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Master's Thesis
Features of Intonational Organization of Declamatory Style

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INTRODUCTION

Declamatory style is one of the functional styles of the English language that we come across probably more often than we realize. Apart from being used in such spheres as theatre, during artistic readings or recitation in class, it is found in communication depicted in films and on television which people encounter on daily basis.

One of the main goals of the declamatory style of speech is to appeal to the emotions of the listeners. While there are many means of producing a desirable effect on the audience in the context of theatre/film/television, from the point of view of phonetics it is done through the use of intonation. The intonational organization is important for pragmatic influence on the audience as it aids the speaker in communicating a certain message or emotion.

Research of stylistic phonostylistic features of different types of discourses and declamatory discourse, in particular, was compiled by Solokova (2004, 2010) and other linguists (Колесник, 2015; Vrabel, 2009; Znamenskaya, 2008). Overviews of the use of intonation in artistic reading and recitation, as well as scripted speech found in film discourse, were done by Griffin (2015) and Dynel (2011). However, an extensive research of intonational features of the declamatory discourse was not conducted. Therefore, the topic Paper is actual.

The novelty of the Paper is determined by the suggested typology of the declamatory discourse and its intonational organization, which has not been done before this study.

The object of the research is the English declamatory discourse.

The subject-matter of the Paper is the intonational organization of the English declamatory discourse.

The hypothesis of the study: declamatory discourse along with its intonational organization is very fluid and adaptable; therefore, it will mimic any other style of speech depending on the surrounding circumstances of its use, such as genre specifics of a particular play or film.

The aim of the Paper is to define the features of the intonational organization of the declamatory style.

According to the aim, the following **tasks** were set:

- to determine the genre features of the English declamatory discourse;
- to outline structural and semantic characteristics of the declamatory discourse;
- to identify a typology of the declamatory discourse;
- to define functional characteristics of the declamatory style found in different spheres of its use;
- to investigate the acoustic features of the declamatory discourse as constituents of its intonational organization;
- to compare intonational features of the declamatory style in different genres of film/television in an experimental way.

The methodology used in the study is determined by the aim, the object and the tasks of the research and includes such methods:

- linguistic observation to determine the communicative features of the declamatory discourse;
- semantic and communicative-pragmatic analysis to outline the structural and pragmatic features of the discourse in question;
- experimental phonetic method grounded on the auditory and acoustic analysis.

The research of the intonational organization of declamatory style is based on the well-known English-speaking films and television series.

Theoretical value of the study is its contribution to studies of the intonational organization of declamatory style.

Practical value of the Paper is the application of its results in further investigation of phonetic and stylistic aspects of the English declamatory discourse.

The study consists of an introduction, three chapters with conclusions to each of them, general conclusions, cited literature and a list of illustration material.

The Introduction specifies the topicality of the study, defines its object and subject, aim, tasks, outlines the methods of the investigation, its theoretical and practical value.

Chapter One outlines the features of intonational styles and principles of their classification, defines the notion of the declamatory discourse, provides its typology and classification, and identifies the linguistic means of declamatory discourse.

Chapter Two presents the programme and methodology of experimental-phonetic research.

Chapter Three contains the results of the experimental-phonetic study of the intonational organization of declamatory style and offers their linguistic interpretation.

General Conclusions provide a summary of the conducted research and define the importance of the study for future research in this field.

CHAPTER ONE. THE THEORETICAL FOUNDATIONS OF THE STUDY OF PROSODIC ORGANISATION OF DECLAMATORY DISCOURSE

1.1. Intonational Styles and Principles of Their Classification

This subchapter is going to investigate the position of style in verbal communication and outline the key points of classification of phonetic styles.

Verbal communication can be defined in terms of information exchange and interaction between the communicants, often based on a joint activity (Hausenblas, 1993, p. 51). For a better understanding of the role of the style, it is useful to look into various means that make up the construction of verbal communication; these means include:

- linguistic means bear notional and conceptual-factual meanings, they are the foundation of the factual content of communication;
- paralingual means (phonetic features like tempo, timbre) are secondary to the linguistic means, however, they can also convey information for the communication meaning in general;
- thematic means are conveyed with the help of linguistic means and contribute to the semantics of communication without being attached to some specific linguistic means;
- textual means, for example, theme-rheme structure, serve to put together bits of discourse into a whole;
- stylistic means (repetition, gradation, hyperbole, etc.) can be attached to linguistic or thematic means and they are one of the style forming factors of communication (ibid. p. 51).

Language means can be selected and arranged according to different patterns, which make up the notion of style; stylistic variations from the point of view of phonetics are studied by Phonostylistics (Sokolova, 2010, p. 106). The choice of phonetic style is determined by the extralingual factors including:

- degree of formality
- degree of spontaneity
- purpose of communication

- attitude of the speaker (ibid: 106).

While it is possible to categorize the phonetic styles according to each of the style-forming factors, Sokolova (2004, p. 184) considers the purpose of communication to be the most important factor in the classification of the phonetic styles; such classification includes (depicted in Figure 1.1):.

- Informational style
- Academic style
- Publicistic style
- Declamatory style
- Conversational style.

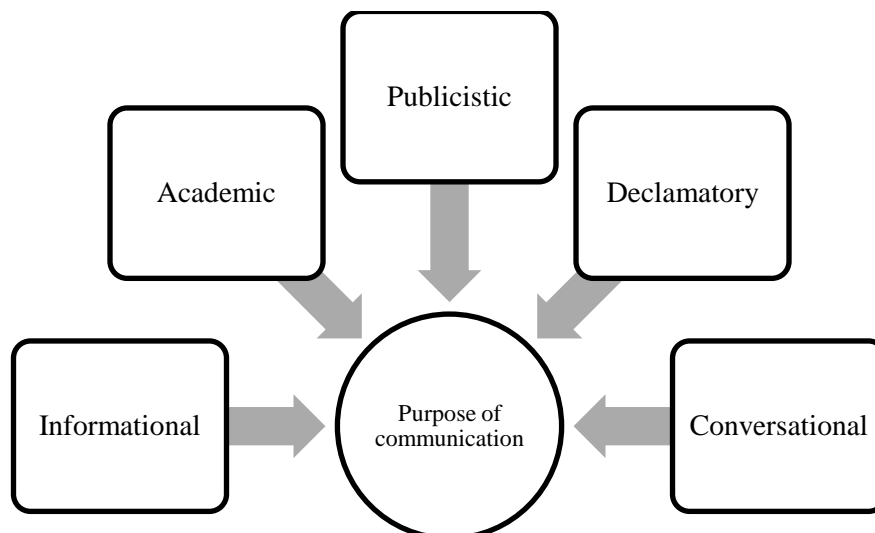


Figure 1.1 Classification of phonetic styles according to the purpose of communication

Although the purpose of communication is regarded as having the most significance, stylistic variations of the phonetic units on the segmental and suprasegmental levels may be brought on by different extralinguistic factors: while intonational variation can be caused by all of the extralingual factors, speech sounds mainly depend on the degree of formality and spontaneity (Sokolova, 2010, p. 113). These relations between the extralingual factors and the affected phonetic units are depicted in Figure 1.2.

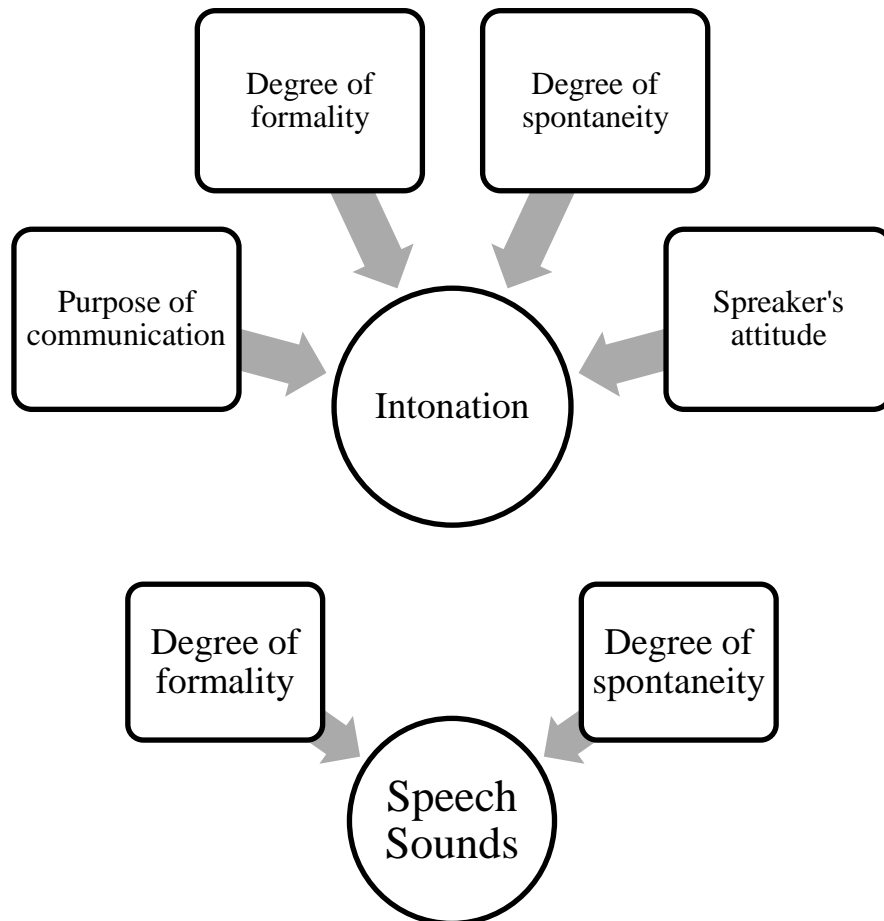


Figure 1.2 **Phonetic units and the extralingual factors that affect them**

Speech sound modifications include:

- consonant modifications (alveolar and glottal stops, assimilation, elision);
- vowel modifications (elision, monophthongization, reduction) (Roach, 2009, p. 110).

Stylistic modifications of the prosodic features are realized as invariants of the intonation patterns characteristic of a certain style in all of its registers; these invariants of intonation that are made common for certain spheres of discourse become the ideal speech behaviour for those areas of communication (Vrabel, 2009, p. 112). It is worth noting that a phonetic style in its pure form is uncommon, therefore, we can find features of more than one style within a piece of discourse due to the style overlap (Sokolova, 2010, p. 119).

This subchapter is going to focus on the informational, academic, publicistic and conversational phonetic styles, whereas the declamatory style will be discussed in detail further in the study.

Informational style. The main communicational purpose of this phonostyle is informing the listener. The speaker should remain impartial and neutral, and make sure that the communicated information is as objective as possible; hence this style is the one least affected by the extralingual factors (Sokolova, 2010, p. 118).

The degree of formality of the informational style varies according to the nature of the relationship between the participants of communication, because of this variation we cannot describe it as a formal style; plus, due to the style overlap the way we characterize informational speech may vary (ibid. p. 118). For example, the information presented as an informal dialogue can be characterized as conversational discourse; likewise, information communicated in an overly formal manner can be regarded as a part of the academic discourse.

Use of informational style can be limited to the following spheres of discourse:

- educational information
- press reporting and broadcasting (Vrabel, 2009, p. 112).

Educational information includes:

- informational texts read out loud, which are usually texts of descriptive nature and prepared beforehand;
- informational monologues and dialogues (speaking) that tend to be less imperial and show more personal concern (ibid. p. 112).

Press reporting makes use of the informational style in news broadcasting, for example, as the news reports are texts written with the purpose for being read out loud for a radio or television audience; while radio presenter relies solely on the prosodic features for expression and comprehension, on television an announcer commonly utilizes paralinguistic means such as gestures as well facial expressions (Sokolova, 2010, p. 118).

In television news reporting, the presentation of information falls on the role of presenter. The terms such as newsreader, newscaster and anchor are closely related although they have some semantic differences which are illustrated in Figure 1.3, they all fall under the umbrella definition of the presenter as all of these roles may be performed by one person (Montgomery, 2007).

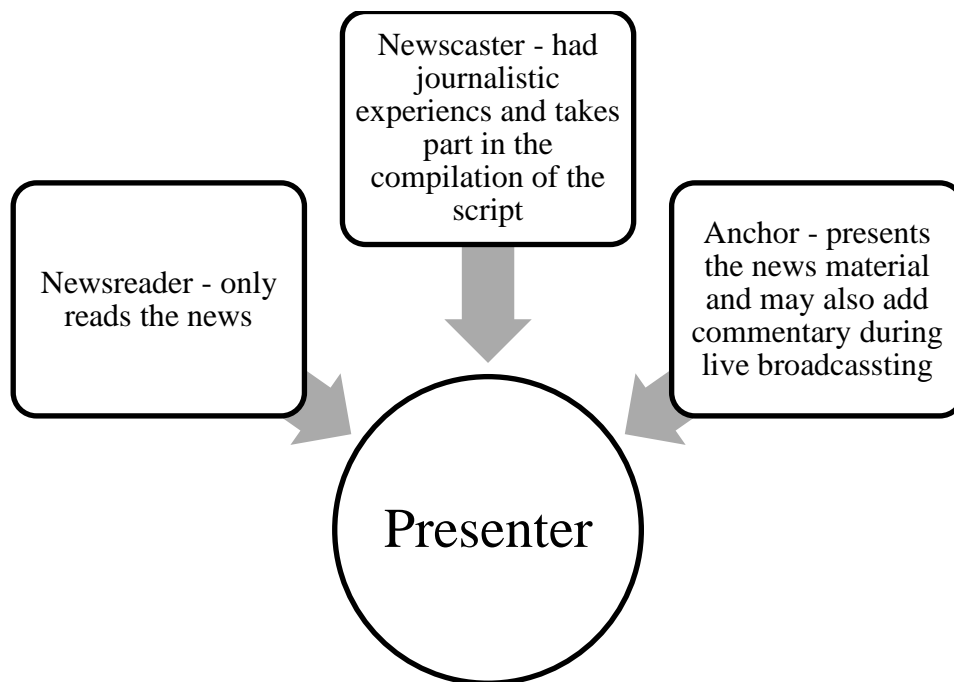


Figure 1.3 **The differences between different types of news presenters**

Unlike acting, news delivery does not require excessive animation on the presenter's part, information must be presented in a manner that is not dramatic but at the same time they need not be entirely inexpressive; unlike actors who strive to embody the characters, presenter's voice is not their own but rather it is a conduit for the program that employs them (ibid.).

Speech of presenters of the major news programs does not usually exhibit any social identity markers:

- appearance is not markedly young or old
- regional provenance cannot be pin-pointed
- manner of conduct is not camp or effeminate
- pronunciation is unmarked or prestige (Montgomery, 2007).

While in broad terms, the manner of news presenting is rather formal, with up-close camera angles, minimum gestures and fixed posture, over the last twenty years or so there has been a shift in dynamics of news programs. There has been a focus on the performative nature of news presentation, which nowadays usually includes interaction with computer screens and other presenters. Moreover, with different kinds of news shows emerging over the years, and with them new styles of presentation as well, some of the programs call for less rigid news presenting. For example, breakfast television programs are more informal and relaxed as depicted in Figure 1.4 showing BBC Breakfast TV presenters (ibid.).



Figure 1.4 Presenters Bill Turnbull and Susanna Reid on the set of BBC Breakfast TV

Apart from educational texts and press reporting, informational style is used in other spheres of communication such as:

- business and legal communication
- administrative documentation read out loud, etc. (Vrabel, 2009, p. 113).

To conclude, informational discourse is mostly employed in reading of educational information and press reporting and broadcasting. The degree of formality

may vary according to the relationship between the communicants or, in press reporting, the type of the news program.

Academic style. When using this style, the speaker aims to educate and inform the audience, thus the academic style is commonly found in the following spheres:

- during a lecture as depicted in Figure 1.5
- during a scientific discussion
- during a conference or a seminar
- during class (Sokolova, 2004, p. 137).



Figure 1.5 Albert Einstein giving a lecture to students at Lincoln University in Pennsylvania, 1946

Lectures can be regarded as an ideal model of the academic style; some of the factors that affect the use of the style during a lecture include:

- audience size (lectures read for smaller groups tend to be more informal and emphatic, big audiences, on the other hand, are more neutral and business-like);

- audience feedback (emphatic and logical stress used on the new information, longer pauses if the listeners are taking notes) (Колесник, 2015, p. 182).

Invariant features of the scientific style which are not characteristic for other styles are the following:

- self-assured and instructive manner of presenting the information due to the lecture being prepared beforehand and possibly rehearsed;
- varied loudness depending on the size of the audience;
- varied intonational patterns (Sokolova, 2010, p.139; Vrabel, 2009, p. 121).

We have outlined the main prosodic features characteristic of academic discourse. Nevertheless, it must be noted that there may be some variation in modern academic presentation due to such factors:

- the subject matter of the presentation;
- qualitative features of the listeners (their ethnicity, social, cultural, psychological characteristics, etc.);
- nature of the prior relationship between the speaker and the listeners (formal/informal);
- speaker's personal preferences in the manner of delivering a lecture (Sokolova, 2010, p.140).

Publicistic style. Also known as oratorical, this phonetic style is found on the overlap between other styles, namely academic and declamatory. The main communicational aim of the publicistic style is to influence the listener, possibly impose the speaker's views on the audience, which is done through providing argumentation similarly to the academic style. The speaker also appeals to the emotions of the audience and entertains them as it is done in the declamatory style (Vrabel, 2009, p. 122). The instance of using this phonetic style is depicted in Figure 1.6 showing Martin Luther King Jr. giving a speech at U.C. Berkeley in 1967.



Figure 1.6 **Martin Luther King Jr. giving a speech at U.C. Berkeley in 1967**

Publicistic style is used the following spheres of discourse:

- during various speeches (political, judicial, oratorical, etc.)
- during sermons
- during political debates
- during press conferences, etc. (ibid. p. 122).

Features of the publicistic style include:

- training is required to ensure the accurate use of intonation to produce the desired effect on the audience;
- preparing and rehearsing the speech in advance is customary, at the same time the speaker should avoid the impression of being over-prepared and convey the sense of spontaneity;
- using notes is discouraged for better connection with the audience;
- using body language, gestures and facial expressions to convey emotions is customary for the style;

- incorporating expressive means and stylistic devices to make the language more emphatic and expressive is common;
- achieving the desired emotional effect on the audience heavily relies on intonation (Sokolova, 2010, p. 140).

Some of the features of publicistic discourse are presented in Figure 1.7.

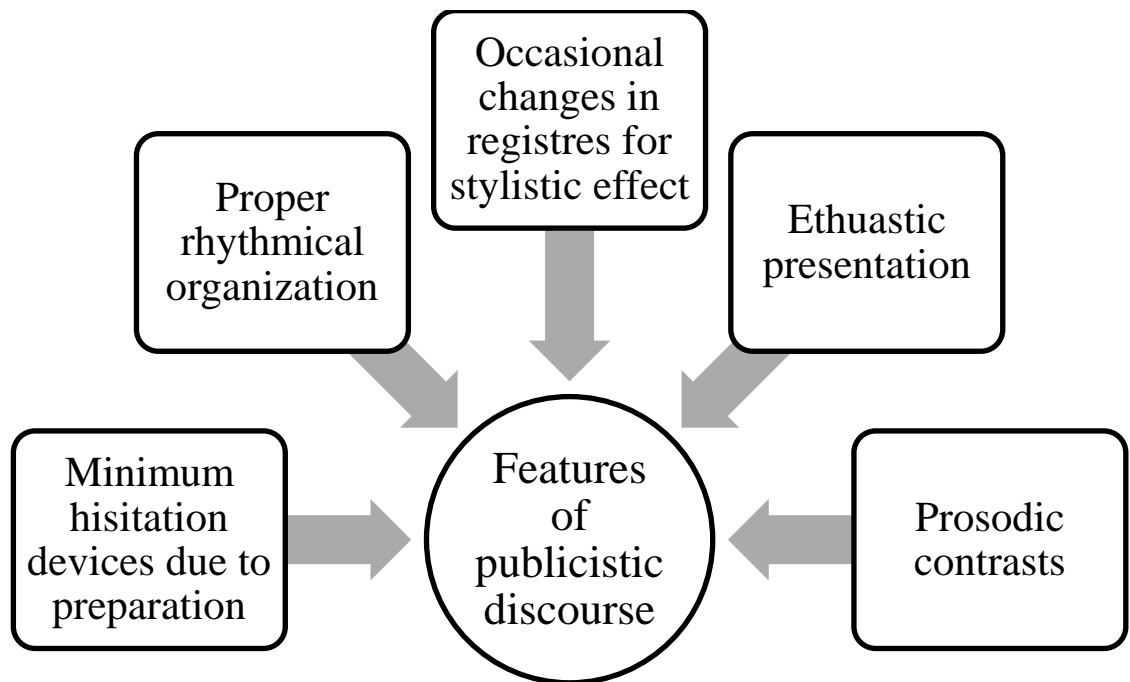


Figure 1.7 **Features of publicistic discourse**

Political and judicial speeches are usually presented in an animated manner because failing to persuade the listeners is detrimental in these spheres of communication. Publicistic speeches have a high degree of formality so particular lexical, grammatical and intonational means are commonly found in publicistic discourse such as some high-sounding phrases and idioms. However, some cases allow divergence from the strict formality of the publicistic discourse. In those instances, a stark difference can be observed between the highly formal and more common and sometimes colloquial language such as the incorporation of jokes, illustrations, quotes, etc.; however, a speaker must be cautious when using stylistically atypical language to keep the formality/informality balance (Sokolova, 2010, p. 141).

Other instances in which the publicistic style is used include spontaneous speeches, dinner and anniversaries speeches, award-giving or receiving speeches, etc.;

although there are prosodic differences between all of them, the volitional function of intonation still puts them in the domain of publicistic discourse (Sokolova, 2010, p. 144).

Conversational style. Also known as familiar, this phonetic style can be found in the speech of people with informal relationships (friends, relatives, etc.), and the speakers tend to be less careful with their speech given the familiar nature of the relationship as opposed to more formal academic or informational styles. Dialogue is the most common manifestation of the style (Sokolova, 2004, p. 232).

Given the informal setting in which conversational discourse usually occurs, speakers do not focus on the possible effect of their speech on the listeners, in contrast to a formal situation where speakers are more likely to control their speech even on a subconscious level (Sokolova, 2010, p. 149).

When considering the conversational style of speech, the attitudinal function of intonation plays an important role in everyday communication as speakers use emotions to aid their verbal speech (ibid. p. 149). In the investigation of conversational interactions, obtaining reliable and objective data poses to be a difficulty due to factors like people changing behaviour when recorded and the challenge of the analysis of the non-verbal means such as posture, gestures, facial expressions, etc. (Sokolova, 2010, p. 150).

A term “vernacular” may be applied here as it refers to an informal style of spoken language characteristic of a certain group, profession, area or country, etc. (Nordquist, 2019). Therefore, all language speakers use vernacular style, however, their social background affects the likelihood of use of non-standard norms; at the same time, there is a consistent degree of variation in this style (Sokolova, 2010, p. 149).

Some of the characteristics of the conversational style are depicted in Figure 1.8.

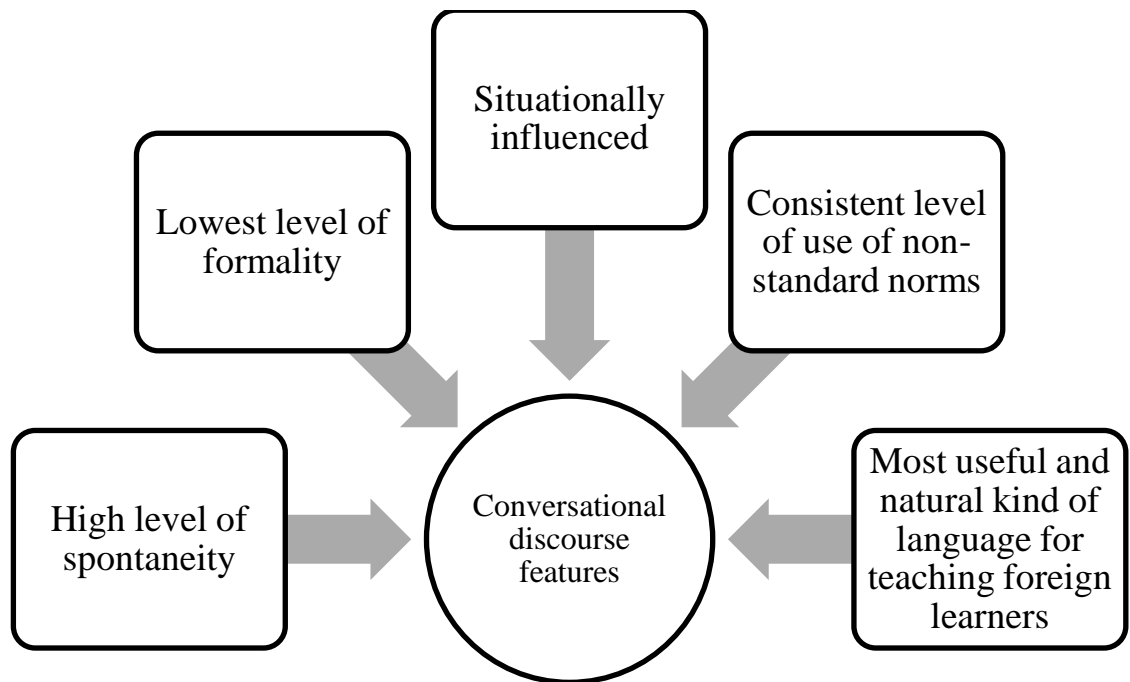


Figure 1.8 **Conversational discourse features**

Nevertheless, it is possible to point out some of the features of the conversational style which are:

- the speech is informal and natural (depicted in Figure 1.9)
- the speaker has less concern for the effect on the listener
- the speech is spontaneous, unplanned
- the variation is influenced by the social background of the speaker
- the information is conveyed through non-verbal means
- the speech is very dependent on the context
- it has varied prosodic features (Vrabel, 2009, p. 125).

Generally speaking, the conversational style allows room for variation and non-standard language because of the familiar setting in which communication takes place. However, the degree of informality depends on the social background of the speaker and the context.



Figure 1.9 Still image from the popular American TV-series “Friends” depicting a group of friends talking in an informal setting

Having examined different types of discourse within the English language we can outline the general features concerning each of the phonetic styles. People adapt their speech style according to the extralinguistic situation. Nevertheless, there are no concrete divisions between the styles, they overlap and share certain characteristics, so there may be considerable variation within one style caused by the extralingual factors.

1.2. The Notion of Declamatory Discourse

Declamatory intonational style is also known as the artistic style given its expressive nature as the main communication purpose of the declamatory style is to appeal to the emotions of the audience while entertaining the listeners (Vrabel, 2009, p. 124)

Declamatory style is used the following spheres:

- on stage as depicted in Figure 1.10
- in films and on television

- in prose or poetry recitations (Колесник, 2015, p. 185).

It must be noted that declamatory discourse is difficult to characterize as it is a reflection of the real-life communications that in the theatrical setting produces an emotional effect on the audience. Features of any other phonetic style may be used in the declamatory style. That is why the characterization of all phonetic styles was necessary for the study.

Therefore, intonational features of the recited texts will depend on a number of factors such as:

- the type of the discourse used in the performance (drama, tragedy, comedy);
- the writing style;
- the type of the characters portrayed, their background and relationships;
- the extralingual factors (ibid. p. 185).

Contrary to the informational style reading, written texts which are used for purposes of recitations are not written specifically to be read out loud or recited, except for screenplays.

Some of the features of the declamatory style are:

- it is highly emotional
- it requires special training similarly to the publicistic style
- it is always prepared and rehearsed beforehand
- it has precise articulation
- it requires accurate pronunciation
- it has varied prosodic features for the emphatic effect
- it requires abundant use of body language, facial expressions and gestures for expressive purposes (Sokolova, 2010, p. 144).



Figure 1.10 Actors **Vivien Leigh and Laurence Olivier** in a stage production of **"Romeo and Juliet", 1940**

Affecting the audience emotionally can be regarded as a primary function of declamatory discourse; therefore, an audience becomes an essential part of any declamatory performance. For example, a popular view regarding theatre audience is that it can be considered a part of the play, one of the artists, as the theatre is a live performance, and the audience becomes an active participant. It is being affected by the performance and responds to it; in this immediate emotional response, the audience influences the performance and through this interaction becomes a part of it (Campbell, 1984, p. 6). The same can be said about the mutual emotional response of the performer and the audience during an artistic reading or recital, but not about the declamatory discourse of film and television.

To sum up, declamatory discourse uses exaggerated prosodic features with the intent to make an emotional impact on the audience and may be a stylization of another phonetic style. An audience plays an important role during a performance as it also responds to the performance and produces an effect on the artists.

1.3. The Typology and Classification of English Declamatory Discourse

This subchapter is going to discuss the typology and classification of the English declamatory discourse.

As was mentioned before the spheres of discourse that employ declamatory style include:

- theatre
- film and television
- artistic reading and recitation of prose and poetry.

It must be noted that the notion of a “correct” and “incorrect” way of speaking in accordance with a certain style (including its grammatical, lexical, phonetic normative standards) is connected with the idea of the linguistic norm, which is linked to the language system being regarded as an ideal system. Therefore, the normative standards individual language users conform to within a particular style are dictated by this system. Because of this, the stylistic norm cannot be viewed as a homogeneous notion as it will change under the influence of the following factors:

- regional
- social
- situational
- personal, etc. (Znamenskaya, 2008, p. 122).

Moreover, even if we consider a particular phonetic style to be relatively stable, when we take into account the changes that have happened over time the resulting differences can be rather considerable. The alterations of any style depend on the following:

- modifications in the norms of Standard English
- shifts in social conditions
- advances in science and cultural life (ibid. p. 122).

Because of the mentioned reasons and including the fact that we deal with a spoken form of discourse, it is practically impossible to make any detailed judgments about the declamatory discourse at any stage of the English language prior to the invention of the recording techniques at the end of the 19th century (Foster, 1968, p. 234).

The popular idea among theatre and linguistic theorists is that theatre discourse usually functions within the framework of the orthodox linguistics of a given time (Carlson, 2006, p. 2). Therefore, it is safe to assume that *Hamlet* play in the times when Shakespeare wrote it would differ considerably from the modern theatrical productions, even if some of them try to preserve historical accuracy such as incorporating old-fashioned stress, etc. (Foster, 1968, p. 234).

Semiotic analysis using communication model proposed at the beginning of the last century by Ferdinand de Saussure may be applied for an objective and scientific study of declamatory discourse. Noam Chomsky explains this model as when an “ideal speaker-listener” communicates “in a homogeneous speech-community who know the language perfectly.” According to this model, the theatre performers can be regarded as “ideal speakers” and the audience as “a homogeneous speech-community who know the language perfectly,” as a particular play is staged with a target audience in mind. Moreover, if we consider society to be culturally diverse, it can be assumed that people who attend particular theatres would make up a more or less homogeneous audience than the rest of the given society (Carlson, 2006, p. 3).

Apart from the spoken language, we can talk of “languages of the stage” that contribute to the overall theatre discourse, including:

- theatrical conventions
- acting styles
- special aspects of production (ibid. p. 3).

It is the invention of gramophone that set a start of the kept record of the spoken speech, even though the early sound recordings lack in terms of quality and were highly stylized much like the examples of the early photographs (Foster, 1968, p. 234). Later

in the century the sound films of the 1930s present another archival record of spoken speech and they are an example of the declamatory discourse in film which is of scientific interest of this particular study.

According to Encyclopedia Britannica, late 19th and early 20th century saw the rise of the naturalism movement in literature and the visual arts, along with having its impact on the spheres of declamatory discourse, at first in the stage productions and literature recitals of the time, and later in the sound cinema (2019). Naturalism demanded authenticity and stage acting presupposed creating idealized versions of emoting, and making the characters unambiguous in terms of clear expressions (Riis, 2004).

The rise of Hollywood in the 1930s led to a migration of the stage-trained actors to sound cinema who brought their acting practices along. The transition of cinema to sound reexamined the idea of screen acting: unlike the silent films of the 1910s and 1920s, the sound cinema was very similar to theatre (Baron, 2014, p. 4). Actors did not need to make exaggerated emphatic and vocal gestures necessary for communication with the spectators, alternatively, any acting adjustments were made due to the technical aspects of production such as framing, recording, etc. (ibid. p. 4). A popular actress of the time Bette Davis, who transitioned from theatre to film acting explained that as “not a qualitative distinction, but merely quantitative” (Baron, 2016, p. 220).

Late 19th century naturalist theatre brought about the notion of the fourth wall which presupposes that the audience can see through it but it is opaque for the actors; this, in turn, created a separate environment of the stage and prompted the performers to ignore the viewers, making the performance more authentic (1998).

In cinema, the concept of the fourth wall became more than an abstract notion but instead the audience and the actors were physically divided by the screen and, therefore, no live interaction at all between them was possible.

Both film and theatrical discourse can be characterized as being non-authentic at its core as the interactions between the fictional characters are scripted and unspontaneous (Chovanec, 2011). It is argued that such scripted instances of discourse are not empirical due to the high probability of the recited texts being rewritten,

rehearsed, performed numerous times and the sense of spontaneity is merely an illusion. Contrarily, communication in films should reflect speaker's everyday communicative patterns to provide the impression of real conversations, conforming to what is accepted as authentic in the given culture and time (Kozloff, 2000, p. 47). It is worth noting, that just as fictional discourses mirror real discourse, individual language users tend to incorporate bits of film and television texts into their everyday personal communication (Kozloff, 2000; Richardson, 2010).



Figure 1.11 Hollywood actress Betty Davis on the set of the Warner Brothers film studio in the 1930s

While there are many similarities between theatre and film discourses, including separation or proximity of the actors and the audience, authenticity/non-authenticity debate, etc., objectively, theatre is more representative of natural communication than films as the setting of communicative interactions does not change, there is only one perspective of the unfolding communication. Moreover, there are usually no special effects which are present in films (Chovanec, 2011). Yet the film discourse is the one to evoke the feeling of reality in viewers, primarily due to editing, moving camera angles, sound and picture editing, etc., which help reinforce the illusion that what we

see on the screen is real. The same cannot be said about the theatrical audience, mostly because the action is less captivating and drastic dissimilarities between the theatrical renditions of natural speech and the real speech hinder any possibility of maximum immersion for the viewers (Dynel, 2011).

Moving away from the declamatory discourse found in theatre and film, it is also employed in artistic reading and recitation of prose and poetry. Reading, much like pre-technological era acting performances, is unrecoverable, unless it has been recorded. Therefore, an audience has to be present for a formal reading to be successful (Griffin, 2015, p. 144).

Reading aloud and recitation can both be linked to acting; however, there are major differences between them such as:

- the reader does not use body language for communicating information
- the reader presents as a narrator rather than an actor
- the reader should fully concentrate on the text, etc.

In the education system at the beginning of the last century, reading aloud and recitation was assessed not only with the attention on words but also the correct pitch and intonation: pupils were expected to use their regular speaking voice, accentuate the right words, and use a natural rhythm and authentic intonation (Griffin, 2015, p. 149). As dictated by the naturalism movement, it was believed that overly emphatic recital was outmoded, unnatural and the performance itself was a distraction from what is being recited.

By investigating the spheres that employ declamatory discourse, in particular theatre, film and education of the beginning of the last century, we can observe that over time the discourse underwent changes under the influence of the contemporary orthodox linguistic theories. That caused a shift in the norms of declamatory discourse in all of its spheres. Apart from changes in paradigm brought about by the changes in the bigger linguistic context, the notion of declamatory discourse is rather fluid in its nature; therefore, it molds itself to the needs of each instance of its use, at the same time being dependent on its own stylistic norms and norms of other discourses.

1.4. The Linguistic Means of Declamatory Discourse

This subchapter is going to investigate the linguistic means of declamatory discourse, intonational organization of the declamatory style in particular.

As was previously mentioned, the prosodic organization of this style varies according to the types of the text read, on its slant and the reading skills; however one of the main elements of the declamatory style that differentiates it from other phonetic styles is its expressive and emotional nature, which is achieved by various prosodic and extralingual effects (Sokolova, 2010, p. 147). The main characteristics of the intonational organization of the declamatory prose reading are:

- the voice colouring is concerned and shows personal involvement;
- the text is divided into phonopassages, phrases and intonation groups;
- the loudness is varied, its level depends on the number of listeners and the emotional context of the text;
- the levels and ranges are also variable;
- the rate is purposefully slow for better understanding of the text by the audience, with changes dependent on the syntax and stressing important information, etc.;
- the pauses are long, with the disjunctive ones longer than connecting, long emphatic pauses are used for emphasis;
- the rhythm is organized, accentuated and unaccentuated syllables occur interchangeably;
- the terminal tones are varied, low and high falls are often used in final and initial intonation groups, on semantic centres, rising tones are used to make the speech less monotonous and level tones are used in initial groups for joining parts of the phrase;
- pre-nuclear patterns are also varied, emphatic as well as non-emphatic patterns are used;

- the contrast between stressed and unstressed segments is not significant (Vrabel, 2009, p. 125).

In acting, the general idea is that the actor's main priority is to portray a fictional character as realistically as possible, a part of that is applying appropriate gestural and vocal modifications fitting a particular character that he or she portrays. Studies (Berry & Brown, 2017, 2019) were conducted to determine the variation in the actor's prosodic features in accordance with the portrayal of contrastive characters. The characters included the self and were classified based on personality dimensions, including assertiveness and cooperation. The studies were carried out using professional actors. It was found that the actors adjusted their pitch, loudness, timbre, and timing to match the personality traits of the portrayed characters. Moreover, the performed self displayed significant prosodic differences from the individual's regular voice, often having a higher pitch, and being louder and slower.

In general, variations in prosody correlated with each other across characters. The studies state that assertiveness is more likely to predict vocal prosody, while prosodic parallels regarding cooperativeness were minor. The results of the study point to a direct connection between certain prosodic codes used by actors to embody characters with particular personality dimensions. However, as the character profiles used in this study are archetypal, their emotional profiles were quite limited; therefore, using more complex characters might not produce similar results in regard of dimensional correlation between characters and emotions, and consequentially prosodic correlation.

In conclusion, while we can outline some general characteristics of intonational features of declamatory reading, acting is a far more complex sphere of the declamatory discourse and with so many factors influencing the performer's intonational choices, it is definitely less straightforward and any generalizations would be too broad and ill-defined.

Conclusions to Chapter One

Chapter One is dedicated to the investigation of phonetic styles and defines the typology and intonational characteristics of the declamatory style, in particular.

We can distinguish the following phonetic styles: informational, academic, publicistic, declamatory, and conversational. Extralingual factors define the appropriate phonetics style in the process of communication and it can be limited to particular spheres of use. The intonational features of the styles share some similarities due to the style overlap.

Declamatory style is used in such spheres: theatre, film and television, artistic reading and recitation of prose and poetry. The specifics of each sphere of use of the declamatory style cause significant variation in its intonational organization. However, the main communication goal remains the same: to appeal to the emotions of the listeners through the expressive use of language.

CHAPTER TWO. THE PROGRAMME AND METHODOLOGY OF THE EXPERIMENTAL RESEARCH OF THE PROSODIC ORGANIZATION OF DECLAMATORY STYLE

2.1. The Programme of the Experimental Research

This chapter of the study contains the programme and methodology of experimental-phonetic research.

The programme of experimental-phonetic research includes of the following steps:

- selection of experimental material;
- analysis of the perceptual features of the selected material;
- analysis of the intonational features of the selected material;
- linguistic analysis and generalization of the results of the experiment.

The research material was gathered from open sources, namely the Internet. It was recorded on digital media. It consisted of English-speaking films and television series featuring various spheres of discourse.

The main aims of the analysis included:

- define the genre features of the declamatory discourse;
- determine the communicative and pragmatic functions of the selected material;
- outline the primary prosodic features of the declamatory discourse;
- point out the predominant tones used in the selected texts
- describe the volume, tempo, timbre, etc. of the analyzed speech
- describe the possible effects of larger cinematographic/television context on the perception of recorded speech on the audience.

One of the main features of the declamatory discourse is careful planning on all stages of film/television production; therefore, the message of such communication is pragmatically oriented and the desired emotional effect on the viewer is achieved through a variety of means, including the intonational organization.

2.2. The Methodology of Experimental Research

This subchapter is going to outline major prosodic research methodologies, problems, and provide a methodological base for this particular study.

In speech, information is expressed through segmental sounds (vowels and consonants) as well as prosody, which includes variations in the following components:

- pitch
- voice quality
- duration
- intensity.

Contrary to the study of segments, it has been pointed out that there is a lack of prosodic reference, meaning there is not a starting point of inquiry or a base to fall back on (Xu, 2011). When researching segments, word's phonemic identity is that starting point, making it possible to study the phonetic features that distinguish different words. However, we should not assume that individual speakers have awareness of phonemes which determine the lexical contrast; phonological awareness is trained through teaching literacy (Mattingly, 1972; Liberman, Shankweiler, Liberman, 1990; Bentin, Ram, Leonard, 1992; Mann & Brady, 1988).

When it comes to prosody, most of its functionality does not have orthographic representation, apart from punctuation with its meanings having a high chance of being dubious. This makes any starting point of prosodic investigation rather ambiguous; plus, our pitch awareness is less than usually presumed (Dankovicova, House, Crooks, 2007).

Because of this, prosodic functionalities and their realizations in speech commonly have to be identified simultaneously, relying only on our natural retrospective means. This may have led to the disparity in the approaches of investigating prosody (depicted in Figure 2.1)(Xu, 2011).

Some of the approaches to prosody research include:

- analysis by transcription
- analysis by introspection

- experimental approaches (functionality vs. encoding, production vs. perception, applicability) (ibid.).

There are different approaches to transcription:

- British notation of intonation comprises of representations of prominences and contours (differently sized dots mark stressed syllables and curved lines mark the direction of pitch movement) (Crystal 1995; Wells, 2006).
- American transcription systems set to outline the tonal levels instead of tonal contours (Trager & Smith, 1951; Hockett, 1958; Pierrehumbert, 1980). Another American transcription system involves positioning the text in a word-art manner for pitch contour representation (Bolinger, 1986, 1989).

The two intonation traditions have different goals (the British one is generally used for teaching purposes and the American one – for analysis), nevertheless, they both set to explain intonation with the help of analysis-by-transcription (Xu, 2011). The methodological incentive backing this method is the need for means to identify and specify the prosodic forms under observation, although our knowledge regarding prosody may yet be insufficient to make any exact predictions (Shattuck-Hufnagel & Turk, 1996, p. 193).

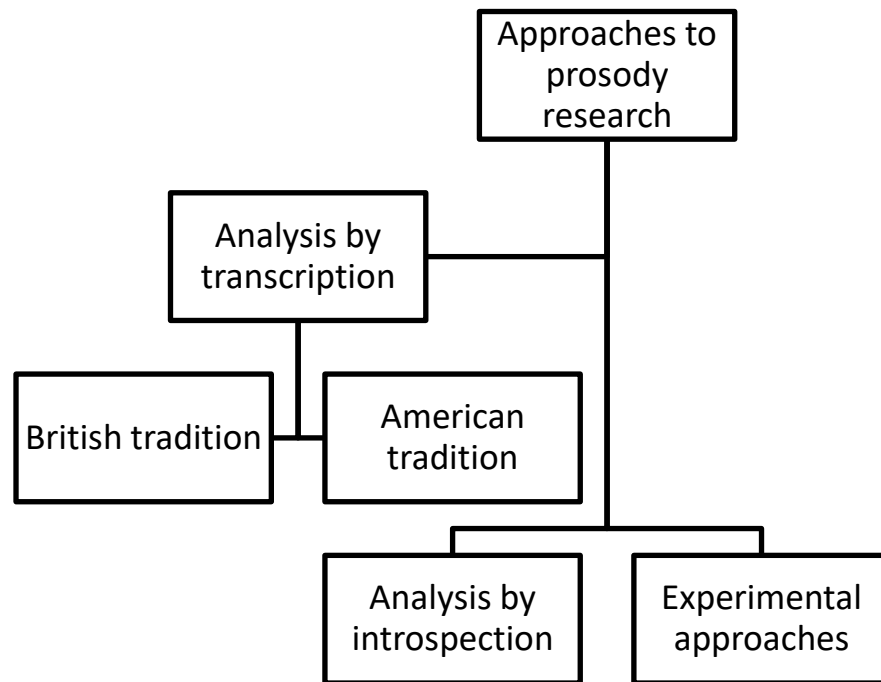


Figure 2.1 **Various approaches to prosody research**

Analysis-by introspection involves attributing prosodic categories based on predominantly intuition, it does not entail conducting any experimental research or making transcribed recordings of the examined text. This method is mainly used in theoretical research of syntax-prosody and pragmatics-prosody. The downside of this approach is that, as was mentioned before, natural introspection is quite fallible which leaves a lot of room for inaccuracy for any introspective prediction (Xu, 2011).

Still, an introspective prediction is a starting point and a means for forming a hypothesis used in experimental approaches, namely analysis by hypothesis testing. Elements of the experiment are present in any research, but the differentiating factor between approaches is how many components of an experimental paradigm are incorporated. So, the introspective approach does not go beyond the hypothesis formation step. A proper experiment involves making predictions based on the hypothesis, testing them empirically, and falsifying or proving the hypothesis.

The applicability or ecological validity of prosody research involves the following:

- describing the prosody of everyday speech
- processing prosody of natural speech in speech recognition

- producing life-like prosody in speech synthesis
- describing potential use in teaching and speech therapy.

All of these possible applications would benefit from having a substantial base of predictive knowledge regarding prosody. Ecological validity can be improved through the analysis of spontaneous speech in natural environments such as speaking face to face, on the phone, in class, etc. (Swerts, 1997; Campbell, 2001; Tseng, Su, Lee, 2010).

The reference problem may be solved through expanding predictive knowledge concerning prosody instead of descriptive.

The study of the methodological approaches for the investigation of prosody established a base for the experimental phonetic research.

The research material involves English-speaking films and television series with varied genres which affect the use of declamatory style in each situation which is of interest for the study.

The following methods are used in the research:

- linguistic observation to determine the communicative features of the declamatory discourse;
- semantic and communicative-pragmatic analysis to outline the structural and pragmatic features of the discourse in question;
- experimental phonetic method grounded on the auditory and acoustic analysis.

The analysis was conducted using the following plan:

PLAN FOR THE INTONATIONAL INTERPRETATION OF THE RECORDED TEXT

1. Describe the situation of communication (time, place, participants, etc.), state the general style of the analysed text, its pragmatic and compositional structure.

2. Determine the main message, ideas, feelings and emotions, etc. communicated in the text.
3. Describe the structural-semantic, lexico-grammatical and general stylistic features of the text.
4. Comment on the functions of the prosodic means, outline the scales and nuclear tones found in the text.
5. State the prosodic markers found in the phonopassages and blocks (pauses, pitch, tempo, loudness, variation, etc.).
6. If necessary, determine the effects and functions of the video and sound editing on the perception of the recorded speech.
7. Describe the interaction of linguistic and cinematographic means in the text actualisation process.
8. Comment on the peculiarities of the declamatory style depending on the genre of the film/television series in which it is being used.

Conclusions to Chapter Two

Chapter Two of the study outlines the programme of the research and major prosodic research methodologies, and presents the methodology of the experimental-phonetic research.

We can distinguish such methodologies: analysis by transcription, analysis by introspection, and experimental approaches.

The experimental-phonetic research is based on the following methods:

- semantic and communicative-pragmatic analysis to outline the structural and pragmatic features of the declamatory discourse;
- experimental phonetic method grounded on the auditory and acoustic analysis.

CHAPTER THREE. THE RESULTS OF THE EXPERIMENTAL RESEARCH OF THE INTONATOPNAL ORGANIZATION OF DECLAMATORY STYLE

The research is based on the analysis of the Anglophone films and television series. The primary goal of the investigation is to outline the features of the intonational organization of declamatory style, plus to analyze the characteristics of the declamatory style in the context of film and television discourse.

The auditory analysis was conducted using fragments from the following films and television series:

- *Friends* – “The Pilot” (1994) dir. David Crane, Marta Kauffman;
- *Bewitched* – “I, Darrin, take this witch, Samantha” (1964) dir. William Asher;
- *Avengers: Endgame* (2019) dir. Anthony Russo, Joe Russo;
- *How to get away with murder* – “The pilot” (2014) dir. Michael offer;
- *The newsroom* – “We just decided to” (2012) dir. Greg Mottola.

The chosen fragments provide a stylistic variety of declamatory discourse and their analysis would prove how diverse it can be depending on the context of its use. Apart from defining the main intonational features of speech in the declamatory discourse, we can hope to outline some other idiosyncrasies of scripted speech in conditions of film/television discourse, namely the effect of the video and sound editing on speech perception is an aspect posing the most interest, as it is an inherent feature of the film and television production that is absent in natural speech.

3.1. Fragment 1 Analysis

The first fragment was taken from the pilot episode of a popular television series *Friends* (1994-2004), the plot of the sitcom centres around a friend group in their early 20s and their hardships of living in New York.



Figure 3.1 A still image from the pilot episode of the TV-series *Friends* featuring (left to right) Courteney Cox as Monica, Jennifer Aniston as Rachel and Lisa Kudrow as Phoebe

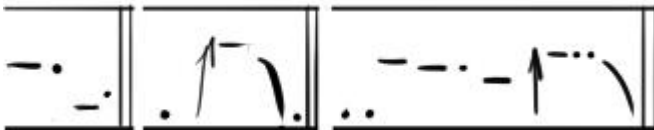
Rachel: Guess what?



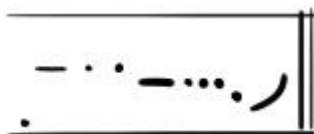
Ross: You got a job?



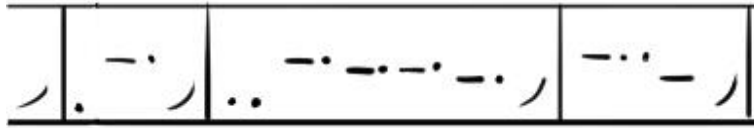
Rachel: Are you kidding? I'm trained for nothing! I was laughed out of twelve interviews today.



Chandler: And yet you're surprisingly upbeat.



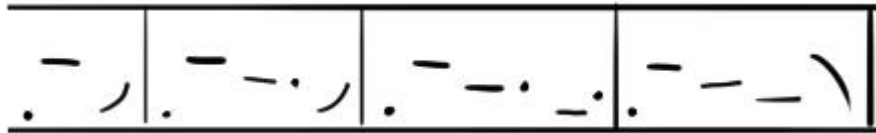
Rachel: Well, you would be too if you found John and David boots on sale, fifty per cent off!



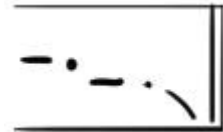
Chandler: Oh, how well you know me...



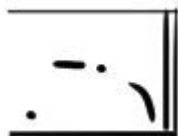
Rachel: They're my new "I don't need a job, I don't need my parents, I've got great boots" boots!



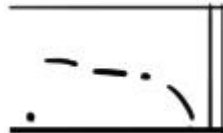
Monica: How'd you pay for them?



Rachel: Uh, credit card.



Monica: And who pays for that?



Rachel: Um... my... father ("Friends – The Pilot" 1994).



The main goal of the conversation fragment is to set up a comedic situation through the irony of Rachel having no job and still buying new boots; this is typical for a situational comedy where humour arises from communicational situations. It is set up in a coffee shop which is one of the staple locations of the series and it is frequented by the main characters.

The speech in this fragment is intended to mimic the conversational style of speaking which can be seen in the use of contractions, vague expressions, elliptical sentences, etc. all of which are characteristic of the informal style of speech.

Informal discourse markers include “*well, um, oh, uh*”. They serve many purposes, such as:

- to fill silence
- to fill hesitation pauses
- to convey emotions, etc.

However, in the context of the scripted speech, apart from the mentioned functions, such discourse markers are one of the means for making the on-screen conversation feel believable and realistic and give an impression of being spontaneous and non-organized.

In terms of intonational organization, there are predominantly rising tones in the fragment under analysis. The rising intonation in the context of a friendly chat suggests the following:

- encouragement of further conversation, genuine interest, involvement, personal concern or non-finality in statements;
- interest – in special and general questions.

Occasional use of falling tones is also present in the fragment. The falling intonation, as a rule, suggests such attitudinal meanings:

- composure, calm in statements with low falls
- personal involvement in statements with high falls
- seriousness in special and general questions with low falls.

The fragment is spoken using mid-pitch with descending stepping scale. The tempo and loudness are normal with occasional spikes in loudness in exclamatory sentences. The rate of speech in such situations is also dependent on the personality of the particular characters.

Pauses are generally short with some pauses of hesitation. However, a distinctive feature of sitcom shows such as *Friends* is in-studio audience sounds and abundant use of laughter track right after a comedic punch line, which as a rule results in rather long pauses between some dialogue lines. This is usually unnoticeable unless the laughter track is edited out; in that case, the length of pauses strikes as being unnaturally long.

In terms of grammatical peculiarities, the dialogue consists of simple, short sentences and ellipses characteristic of conversational language that relies on the previous context. Moreover, the informal character of the conversation is illustrated by the use of declarative sentences with rising intonation instead of interrogative sentences.

The dialogue predominantly consists of stylistically neutral vocabulary, with only some colloquialisms used. Nevertheless, the informal nature of the dialogue is preconditioned by the extralingual factors.

Generally speaking, such conversations are perceived as being realistic enough because of the conversational style of speech; however, sitcoms may not be the best at being immersive due to peculiarities of this genre of television. The notion of the laughter tracks was addressed earlier; moreover, real-life conversational discourse does not include so many jokes or comedic situations.

We can outline some intonational and extralinguistic features characteristic of declamatory discourse as found in the context of a sitcom, including:

- trying to emulate the conversational style of speech on levels of prosody, vocabulary, grammar, etc.;
- using laughter tracks or audience sounds;
- including numerous jokes that arise from communicative situations.

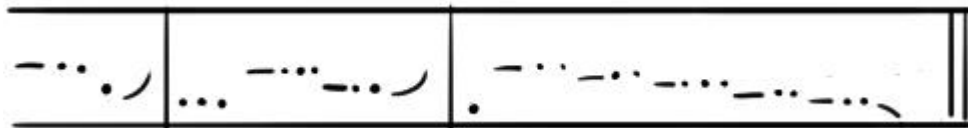
3.2. Fragment 2 Analysis

The second fragment under analysis was taken from the pilot episode of an American television series *Bewitched* (1964-1972). Although it is also an example of a situational comedy, some of the episodes in the first season feature an off-screen narrator to set up the storyline which sets it apart from the typical conversational speech style of a sitcom and it is of interest for this study.



Figure 3.2 A still image from the pilot episode of the TV-series *Bewitched* featuring Dick York as Darrin and Elizabeth Montgomery as Samantha

Narrator: Once upon a time there was a typical American girl who happened to bump into a typical red-blooded American boy.



And she bumped into him. And bumped into him.



So they decided they'd better sit down and talk this over before they had an accident. They became good friends.



They found they had a lot of interests in common. Radio, television, trains.



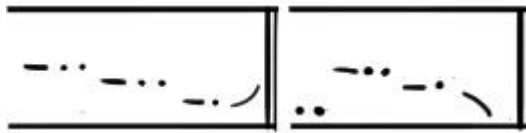
And when the boy found the girl attractive, desirable, irresistible, he did what any red-blooded American boy would do.



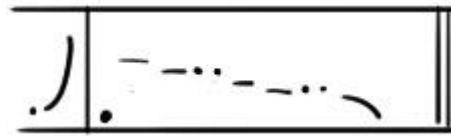
He asked her to marry him. They had a typical wedding.



Went on a typical honeymoon. In a typical bridal suite.



Except it so happens that this girl is a witch.



Because the narrator is off-screen, there is not a physical setting for this fragment. Still, during the narration, the text is accompanied by video clips depicting the scenes from the lives of the main characters Samantha and Darrin as told by the narrator. While the television series itself uses conversational discourse, or rather its imitation, the narrated bits can be attributed to using the declamatory phonostyle as it is used in the artistic readings, etc.

We can say that the text has a typical structure of a beginning, main body and the end, where the end establishes the main conflict of the episode and the larger storyline itself. The main message of the text is setting the backstory of the main characters.

Apart from the typical discourse markers used for cohesion such as “*and, so, when, except, etc.*,” the narration begins with “*once upon a time*”, which is a traditional introductory phrase for many fairy tales and can be viewed as a foreshadowing of the fact that one of the main characters is a witch.

The text is rather short, well organized and it makes it easy to comprehend. Predominately, the sentences in the text are simple or extended statements, with several ellipses and complex sentences. However, the organization of the sentences in this fragment is not quite straightforward. Because it is presented as a monologue, we can only rely on pauses between syntagmas and intonation to distinguish between different sentences. For example, the elliptical sentences in the fragment could have been transcribed as one complex sentence in a different version of the script due to the individual perception of pauses, etc.

The text can be considered to be semi-formal style as it does not exhibit an abundance of colloquially marked language, and due to the way it is presented.

The individual voice qualities of the narrator, such as a deep timbre, and a rather uninvolved presentation are contrasted with comedic scenes and laughter tracks. It is a typical example of a male narrator voice used in mid-century advertising, news reporting and many other spheres of discourse.

The text is predominantly spoken using descending stepping scale, falling tones and moderate rate. As was previously mentioned, the narrator is quite neutral and detached; in this situation falling intonation helps him maintain his reserved, calm and definite attitude.

Besides, the fragment under analysis features a lot of examples of enumeration; in those instances, non-final rising intonation is used. Overall, we can say that the intonational organization of this text is quite homogeneous as the narrator seems to favour a particular scale and nuclear tones.

While most of the pauses are of moderate duration, some of the pauses between the syntagmas are rather long in order to accommodate the laughter track as well as to keep pace with the changing video frames.

Although it was stated that the narrator is not particularly involved and the fragment does not have feature examples of emphatic speech, except for one accidental rise, we should keep in mind that the narration is not being presented on its own; it exists in the context of a sitcom episode, therefore, it is accompanied by video clips.

The juxtaposition of a matter-of-fact sounding narrator telling one thing and videos displaying something contrary creates the humorous situation. The voiceover and the video are being perceived simultaneously which balances out the seriousness of the narrator; therefore, the larger context causes the narration to be perceived less formal than in isolation.

Unlike the natural speech, regardless of its phonostyle, speech within the film or television context should not be examined in isolation. As a film or a television series is created utilizing scripted speech as well as sound and video editing to achieve the intended goal, such as producing a particular effect on the audience, we must consider how they affect each other.

3.3. Fragment 3 Analysis

The next fragment is taken from a superhero blockbuster film *Avengers: Endgame* (2019), which is a final instalment in the Avengers saga, a grand finale bringing together characters from numerous prior films and resolving a major storyline that was unravelling for years. The plot revolves around a group of heroes attempting to reverse the events of the past which caused the extinction of half of the life in the universe. It is a classic example of the good vs. evil action-filled films with the superheroes the saving the day in the end.



Figure 3.3 Still image from the film *Avengers: Endgame* featuring Robert Downey Jr. as Tony Stark aka Iron Man and Chris Evans as Steve Rogers aka Captain America

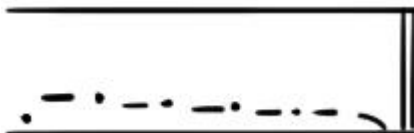
Captain America: Five years ago, we lost. All of us.



We lost friends, we lost family, we lost a part of ourselves.



Today, we have a chance to take it all back.



You know your teams, you know your missions.



Get the stones, get them back. One round trip each.



No mistakes. No do-overs.



Most of us are going somewhere we know, that doesn't mean we should know what to expect.



Be careful. Look out for each other.



This is the fight of our lives. And we're gonna win.



Whatever it takes. Good luck.



Communication takes place right before the heroes travel five years back in time with the intent to save the world. The text can be considered to be a motivational

speech, which puts in the publicistic/oratorical style. The speaker, Captain America, is the leader of the group and there is a speech told by him in almost every film featuring his character. The speech itself is concise, straight to the point and it performs multiple functions: not only does it lift the spirits of the team before an important undertaking but it dictates a plan of action as well.

As was previously stated, the main message of the speech is not limited to just being motivational but it is also instructional. The speaker states the reasons for their mission by talking about their past losses, then he goes on to tell what needs to be done and in the end, he emphasizes the importance of the situation and gives words of encouragement.

The text contains very few discourse markers (“*and, that*”), however that does not affect its coherence. The speech is well-organized and easy to understand.

The text is mostly composed of short simple statements and elliptical sentences, with a couple of complex sentences. The speaker occasionally uses imperatives to give directions. The fragment features examples of anaphora which is a common literary device for the oratorical style of speech.

The speech predominantly uses stylistically neutral vocabulary. Nevertheless, we can consider this speech informal because it is being addressed to people with familiar relations.

The dominant intonational pattern is the descending stepping scale with falling tones, except for occasional rising tones during enumeration. Even though the monologue under analysis is an example of the oratorical style, it does not feature the emphatic intonational patterns common for this style of discourse. However, the use of falling tones associated with calm, definite and serious attitude works well in the context of the situation and the speaker being known as a composed and levelheaded leader.

Apart from the context of the character and surrounding events, we should consider the larger cinematographic context and its influence on the perception of speech. Talking about the larger context it is worthwhile to discuss the camera framing and background music.

The scene is a combination of a voiceover during which we can see the heroes walking in matching suits and gathering together in a circle, after this the speech is delivered in person, while the camera focuses on the faces of each member of the team. The music in the scene is a variation of the main musical theme by Alan Silvestri featured in prior *Avengers* films. Calm, low pitched presentation of the speech, accompanied by energetic heroic theme ties everything together and definitely makes up for any lack of displayed emotion during the presentation of the speech. The gravity of the situation is understood by the characters and the audience as well, plus the circumstances do not call for a pompous loud speech with an overt display of emotion.

Earlier in the study, the notion of the background sounds – laughter track use in sitcoms in particular – was addressed and said to be distracting and hinder the immersion for the audience. However, the sitcoms and films have many genre differences and one of them is how the background sounds are used. In the context of a film, theme music produces the exact opposite effect as there are no unnaturally long pauses between the lines to accommodate the laughter track or camera jumping from character to character to capture their often exaggerated expressions for comedic effect.

Moreover, such action-filled films are heavy with special effects and computer graphics and they are commonly available in 3D; watching the story unravel on a big screen only increases the immersion.

3.4. Fragment 4 Analysis

The next fragment under analysis is an excerpt from a pilot episode from an American television series *How to get away with murder* (2014-2020). The plot revolves around a law professor at a prestigious university Annalise Keating who is also a high-profile defense attorney with a fixation on winning every case in court.

The television series is an example of a legal thriller drama, while it is not entirely original in its concept, the captivating plot twists along with charismatic lead made it stand out and gain the critical acclaim.



Figure 3.4 A still image from the pilot episode of the TV-series *How to get away with murder* featuring Viola Davis as Annalise Keating during a class

Annalise: Congratulations to those who managed to keep your seat.



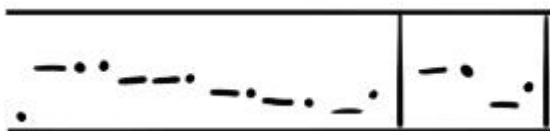
That said, none of you beat my approach, which goes as follows.



Step 1: discredit the witnesses. Step 2: introduce a new suspect.



That person is Mr. Kaufman's jealous business partner, Lionel Bryant.



Step 3: we bury the evidence.

sentences, only with a few ellipses and a couple of complex sentences, which adds to its easy comprehension by the listeners.

The academic setting of the television series and the scene under analysis, in particular, affects the vocabulary choices of the speaker. Moreover, as the main character is a law professor, the text incorporates a lot of legal terminologies (“*jury, witness, suspect, evidence, etc.*”) which also help at outlining the stylistic colouring of the text. In general, we can say that the text is rather formal.

Talking about intonation, the speaker predominantly uses descending stepping scale and falling tones, unless she is enumerating something, in that case rising tones are used. She does not show a lot of emotions but it is understood that she is clearly passionate about her subject.

The nature of Annalise's profession probably influences the way she carries herself and explains her reserved, serious and firm demeanour. Her manner of speaking is matter-of-fact and rather categorical which can be explained by her high level of expertise in her subject and years of experience as a practicing attorney. She is speaking at a moderately fast rate; this, too, probably comes from her professional or individual habits.

Annalise poses as an indisputable authority figure for her students and this definitely affects the way she is talking in the classroom. For example, while her voice is loud enough, she does not need to raise it too much to keep the attention of the students. They respect her and recognize her expertise, plus they feel privileged to be in Annalise's class due to her strict selection process. Despite this, Annalise is very protective of her students who have managed to prove their merit.

Overall, the excerpt can be considered an example of the academic discourse (rendered for television) because of the following features:

- setting in which communication takes place is an academic institution
- the participants of communication are a lecturer and students
- the vocabulary used is related to the subject being taught etc.

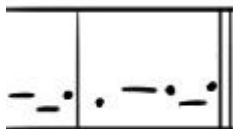
3.5. Fragment 5 Analysis

The last fragment under analysis is an excerpt from an American television series *Newsroom* (2012-2014). The plot revolves around a fictional news channel. The series was recognized as having a reliable depiction of the television channel specifics and detailed commentary on American politics.

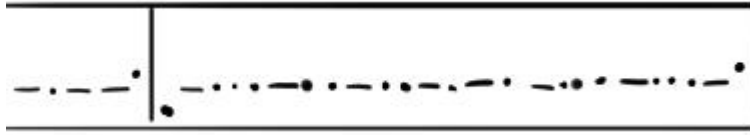


Figure 3.5 A still image from the pilot episode of the TV-series “Newsroom” featuring Jeff Daniels as an anchor Will McAvoy in the studio

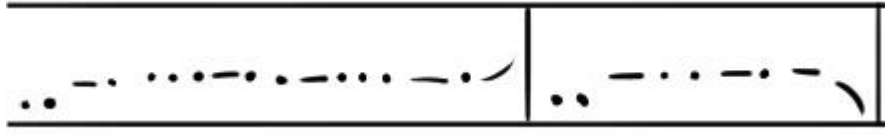
Will McAvoy: Good evening. I'm Will McAvoy.



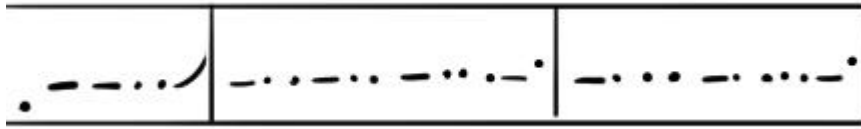
Breaking news tonight in what could be the biggest disaster to hit the Gulf of Mexico since Hurricane Katrina,



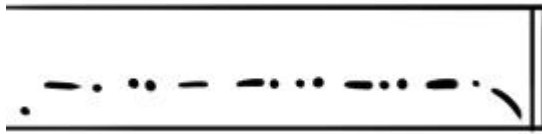
and the biggest environmental catastrophe to stain our shores since the crash of the Exxon Valdez.



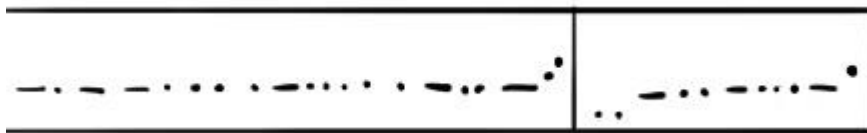
An oil rig in the Gulf, British Petroleum's Deepwater Horizon fifty miles off Venice, Louisiana,



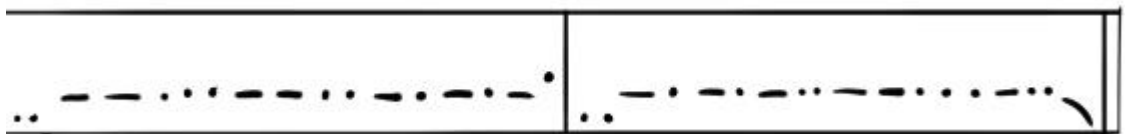
exploded into flames shortly after 2:00 p.m. Eastern time.



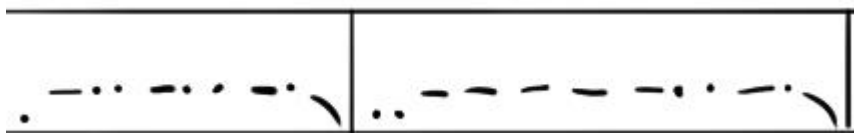
Seven crew members have been evacuated to an area hospital where they remain in critical condition,



and the Coast Guard is in the fifth hour of a search and rescue mission, in the hope of finding eleven crew members still unaccounted for.



Our coverage begins with Sherrie Stone at the US Coast Guard station in Baton Rouge.



Communication takes place in a television news studio which is a staple location for many scenes of the series. The speaker, Will McAvoy, is an anchor on the news program featured in the series.

Given the setting and the speaker, the phonostyle in this fragment is an imitation of the informational phonostyle which is used in press and news reporting. The speaker begins with greeting the audience, then he proceeds to give the information regarding an oil rig explosion and after that, he transfers the broadcast to the reporter on site for further details.

The main goal of the text is to inform the news program viewers about an extreme situation and give the general facts about it. The text is concise and well-organized which is characteristic of this sphere of discourse. We can distinguish an introduction, main body and conclusion, although the fragment is taken out of a larger text, we can consider the last sentence to be the ending because after that the speaker is a different person with her own report.

The analyzed fragment does not feature many discourse markers however the textual cohesion is not affected by that because, given the scripted nature of the informational texts, the report read by the presenter was likely subjected to rewriting and heavy editing that would eliminate any cohesion issues.

The text consists of predominantly long complex sentences except for the greeting and introduction. The vocabulary used in the text is stylistically neutral; the fragment is an example of a formal news report typical for program featuring only one presenter in the studio.

Throughout the text, mainly a low level scale is used in combination with falling tones. Nevertheless, it is monotonous largely due to the very fast rate of speech with short pauses characteristic of news reporting.

The speaker sounds well-prepared, familiar with the subject. Falling tones in statements usually indicate confidence in what is being said and finality. Taking into account the formal nature of news reporting, such reserved manner of presentation is fitting.

Apart from the linguistic features of the analyzed text, we can discuss the television production aspect of scripted communication. Mainly, how the fragment under analysis was framed in particular and the way news programs are being shot and framed overall, as the analyzed speech mimics real-life news program. In general, such formal news reporting shows with only one anchor tend to focus the camera on the presenter's face and shoulders as it is the least distracting for the viewers. Such typical camera framing was replicated in the analyzed fragment as the series was trying to emulate the specifics of a news program and make it believable.

Overall, we can say that the analyzed fragment is a good imitation of the informational style as it provides a convincing representation of a news program.

Conclusions to Chapter Three

Chapter Three presents the results of the experimental study of the intonational organization of declamatory style.

The reference material was taken from the Anglophone films and television series of genres. Five fragments of declamatory discourse were analyzed. The investigation was conducted according to a scheme which included the analysis of

linguistic and extralinguistic features of the texts; larger cinematographic and television context of the analyzed fragments was taken into account as well.

As was expected, all excerpts displayed varied intonational features which conformed with the genre context of the analyzed texts. Therefore, it is impossible to outline any general characteristics of the intonational organization of declamatory style as it is adaptable to the needs of each particular film or television series.

GENERAL CONCLUSIONS

This Paper is dedicated to the study of the intonational organization of the English declamatory discourse. The term “declamatory discourse” is used here in reference to the scripted speech found in artistic reading and poetry recitation, theatre, film and television.

Chapter One of the Paper is devoted to the features of different phonetic styles, the main characteristics of the declamatory style, peculiarities of its use in different spheres and the study of the intonational organization of the style.

Chapter Two of the study outlines the programme of the research and major prosodic research methodologies, and presents the methodology of the experimental-phonetic research.

Chapter Three of the Paper is dedicated to experimental-phonetic research. In the course of the work, the intonational organization of the declamatory style was studied by means of analysis of the Anglophone films and television series. As was anticipated, there is not a homogeneous intonational organization of the declamatory style across the studied fragments of the film and television discourse chosen for the experiment.

Films and television depict various aspects of human life and different spheres of activities, which requires the use of different speech styles found in the spheres which are being represented on screen. Therefore, for example, a film with an academic setting is likely to feature some sort of an academic lecture or class, which requires the use of the academic style. Cinematic rendering of different types of discourse can be considered as imitation of a certain speech style within the boundaries of declamatory style and the context of film/ television.

According to the results of the study, the following peculiarities of the declamatory style in the context of film/television can be outlined:

- the genre of film/television affects the use of speech and a presentation of one phonostyle will differ across genres;
- the conversational style of speech is the most common on screen;
- emotional influence of intonation is often coupled with specific camera framing, background music or sound, etc. for greater impact on the audience.

Although the spoken text may exhibit certain features characteristic of a speech style different from the declamatory one, we cannot consider it to be a true example of that style. The context of the film and television production entails the following:

- it is scripted and is likely to be subjected to multiple rewrites;
- it is never spontaneous and rehearsed in advance.

Therefore, it is safe to say that the use of a perceived phonetic style on screen is always intentional and depends on such factors:

- specifics of a genre
- the plot or a character
- the need to produce a desired emotional effect.

In conclusion, declamatory style is very fluid and dependent on the context of its use; it may adapt the features of any other phonetic style which will have a significant impact on its intonational organization as well. Moreover, when analyzing the declamatory style in the context of its use in film and television, it is also important to consider the cinematographic specifics and their effects on the use of speech, instead of investigating speech in isolation because they are meant to be perceived simultaneously.

RÉSUMÉ

Метою даної роботи було дослідити інтонаційну організацію декламаційного стилю. Згідно з метою дослідження були встановлені наступні цілі:

- визначити жанрові риси декламаційного стилю;
- окреслити структурні і семантичні характеристики цього стилю;

- окреслити типологію декламаційного стилю;
- визначити функціональні характеристики стилю в різних сферах його вжитку;
- дослідити акустичні характеристики декламаційного стилю;
- порівняти інтонаційні характеристики декламаційного стилю в різних жанрах кіно та телебачення експериментальним шляхом.

У ході дослідження були отримані наступні результати:

- жанр фільму чи телесеріалу впливає на обраний стиль мовлення і презентація одного стилю може різнитися залежно від жанру;
- декламаційний стиль може переймати ознаки інших стилів мовлення відповідно до жанру, сюжету чи специфіки окремого персонажа;
- розмовний стиль – це найпопулярніший стиль для наслідування на екрані;
- емоційний вплив інтонації поєднується із спеціальними кінематографічними прийомами для більшого впливу на глядача.

Отже, декламаційний стиль є дуже адаптивним і може змінюватися відповідно до контексту його використання. Такі особливості цього стилю роблять практично неможливим окреслити чіткий набір ознак його інтонаційної організації, проте такий результат був очікуваним. Більш того, реалізація мовлення декламаційного стилю в кіно- та телевізійному контексті залежить від специфіки кіно- та телевізійного дискурсів.

Ключові слова: *інтонаційна організація; декламаційний дискурс; аудиторський аналіз; аудитивний аналіз.*

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