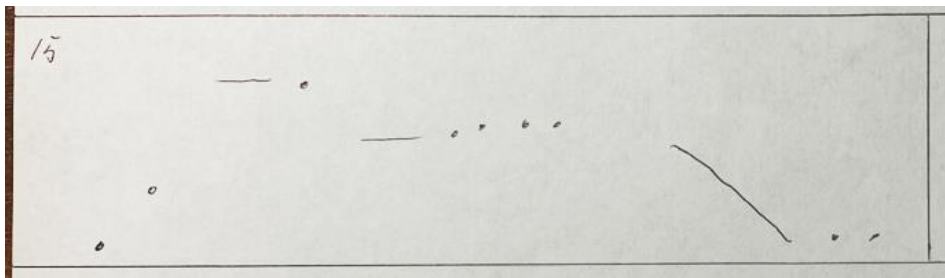


Figure 3.72. The tonogramme of the intonation group.



Figure 3.73. The tonogramme of the intonation group.

What is different from other recoding is that the final part contains a lot of high-falls. It is not only because the announcer has this specific way of reading but also to emphasize his authority. The speaker points the dedication of the political act by using

accidental rise on “↑never”. / ²⁰ ∇But here`s a ,thing, / ²¹he`ll ↑never (blink / ²²that`s ,called | “²³ ∇having the ∇courage of your con^ovictions” | ²⁴and it`s ,why he`s / ²⁵ ∇our (president. // ²⁶I am ∇Donald ∇J ∇Trump and I ap ∇prove this^o massage.//” (KUSI News, 2023).

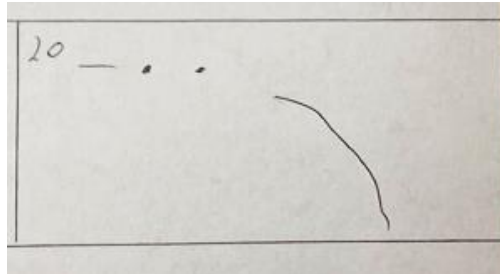


Figure 3.74. The tonogramme of the intonation group.

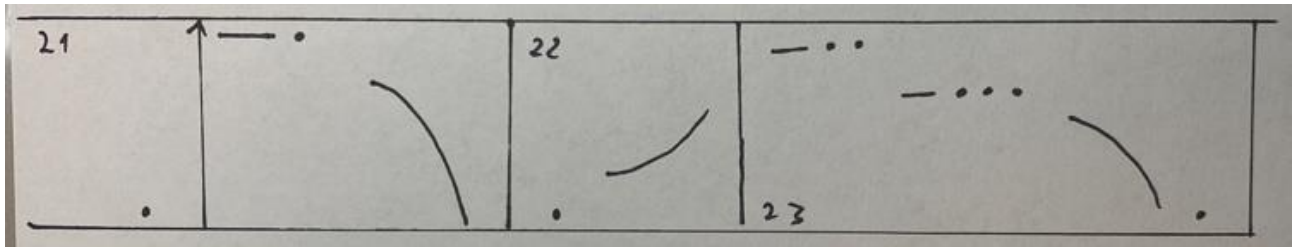


Figure 3.75. The tonogramme of the utterances.

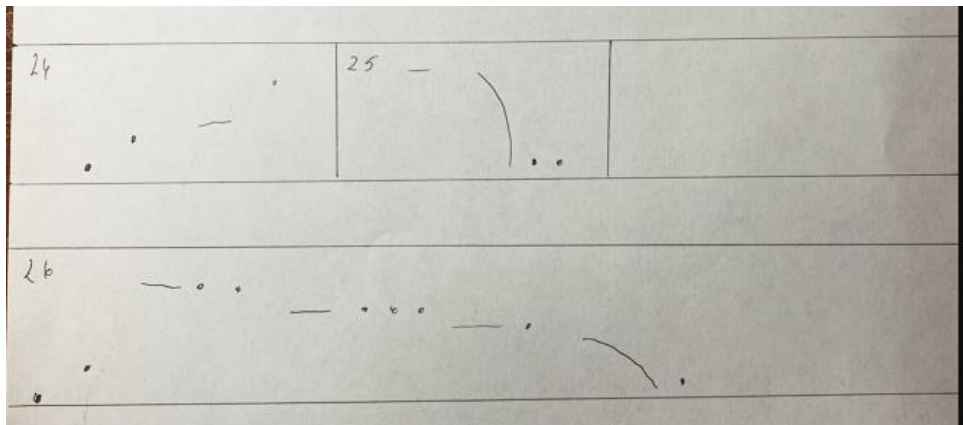


Figure 3.76. The tonogramme of the utterances.

The last video is an election video from the presidential campaign of Kanye West (The Hill, 2020). It contains 34 syntagms. Political actor uses Moderated loudness in his speech. In 82.35% of instances. One rhythmic group (35.29%) and two rhythmic

In conclusion, we can say that this recoding is similar to others in terms of persuasiveness and call to action. However the key difference in West's ad is that he uses many rising tones in more than a half of instances such as middle rise (11.76%) low rise (47.06%). It aligns with the hopeful narration of the speaker. Absence of scale (47.06%) prevails as the message presents in small syntagms. For the same reason syntagms have zero (26.47%), one (35.29%) or two (23.53%) rhythmic groups.

3.2. Linguistic interpretation of the results

The main goal of our paper was to understand how the prosodic means contribute to English advertising text. In our paper we have analyzed several prosodic means. We can say that their role is crucial in the perception and the understanding of the text. The main idea behind the usage of prosody is to make the text interesting, vivid and easy to comprehend. However, prosody opens up from a completely different side in political discourse. The main function of it is to persuade people to certain action, which is to vote for a specific candidate. Generally, speakers use a wide range of the intonation group to cover broad spectrum of emotions. Because, within the tone movement from the low pitch to the high helps to make the speech more expressive. Increased loudness is used when a politician criticizes, whether it is policies implemented by his or her opponents or just to express skepticism towards other competitors in the elections. Frequently, presenters use rising intonation in the begging of the sentence to encourage further conversation and falling tones when the speech comes to an end to make their speech to sound final and all the questions what were asked are being answered. Each speaker used the conventional rhythm and in most of the cases presenter use a broken stepping scale. Although there are few occasions when political actors strategically use accidental rises either for the strong emphasis on some points or either to shift attention to the other chunk of information. Additionally, politicians use not only moderated tempo but some instances are with accelerated one. Sometimes it depends on the way presenters speaks, but on the other hand it is used purposely to make the speech more emotional. The statistics on pre-heads stipulates

that in most instances politicians use low pre-ahead. It ensures that the speech is going to be smooth. If we take a look at the fulfillment of the rhythmic group we can suggest that in most cases speaker use short phrases as most syntagms have one or two combination of stressed unstressed syllables it guarantees the dynamic of the speech. Pauses strongly contribute to the dynamic too, as they are short in most of the utterances. The speed of change in tone movement shows that with very few high-speed changes, the overall rhythm of the speech appears to be controlled and steady. When high-speed changes are used, it may be to convey urgency or to emphasize a sudden shift in tone, but these instances are rare. All of the above proves the formality of the text of the political advertising.

There are some things which can be used more frequently by campaign teams, such as accidental rise, as we think that it is prosodic meant that can easily applied in situations where the speaker has to shift the attention from a certain information to the other utterance “*and I know that a united conservative party can unleash the potential of all the people*” or to put a strong emphasis on some words that the audience have to attention to “*that we may all prosper together*”. This type of tone is highly impactful on the perception of the information from the speaker.

Our calculation showed that the most frequently used tones in the political advertising are low fall and low rise both were used in 40% of cases. The minority of occurrences used middle-fall (7.81%), high-fall (6.92%) and middle-rise (2.93%). High-rise was not used in any of the recordings, as well as rise-fall and fall-rise.

As to fulfilment of the rhythmic group the data was distributed almost evenly. Between zero combinations of stressed-unstressed syllables (20.25%), one combination per syntagm (35.98%) and two combinations per syntagm (25.50%). The minority of syntagms had three (13.17%), four (2.86%) and five+ instances (2.24%).

In calculations of the scales, we have a predominant type which is descending stepping scale (55.15%). In 106 syntagms (22.38%) a scale was not represented. In 71

instances (15.73%) syntagms had rising-low scale. 24 instances had a broken scale (5.02%). Low scale (0.94%) and rising middle scale (0.41%) had 8 cases all together.

The analysis of the range of syntomic group showed that majority of the speakers use the wide range (89.57%). 45 syntagms realized extended range of intonation group that is 10,43% of all the cases.

Analysis of the tempo has shown that 4.14% of the total instances are delivered at a fast tempo, with 13 instances recorded. 25.77% of the instances are classified as “Accelerated”, with 127 instances and the majority 70.09% of the instances fall under “Moderate, with 339 instances.

The analysis of intersyntagmatic pauses shows the following distribution based on the length of pauses. Long pauses occur only in 0.48% of instances, with just 2 pauses recorded. Medium pauses are more frequent, making up 32.73% of the pauses, with a total of 146 instances. The majority of pauses are short, accounting for 66.79% of the total, with 328 instances recorded.

The analysis of loudness levels in the speech data reveals the following distribution. Extra high loudness is observed in 1.32% of instances, with only 4 occurrences. High loudness is used in 9.59% of cases, totaling 37 instances. Increased loudness appears more frequently, accounting for 29.69% of the data, with 120 instances. The majority of the speech is delivered at a moderate loudness level, making up 59.40% of instances, with 316 occurrences.

The rhythm of speech is common in all of the syntagms.

Numbers of the speed of change in the direction of movement of the terminal tone shows the following results. High speed changes occur in 2.35% of instances, with 2 occurrences. Moderated speed changes make up 24.61% of the data, with 104 instances. The most frequent is low speed changes, accounting for 49.30% with 230 occurrences. Finally, regular speed changes represent 23.74%, with 133 instances recorded.

The analysis of types of pre-heads shows a variation in their usage. High pre-heads appear in only 0.20% of the cases, with just 1 instance. The majority of pre-heads

are low, comprising 71.00% of the data, with 341 instances. Additionally, 28.80% of the cases feature no pre-heads at all, with 135 instances recorded.

The data shows that in all cases the speakers used conventional timbre.

In a phonetic model we decided to include all instances where the percentage was higher than 50%. Based on this we have tempo, pauses, loudness, intonation, rhythm and timbre.

1. Tempo: Moderate: 60%

A moderate tempo is dominating in all of the 16 recordings, as it provides clarity and engagement without rushing the audience or causing comprehension issues. This keeps the delivery fluid but understandable.

2. Intersyntagmatic Pauses: Short Pauses: 70%.

Short intersyntagmatic pauses are predominant in the political advertising. It helps the speaker to help the audience to be engaged ensuring a smooth delivery.

3. Loudness: Moderate Loudness: 55%

Moderate loudness maintains professionalism and control without overwhelming the listener.

4. Rhythm: Common Rhythm: 100%

The model adopts a common rhythm throughout the speech to ensure consistency and predictability in delivery. This rhythm helps maintain listener engagement without confusing or unpredictable shifts in pacing.

5. Pre-heads: Low Pre-heads: 65%

Low pre-heads dominate, making the initial part of the intonation contour less emphasized, which aids in a smoother and more natural-sounding flow.

6. Timbre: Conventional Timbre: 100%

The model uses a consistent conventional timbre throughout to maintain a formal and neutral tone, which is typical in structured or formal speech.

Conclusions to Chapter 3

Chapter 3 involved the analysis of 16 recordings of political advertisements and the linguistic interpretation of the results. We are sure that the prosodic part is in line with the theory presented in the first chapter. Political advertisements use many prosodic means to convey a strong and convincing message. We can also see a certain pattern within the speech. For example, speakers generally use rising intonation with the purpose of asking rhetorical questions and stimulating the audience's anticipation; it also aims to motivate listeners to think critically about the content of the ads. Usually, the middle part of the text combines both falling and rising intonation, it is required as speakers talk about their policies in the main part of the sentence. The final part of the sentence contains falling intonation, such as low or high fall, depending on the emphasis the politician wants to place. This type of intonation conveys a sense of finality, confidence and authority.

Analyzed material allowed us to create a prosodic model of political advertising text. In most cases speaker uses a moderated tempo and moderated loudness. The speech begins with rising intonation where the political leader encourages further conversation and ask the audience rhetorical questions.

With the help of low intonation, stepped scales, short pauses, moderate volume and a common rhythm, we can see that the speech of the political actors is formal and always prepared. Enclosed by a moderate tempo, the message appears to be controlled and each utterance is well thought out and logically constructed. Short pauses also play an important role, as they help to keep the speech consistent. Loudness allows the speaker to add emphasis and contributes to the emotional perception of the audience. The recordings show a preference for a wide range of intonation within intonation groups, indicating a dynamic and expressive delivery. In summary, political campaign teams can use the information provided by the analysis of the recordings to improve the way politicians speak.

GENERAL CONCLUSIONS

The analysis of the state of the research problem, the theoretical substantiation and experimental phonetic study with its inherent auditory analysis, the results of which are summarised in the process of linguistic interpretation, allow us to draw certain conclusions.

Political discourse is an important topic in our lives because our political choices determine our lives for several years. These choices are influenced by political advertising. Communication is a process of interchange and transfer of information between people or groups in the form of oral and written messages, the body language and voice or the other types of speech.

Advertising places an important role in communication process as it acts as a median between political leaders and their electorate. The term “political advertising” means any advertising for the purpose of influencing public opinion with respect to legislative, administrative, or electoral matters, or with respect to any controversial issue of public importance. The main purpose of political advertising is to target public

opinion, which distinguishes political advertising from other forms of interpersonal communication.

Political advertising is a component of the communication process that carried out for targeted influence on clearly defined population groups and electoral groups in order to encourage their members to take certain actions, make political choices and generally participate in political processes. It is a concentrated communicative expression of the political platform of certain political forces, which contributes to the introduction of a clear idea of their nature into the mass consciousness and the formation of the desired psychological attitudes towards political choices.

The analyzed material showed that there is a specific pattern in the political advertising which allowed us to create a prosodic model. The typical features of political advertising text prosodic organisation include: (1) the low pre-head; (2) the emphatic heads: stepping regular and broken heads as well as ascending head in the combination with high falling tone; (3) the low falling and low rising terminal tones; (4) the interplay of properly organised and arhythmic recurrence of stressed and unstressed syllables; (5) the moderate tempo; (6) intersyntagmatic short pauses, predictable by the emotional setting and semantic appropriateness; (7) moderate loudness; (8) common rhythm. All of these prosodic features indicate that the text of the advertising is prepared and formal. Using the right combination of prosodic features will help to optimise political advertising and its impact on the audience.

РЕЗЮМЕ

Кваліфікаційна робота присвячена дослідженню особливостей просодичної організації тексту англійської політичної реклами. Робота складається зі вступу, трьох розділів, загальних висновків та списку використаної літератури. У Вступі обґрунтовано актуальність теми, визначено мету та завдання дослідження, описано об'єкт і предмет наукового дослідження, а також вказано його практичну та теоретичну значущість.

У Розділі 1 розглянуто теоретичні аспекти дослідження, визначено поняття політичної реклами та її роль у процесі комунікації, окреслено структурні елементи тексту політичної реклами та проаналізовано роль просодичних засобів актуалізації сучасної англомовної політичної реклами.

Розділ 2 присвячено методології експериментальної частини.

Розділ 3 висвітлює результати аудитивного аналізу просодичної організації англомовної політичної реклами. У розділі подано конкретні приклади, їх аналіз та лінгвістичну інтерпретацію. У Загальних висновках узагальнено результати

дослідження та сформульовано основні висновки щодо просодичної організації тексту англomовної політичної реклами.

Ключові слова: політична реклама, текст, політичний дискурс, рекламний дискурс, просодичні засоби, аудитивний аналіз.

RESUME

The Master's thesis is devoted to the study of the features of the prosodic organisation of the text of English political advertising. The work consists of an introduction, three chapters, general conclusions and a list of references. The introduction substantiates the relevance of the topic, defines the purpose and objectives of the study, describes the object and subject of scientific research, and also indicates its practical and theoretical significance.

Chapter 1 considers theoretical aspects of the study, defines the concept of political advertising and its role in the process of communication, outlines the structural elements of the text of political advertising and analyses the role of prosodic means of actualizing modern English-language political advertising.

Chapter 2 is devoted to the methodology of the experimental part.

Chapter 3 highlights the results of the auditory analysis of prosodic organisation of English-language political advertising. The section provides specific examples, their analysis and linguistic interpretation. The General Conclusions unit summarizes the

results of the study and formulates the main conclusions on the prosodic organisation of the text of English-language political advertising.

Key words: political advertising, text, political discourse, advertising discourse, prosodic means, auditory analysis.

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APPENDIX

The fragment of experimental material.

¹*The U*∇*nited* □*Kingdom*| ²*is a* ∖*great* %*country*, | ³*and I* ∇*know* *that a*
u∇*nited con* ∖*servative* %*party*| ⁴*can un*∇*leash the po*∇*tential of* ↑*all the* □ *people* | ⁵
who ∇*make our* ∇*country* ↑*so* °*great*. ||

⁶*To* ∇*win the* ∇*next e*□*lection*, | ⁷*we* ∇*need to de*°*liver*, | ⁸*de*°*liver*, | ⁹*and de*
liver | ¹⁰*for the* ∇*British* °*people*. || ¹¹*I* ∖*know* | ¹²*that* ∇*our* •*country's* ∖*best* %*days*|
¹³*lie a*°*head*. || ¹⁴*I'm the* ∖*candidate*⊕ ¹⁵*with a* ∇*clear* ∇*vision for the* °*future*, | ¹⁶

who can drive change |¹⁷ and get things done. ||¹⁸ As Prime Minister, |¹⁹ I will lead a government committed to core conservative principles.||²⁰ Low taxes, |²¹ a firm grip on spending, |²² driving growth in the economy, |²³ and giving people the opportunity \Rightarrow ²⁴ to achieve anything they want to achieve, |²⁵ regardless of their background.||²⁶ We need a Prime Minister with experience, |²⁷ who can hit the ground running from day one, |²⁸ whether that's ensuring Putin loses in Ukraine |²⁹ or getting the economy going.||³⁰ I will work day and night |³¹ to lead a party in a government |³² that puts more money in your pocket |³³ and secures a better life for you and your family. ||³⁴ I've consistently delivered |³⁵ when I have said I would. ||³⁶ As Trade Secretary, |³⁷ I negotiated deals with allies like Australia and Japan.||³⁸ And as Prime Minister, |³⁹ I will continue to deliver |⁴⁰ on the opportunities of Brexit. ||⁴¹ I've stood up for women's rights |⁴² and rigor in education. ||⁴³ I'm tackling the impasse in Northern Ireland |⁴⁴ through the protocol bill |⁴⁵ that will fix the problems |⁴⁶ and restore the primacy \Rightarrow ⁴⁷ of the Belfast Good Friday Agreement. ||⁴⁸ We face major challenges as a country, |⁴⁹ from the economy |⁵⁰ to security |⁵¹ to the environment.||

⁵² And I love our country. ||⁵³ I want the best for us all, |⁵⁴ and I'm the person \Rightarrow ⁵⁵ to deliver that. ||" (The Telegraph, 2022).