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Emphatic Tones as a Means of Expressing Positive (Positive) and Negative (Negative) Shades of Meaning

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Abstract: To understand oral speech, the listener attaches great importance to understanding prosodic signals (intonation, voice timbre, range of voice, stress, rhythm) and non-verbal means of communication (gestures, facial expressions, eye contact). The nature of such intonation is easier to understand in the interaction between gestures, facial expressions and eye contact, which are non-verbal means of communication. In the literature one can find the views and experience of a number of linguists on this issue.

Keywords: emphatic tones, rise-fall metaphor.

According to Bolinger, intonation has a symbolic power - an increase in tone increases the intensity of the sound, and a decrease symbolizes a decrease in tension. This double opposition is also consistent with Darwin's theory - opposite feelings are expressed by opposite behavior. [Tronic Edward, p. 271] This opposition is evident from childhood: "The infant who wants to play sits upright, raises his head and looks at others and laughs, and the displeased infant frowns, turns his face away from interlocutor." Now we will witness such a parallel implementation of intonation with gestures. Of course, to view the physical situation and intonation as completely interdependent is to ignore interlingual or interdialectal differences of intonation, on the assumption that human physiology is the same everywhere. At the same time, the ups and downs of intonation are part of our physiological apparatus, and to some extent the similarity between them is inevitable.

According to A. Kendon [1980, p. 211], the process of speech formation manifests itself in two simultaneous forms of activity: organs of speech and body movements. What's interesting in terms of intonation is that the gestures often go up or down in parallel with the intonation. This is easy to see from the movements of the head. When pronouncing a sentence "I will" with a narrow range and a final rise, the head also moves in parallel (if does at all). When the same sentence is pronounced with falling-rising tone, the intonation is accompanied by the same head movements.

The rise-fall metaphor overlaps with other forms of gesture. When we want to calm someone down, we extend our hands to the front of the body and move them from top to bottom. The falling tone also performs this function. Contrary, we raise our hands and wave loudly while looking at someone from afar.

To prove this, consider a situation in which five types of gestures (movements of the head, eyes, eyebrows, mouth, and hands) interact with intonation. The speaker asks in a controversial and rhetorical manner: Does he need it? [Alan Cruttenden 1981, p. 163] If the speaker wants the listener to say "no", the question pronounced with rising tone will be accompanied by the following gestures:

1. Eye contact - eyes wide open.
2. Eyebrows rose.
3. The mouth remains parted - the edges are directed upwards.
4. Palms are up - "Everything is clear."
5. Shake of head - the answer is no.

When the same sentence is spoken in a falling tone, the speaker expects an agreement rather than an answer from the interlocutor. Correspondingly, at the end of the utterance, the mouth is closed, the gaze is pointed, the eyebrows are lowered, the nose is relatively wrinkled, the speaker looks more confident.

It appears that people use both verbal and non-verbal strategies to behave in socially acceptable ways. Such strategies include not talking while eating, asking for help when needed, and being grateful for help.

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However, a person who is considered well-behaved in society is not only characterized by this. When using polite expressions such as "please", "thank you", "nice to meet you" with discontented facial expressions, understanding turns to be confusing . Therefore, speaking politely or rudely, positively or negatively, it is necessary to take into account the social context in which the statement is used. Polite or rude behavior is context sensitive, but since social etiquette is a very broad topic, we will only discuss linguistic behavior in this paper.

Polite behavioral strategies exist both at the grammatical (using “could” instead of “can”, using past tense forms instead of present tense), and lexical levels (“pardon” instead of “what”) and at the phonological level (using rising tone instead of falling tone).

Commands like “Give me a hand, will you?, Shut up, can’t you?” are pronounced with a final rise and express a request. Such suggestions are considered polite because they allow the listener to disagree or refuse. Sentences such as “Would you … ? Won’t you … ? Will you please … ? Can you … ? Could you … ?” also express a polite request. When sentences expressing this type of request are said in a rising or fall-rising tone, the speaker gives a choice to interlocutor to refuse an offer or the request. While with a falling tone, the speaker is sometimes aggressive, brusque, and conveys the command as coercive. D. Jones notes that (1956, p. 32) "Come ˌon," with a final fall, is considered normal when addressed to a dog, "Come ˏon," with a final rise, is an appropriate form of pronunciation to address a person. As G. Leech (2003, p. 88) explains, “Will you please leave the room?” sounds rude when pronounced with a falling tone. — Please leave the room? Linguists call the meaning of such sentences in the book, which are spoken in a tone of voice, "sarcastic politeness" and even "insincere secret threats." As you can see, a sentence with a lexical meaning and a grammatical structure “positive” can be associated with “negative” feelings under the influence of nuclear tones, or it can express resentment, obsession, harshness or dominance.

The shield gives softness to the last statement. Wells notes (2006, 224): "Would you like some tea?" expresses polite interest, the use of a low tone here stems from formality, a high nuclear tone sounds more good-natured, cheerful, carefree. If the speaker utters a shield tone with a wide range, a high level of gamma, the speech will be unexpected. A. Gimson notes (2001) that distinguishing questions, uttered both in descending and ascending tones, require the consent of the interviewer - descending tones require consent, and shielding tones indicate the presence of a choice of disagreement. (p.271) Would you like some tea | or coffee ”- in such a sentence, when the options are pronounced in a low tone, the listener will have negative emotions, since in this case he has no choice but to drink tea or coffee, and in a low tone the listener may refuse the offer and ask for another drink.

The same rule applies to greetings. When greetings are said in a high tone, they sound sincere, when they are said in a low tone, they sound hasty, and when they are said in a low tone, they sound polite. (Gimson, 2001, p. 271) Good morning - with a good accent, and in the morning with a high tone very sincerely, and when the high tone falls on the word good, it makes a very cheerful impression. As the tone rises, greetings sometimes sound "meaningful" or "sarcastic" depending on the situation. At first glance, expressing such two opposite meanings in the same nuclear tone may seem very confusing, but it is not difficult to understand such differences in meaning when facial expressions are accompanied by gestures. As mentioned above, if after the greeting the parties are preparing to discuss some special, significant event, then a tone of ups and downs is developed. Sometimes, on the contrary, he greets the interviewer with a rising and falling nuclear tone, threatening, expressing his anger and showing that the morning is not good at all.

This difference is also noticeable in sayings in which the word “please” is used. A. Wichman notes that intonation can increase or decrease the positive value of polite speech (Wichman, 2004, p. 1522). In his practice, he used the word "please" in all types of communicative sentences (interrogative, quotation, command, elliptical, etc.) at the beginning, middle and end of a sentence. The linguist noted that the word "please", pronounced with an accent at the beginning, without an accent at the end or in a shield tone and having a positive meaning focused on the listener, when used separately, is an ironic expression. and pronounced with a low nuclear tone. (p. 1540) When such a statement is uttered in the same tone, indifference, uttered in a low nuclear tone, sounds rude and unethical. (p. 1546)

Another experiment investigating the effect of nuclear tones on positive values was done by Uldall (1960). This experiment is based on four propositions:

He expects to be here on Friday.

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Did everyone come in the morning?
What time did they leave for Boston?
Turn right at the next corner.
The 12 participants (7 men, 5 American women) who participated in the experiment had to listen to the sentences and rate whether they were boring or interesting, rude or polite, pleasant or unhappy, arrogant or respectful. These four sentences are pronounced in 16 intonation patterns that differ from each other in the direction of the nuclear tone, the range of sound, and the ratio between stressed and unstressed words. (p. 226) The most unpleasant for the participants of the experiment was the descent on a narrow scale. The tone of interrogative and command sentences is more pleasant. Uldall noted that the range as well as the direction of the nuclear tone play an important role in expressing meaning. (p. 232)
D. Bolinser (1989), who studied the universality of intonation and feelings, came to the conclusion that, although people do not express feelings in the same way, interlingual similarities in expressing meaning are quite stable. The linguist also acknowledged that such interlingual comparisons are insufficient for universal generalizations. J. Wells also talked about prosodic features that are used in the same way in almost all languages (2006, p. 3); we speed up our speech when we are impatient or anxious, and speak slowly when we are thinking. J. Ohala, on the other hand, recognizes the universality of the role of intonation in the transmission of linguistic information by a universal frequency mechanism. (1983) This universality stems from the fact that in most languages general interrogative sentences are pronounced with a rising tone and sentences with a falling tone. (p. 2) The linguist even notes the universality of non-linguistic information, associating the shielding nuclear tone with smallness, vulnerability, politeness, and the descending nuclear tone with dominance, self-confidence and aggression.
The similarity of the ways of using intonation when transmitting information in many languages led J. Ohal, K. Scherer, K. Gussenhoven and many other linguists to study the universal features of intonation. Linguists have so far concluded that the universal meaning of intonation comes from three biological mechanisms:
Gussenhoven (2002) notes that the paralinguistic use of melody depends on three biological conditions. First, the larynx, from which speech comes, has different sizes for different people. A small larynx produces high-pitched sounds because the vocal cords are small and light, and muscle energy can create faster vibrations. Secondly, the production of speech requires energy, and changes in the amount of energy are reflected in the speech signal. Thirdly, the flow of this energy occurs in stages, as it is regulated by the process of breathing. The relationship between fundamental frequency and body size was called by C. Ohala (1983) the frequency mechanism. K. Gussenhoven called the case of voltage change a change in the sound series. (1999c) The production mechanism associates a high loudness range with the beginning of a speech act and a low sound range with the end of a speech act. (K. Goossenhoven, 2002) (p. 71) These three biological codes explain the universality of sound range variations. In addition to the general interpretation of each code, there is a special interpretation and special meanings. These interpretations are divided into "affective" (referring to the speaker) and "informative" (referring to the information being conveyed).
The fact that the size of the larynx varies from person to person causes differences in melody between men and women, adults and children. Because the vocal cords of small people, women, and children are small and thin, the vocal cords are short and their voices are loud (180 to 400 Hz). The larger the creatures, the lower their tone (60-240 Hz). Following K. Ohala, K. Gussenhoven also noted that the relationship between the size of the larynx and the frequency of vibration of the vocal cords is used to express power relationships. Thus, the meaning of "small" is expressed in an ascending tone, and the meaning of "large" is expressed in a descending tone. The affective interpretation of the Frequency Mechanism is "obedience" and "dominance" arising from the values of "femininity" and "masculinity"; It is associated with the meanings of "kindness", "politeness", "weakness", "compliment", "sensitivity" and "self-confidence", "aggression", "sharpness", "patronage". The "informational" interpretation of the Frequency Mechanism includes inaccuracies (defensive tone) and connotations of "accuracy", "interrogation" and "assertiveness".
The tension mechanism associates a wide range (wider tone) with meanings that the speaker involuntarily pronounces. A common communicative cause of rising tension is the speaker's desire to convey a message. The tension mechanism determines the direction of information. The affective interpretations of this mechanism include the interpretations "talkative", "assertive", "enthusiastic", "surprised", "anxious" (wide

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range) and "reluctant", "uninteresting", "confident", "quiet". Informational meanings include "emphatic" and "meaningful" interpretations. (Gussenhoven, 2002)

A suitable biological condition for the extraction mechanism is that the air required for the vibration of the vocal cords is associated with the respiratory phase of the respiratory process. Towards the end of the breathing phase, the air pressure in the vocal cords drops. The extraction mechanism, which shows the relationship between speech and breath, associates a wide range with the beginning of speech and a narrow range with the end of speech. Thus, high beginnings indicate a new theme, while low beginnings indicate a continuation of the theme. For an ending, the opposite is true: "high endings indicate persistence, while low endings indicate exhaustion and the end of the queue." (Gussenhoven, 2002)

If the paralinguistic use of a melody is biologically determined, then it can be assumed that the meanings of paralinguistic intonation are universal. But it's not. Research in the field of speech expression of feelings and speech recognition of feelings (K. Scherer, 2000 and others) showed that although there are universals in the use of melody when expressing feelings, there are also specific variations that are characteristic of different cultures. . Linguistic studies (Gussenhoven, Chen, 2000; Hadding-Koch, Studdert-Kennedy, 1964; Makarova, 2000a, 2000b) have shown that although speakers of different languages understand speech as a question with similar intonational features, they differ in the degree of sensitivity to these signs. . The purpose of this study is to study the nature of the meanings of paralinguistic intonation, to study their similar or different understanding in different linguistic societies. Research shows that languages do in fact have a particular standard pitch range. British English has a wider range than Dutch. However, Dutch speakers who learn English after certain instructions imitate the British very well, replacing low tones with high ones. The idea that the standard range affects the perception of intonation values was first put forward by T. Rietveld, K. Gussenhoven, A. Wichmann and E. Grabe (1999). For Dacian speakers, the wider the scale, the stronger the accent. The English, on the other hand, associate a rising melody with a low accent. For the English, a high register is a sign of humility and kindness, while for the Dutch it is an indicator of accent and importance.

The main result is that, despite the close genealogical relationship and similarity in intonation system, British English and Dutch differ significantly in the use of biological codes. The universality of biological codes remains a fact, but these codes are implemented in each language in its own way.

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