HISTORY AND RESEARCH OF INTONATION IN ENGLISH AND AMERICAN LINGUISTICS

HISTORIA E INVESTIGACIÓN DE LA ENTONACIÓN EN LA LINGÜÍSTICA INGLESA Y AMERICANA

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ABSTRACT

This article presents a comprehensive linguistic analysis of intonation with systematic identification of the most important functions and features of the phonetic design of this phenomenon based on the American film "Clueless". Due to the fact that the action of the film takes place at school and touches upon the problem of social groups among young people, the characters' speech is filled with jargon and speech phenomena accompanying intonation (in particular, Vocal Fry, a discursive marker like), and demonstrates the use of this intonation.

It is important to note that the index or personal-social function of intonation is of the greatest value in this study, i.e. "The ability of intonation to identify the speaker's personality".

Keywords: Intonation; American English; comparative linguistics; intonics; intonation system; intonation units; prosodic means; intonation construction; tone; timbre; intensity; duration; height; ascending and descending tone; rhythm; emotional coloring; syntactic constructions.

RESUMEN

Este artículo presenta un análisis lingüístico exhaustivo de la entonación con identificación sistemática de las funciones y características más importantes del diseño fonético de este fenómeno basado en la película americana "Clueless". Debido a que la acción de la película se desarrolla en la escuela y toca el problema de los grupos sociales entre los jóvenes, el discurso de los personajes está lleno de jerga y fenómenos del habla que acompañan a la entonación (en particular, Vocal Fry, un marcador discursivo como), y demuestra el uso de esta entonación.
Es importante señalar que el índice o función personal-social de la entonación es de mayor valor en este estudio, es decir, "La capacidad de la entonación para identificar la personalidad del hablante".

Palabras clave: Entonación; Inglés americano; lingüística comparada; tónicos; sistema de entonación; unidades de entonación; medios prosódicos; construcción de entonación; tono; timbre; intensidad; duración; altura; tono ascendente y descendente; ritmo; colorido emocional; construcciones sintácticas.

INTRODUCTION

The outline description of the melody of the English language is the only theory recognized by the intonologists of the phonetic school. Before illuminating the list of intonation patterns that exist in the English language, it is necessary to familiarize in more detail with the constituent elements of the basic unit of the theory (syntagma) and their classification.

The system of pre- and postscales in English is the simplest and does not cause difficulties for intonologists. There are two types of prescales in English: low and high. Postscales are also subdivided into low and upscales. Both classifications are based on the pronunciation register of the corresponding syntagma segment (low and high, respectively).

There has not yet been a consensus on the number of scales in English. So, in particular, A. Cruttenden distinguishes 8 types of scales: gradually descending stepwise, gradually ascending stepwise, high even, low smooth, gradually ascending sliding, gradually descending sliding and gradually descending scandalous (having sharp changes in altitude characteristics in shock and unstressed syllables). At the same time, she speaks of the possibility of isolating up to several dozen different scales, but calls into question the feasibility of isolating them due to their low significance (Cruttenden, 1986).

Bradford B. identifies 6 scales in English. In particular, in the gradually descending stepwise variety, they distinguish two subtypes: in the first, unstressed syllables are pronounced at the same level as the previous stressed syllable, and in the second subtype they continue the downward trend, i.e. pronounced slightly lower than the previous stressed syllable, but slightly higher than the next stressed syllable. Due to the pronounced practical orientation of her manual, he does not distinguish sliding scales, including them in a variety of stepped (Bradford, 1997).

The greatest difficulty is the compilation of a classification of the nuclear tones of the English language. If the number of scales, depending on different points of view on the question, varies from 5 to 10, then the number of nuclear tones by intonologists-Englishists ranges from several tones to

several tens of tones. The problem of differentiating nuclear tones is of particular importance for the reason that the number of intonation patterns in the English language directly depends on the derived number of melodic tones.

Thus, Bradford B. demonstrates a simplified classification. She carries out her classification, guided by the following factors: the register in which the nuclear syllable begins, the register in which it ends, and the nature of the altitudinal changes within the nuclear syllable. Thus, it has 6 nuclear tones in English: descending narrow tone, ascending narrow tone, descending wide, ascending narrow, ascending descending tone and complex ascending-descending tone. The last type of nuclear syllable has a rather low frequency of use in speech (Bradford, 1997).

MATERIALS AND METHODS

According to the point of view of D. Brazil, 20 types of nuclear tones can be distinguished in the everyday speech of native English speakers, regardless of its territorial variation. The basic division of tones in her theory is the division of tones into simple and complex nuclear tones. The criterion for this division is the nature of the high-altitude modifications within the tone, first of all, their number (Brazil, 1997). Thus, simple tones contain one pitch modification within themselves and can be classified into flat, ascending and descending nuclear tones. Complex nuclear tones contain two or more high-altitude modifications and are represented by three subclasses: descending-ascending, ascending-descending and ascending-descending-ascending nuclear tones. In addition, the above six subtypes are subdivided according to the starting pitch register (low, medium and high). So, in particular, the subclass of complex tones consists of 7 tones in general: the descending-ascending and ascending-descending nuclear tones are represented by three subtypes, referring to three registers, respectively; ascending-descending ascending nuclear tone does not undergo more frequent fission. Within the class of simple nuclear tones, in addition to a finer subdivision relative to the initial register, there is also a division depending on the range of the nuclear tone (i.e., into narrow and wide nuclear tones). Thus, in the English language, according to D. Brazil, 13 tones can be distinguished (she does not distinguish low wide ascending and medium wide ascending tones).

Also noteworthy is the classification compiled by D. Crystal. This classification is based on the principle of the location of the starting point of the nuclear tone in relation to the previous stressed syllable. Proceeding from this principle, D. Crystal distinguishes only four positions of the beginning of the nuclear syllable: slightly above the previous syllable, significantly above the previous syllable, below the previous syllable and on the same level with the previous syllable. He further subdivides the resulting nuclear tones depending on their range: narrow ('n - from English Narrow narrow), medium (') and wide ('w - from English Wide wide).

The above twelve varieties are found in both the descending and ascending tone. Thus, D. Crystal has 24 nuclear tones in English (Crystal, 1972).

In contrast to the classifications discussed above, there are a number of classifications that have a simpler internal organization. So, D. Brazil divided the nuclear tones of the English language, based on the nature of the transmitted information. It contrasts the communicating tone with the connecting tone. The reporting tone is designated in his scheme as p (from the English. Proclaiming), and the

connecting tone appears as r (from the English referring). These tones, in turn, are subdivided according to the number of pitch modifications within the tone. Thus, the reporting tone can be divided into a descending tone (p) and an ascending tone (p +), and a connecting tone into an ascending tone (r) and a descending tone (r +). According to D. Brazil, the use of a descending tone in the utterance indicates the communication of information unknown to the listener. The use of a descending-ascending tone in a phrase, on the contrary, means referring to already known information, part of the consciousness of the producer of speech and its addressee (Brazil, 1997).

Having completed a detailed examination of the elements of the syntagma, it is worth moving on to the question of the number of melodic configurations in the language as a whole. Their number will differ depending on what theory will be used to divide the melody of the language into melodic models. the number of configurations will coincide with the number of allocated nuclear tones in the language. So, relying on the data of W. Labov, in the American language one can count 20 melodic samples (Labov, 2012), according to D. Crystal - 24, according to D. Brazil - 4. Within each sample with a certain nuclear tone, its own variations can be observed; in particular, variability in the use of scales and prescales may be allowed.

The picture of melodic models by M. Halliday (1967), in view of the greatest practical orientation, deserves a more detailed consideration. M. Halliday identifies 6 models in English, which corresponds to the number of nuclear syllables he singled out.

The difficulty in differentiating the types of stress (in particular, verbal and phrasal) lies in the coincidence of the place of realization of verbal and phrasal stress.

Phrasal stress has a number of functions:

1) organizing (meaning the ordering of the components of the phrase into a single whole);
2) rythm-forming;
3) selection of words according to the level of their semantic weight.

It is customary to distinguish between four degrees of phrasal stress. The most pronounced stress is achieved by changing the tone movement that occurs in the core of the intonation group. The next (second) degree of expression of phrasal stress involves a change in the level of reproduction of the selected element in relation to other elements of the utterance. The third degree of expressiveness of phrasal stress is characterized by an increase in the duration and loudness indicators on the selected syllable. Under the fourth degree, it is customary to understand the absence of selection. In other words, the fourth degree denotes an unstressed position. Emphatic stress occurs when the producer of the utterance increases the prosodic parameters of his speech. Emphatic stress is usually used to emphasize the contrast contained in the utterance. It is suggested to compare the following offers: 1) He likes' rain. 2) He likes "rain. In sentence 2), the noun rain, which takes the position of the direct object, has an emphatic stress that creates a contrast (for example, he loves rain, not snow).

The issue of the distribution of phrasal stress in a phrase remains controversial to this day. R. Lakoff was one of the first linguists to propose an algorithm for determining the phrase stress in a sentence (Lakoff, 1973). His theory is based on taking into account the lexical-semantic division of words into

meaningful (significant) words and service words. Significant words, which in English include nouns, numbers, adjectives, verbs and adverbs, should be emphasized. Service words, including prepositions, articles, pronouns, auxiliary, modal and linking verbs, are in an unstressed position. This approach, however, does not provide information about the position of the main stress of the utterance. Thus, the key task is rather to analyze the structure of the phrase in relation to the information contained in it. This is how the theory of information structure arose.

Among its most prominent representatives are M. A. K. Halliday, V. Mathesius, F. Danesh, J. Firbas. Based on the data of the theory they proposed, in the phrase, one can single out a topic (i.e. known information) and a bump (new information), for example: 1) I saw a little girl. 2) The little girl was wearing a blue raincoat. In sentence 1) the part little girl is a remy, it is the semantic core of the statement. In sentence 2) the information center is shifted to blue raincoat; thus, the segment the little girl in this case becomes the topic of a new statement based on the previous one (Lakoff, 1973).

Note that a clearinghouse does not necessarily focus on one word; it can also be represented by a phrase or a whole phrase (semantic group).

Dividing the information presented into topic and bump has proven to be a very productive method, but along with the new approach, a number of new difficulties have arisen. In particular, linguists cannot always find the correspondence between the rheme of the utterance and its information center. One has to face a similar problem in cases of the presence of opposition in the statement, for example: 'I found the film, boring | but 'he found it interesting. In the sentence, the personal pronouns I and he, which represent the subject of the message, are emphasized, because carry information to which the producer of the statement wants to draw the attention of the addressee. A similar discrepancy can be observed in sentences like 'John is sick, where new information is concentrated in the whole sentence, and only the subject is singled out intonationally.

Thus, modern linguists are trying to gradually move away from operating with the concepts of theme and rheme. It is much more appropriate to define the information center not only taking into account the information structure of the statement, but also taking into account such categories as argument and predicate, which have much more stable matches in the phrase. If the whole phrase carries new information and consists of an argument (A) and a predicate (P), then the nuclear stress will fall on the argument, for example: Our 'teacher (A) has been fired (P). In cases where new information is concentrated in the predicate, nuclear stress will be implemented on it: - Why is he looking so pail? - He (A) is' sick (P) (Labov, 2012).

The first sample (IC 1) is based on a low fall, has a descending stepped scale, a low postscale, and allows both types of prescale (high or low). The first sample allows one variation (IC 1a), suggesting a low or no flat scale.

The second intonation pattern (IC 2) is based on a narrow ascending tone (low rise), accompanied by a descending step scale, descending to the middle register postscale; this contour allows the use of both high and low prescale. There is also a variation (IC 2a) containing a low even scale or used without a scale. The nature of the remaining elements, if present, remains unchanged.

The basis for the formation of the third intonation pattern (IC 3) is a wide descending tone (high fall). Typically, a given sample consists of a descending stepped scale, a low postscale, and allows a high or low prescale to be used. A variation of this model (IC 3a) allows the use of a low scale or its absence; the characteristics of other elements, if any, remain unchanged.

The fourth intonation configuration (IC 4) is based on a narrow high rise and does not imply variations in the use of different scale types. Thus, this configuration has a fixed structure: a low prescale, a descending stepped scale, and an ascending postscale.

The fifth intonation contour (IC 5) is built on the basis of an ascending-descending-ascending tone (fall-rise). Often this contour is used within the framework of one word, therefore it contains only the nuclear syllable; this variation is called undivided. An expanded view of this configuration (IC 5 a) assumes the presence of a descending stepped or descending scandal scale and an ascending postscale (if any).

The last intonation configuration (IC 6) is based on a rise-fall. It is presented in a single form and has the following structure: a low prescale, a descending stepped scale, and a low postscale.

It is worth pointing out that in emotional uncolored speech, unstressed syllables are pronounced in a low register, thus forming a low pre- and / or postscale. The scale in non-emphatic speech is usually descending. The universal type is a descending step scale. Emotional (emphatic) speech involves the use of a high register, i.e. high pre- and / or postscale and high flat or descending scandalous scale.

The opposition of the descending and ascending nuclear tones has the goal of expressing completeness, decisiveness through the use of a descending tone and, conversely, doubt, incompleteness using an ascending tone. Opposing tones according to the pitch of the starting pitch also serves specific purposes. Thus, a broad descending tone gives the expression a touch of personal interest in the situation, and a narrow ascending tone indicates the addressee's desire for additional information (therefore, it is used in (repeated) questions).

Consideration of the semantic meaning of complex nuclear tones requires special attention. Their use is characteristic of emphatic speech. In particular, the presence of an ascending-descending-ascending tone in the phrase indicates that some of the information was deliberately hidden by the producers for some reason. This nuclear syllable allows the addressee of the message to think about the presence of some hidden, additional meaning of the phrase. An upward-downward-upward tone is also found in statements expressing doubt, uncertainty, awkwardness. Rising-falling tone, on the other hand, signals absolute confidence, purposefulness and full awareness of the message being played.

Taking into account the above semantic meanings of the constituent parts of the melodic contour, the semantics of intonation patterns according to E. Antipova can be presented in the form of the following table:

Among the linguists who have developed the fundamental monographs on this approach, it is worth mentioning: at the initial stage J. Goldsmith, W. Leben, A. Prince, M. Lieberman (1970s), at a later stage - J. Pierhumbert, R. Ladda, K. Gussenhoven (1980-2000).

American melody is considered an attempt by linguists to combine previous approaches (i.e. methods of contour and level description of intonation), borrowing from them the positive aspects and eliminating any shortcomings or shortcomings.

Autosegment-metric theory is based on the bitonal model of intonation. This means that the fundamental in it is the opposition of two tones: a low tone (L, from the English. Low - low) and a high tone (H, from the English. High - high). Thus, the lower and upper portions of the vocal range, or the high and low registers, are used as base targets. Phonologically significant tonal elements, which include accented syllables (*), phrasal edge tones (-) and boundary tones (%), and a number of tonal combinations, serve as building blocks for a specific intonation structure. Regarding the arsenal of tonal elements, the auto-segment-metric theory includes: two simple tonal elements (L * and H *) and four complex ones, which are based on various combinations of simple elements and a variation in the localization of the accent syllable (L + H *, L * + H, H * + L, H + L *). Thus, the intonation structure (sometimes the term "intonation phrase" is found) is a linear sequence of the three above-mentioned elements. The segment of an intonation phrase that consists of a pitch accent and a boundary tone is called an intermediate phrase.

The variation of possible combinations of intonation structures together with their constituent parts is reflected in the scheme of intonational generative grammar.

Speaking about the size of the intonation structure in English and American, it is worth pointing out that the number of accents in a phrase usually varies from 1 to 3; in especially lengths of phrases, the number of accented syllables can be up to 5. The number of tonal accents as a rule determines the number of intonation structures within a phrase.

Thus, in the course of the analysis of American intonation on the basis of auto-segment-metric theory, 24 different configurations, or intonation structures can be distinguished. The division of the melody of the American version of the English language is carried out taking into account the type, firstly, the tonal accent and, secondly, the post-accent combination, consisting of an edge tone and a border tone. The inventory of tonal accents coincides with the set of tonal elements, i.e. represented by two simple tonal accents (high (H *) and low (L *)) and two complex tonal accents:

1) two ascending (L + H * and L * + H);
1) two descending ones (H * + L and H + L *).

The post-accent segments of the intonation phrase are represented by four types: stable low (L - L%), stable high (H - H%), descending ascending (L - H%) and ascending-descending (H - L%).

The semantics of an utterance, depending on the use of a particular intonation structure, is determined by the type of tonal accent of the intonation phrase, i.e. its main part, containing an accented syllable (*).

Thus, the tonal accent H * is used by native speakers to convey new information and signals that the message producer seeks to focus on it during his speech. Information spoken in the tonal accent L * is also of some importance for the participants in the conversation, but the degree of its reliability

is somewhat lower than that of the information spoken in the high register. Both descending-ascending tones, regardless of the location of the accented syllable in them (L * + H, L + H *), convey information selected from a certain set of (usually small) alternatives. In this case, the first model indicates the incompleteness of the message, and the second model, on the contrary, indicates the logical completeness of the transmitted utterance. Ascending-descending tonal accents (H + L *, H * + L) do not present much semantic difference; both examples of segments are used to transfer information already known to the participants in a communication act, or to transfer new information based on a link to some old information.

RESULTS

Referring to analyze speech situations using intonation selected on the film material of the American «Clueless» («Clueless», 1995). Admittedly, this film is not contemporary. Meanwhile, it reflects the classic variation of intonation, as it describes the life of American teenagers living in California in the 90s and using the youth jargon Valspeak, an important element of which is intonation.

Analyzing speech situations, we relied on works on theoretical and practical phonetics, in particular, J. Wells's textbook "English Intonation. An Introduction" (Wells 2006). When selecting speech contexts, we excluded all general questions, narrative questions (i.e., questions grammatically constructed as affirmative sentences, but which can be recognized by the interlocutor only by ascending intonation or a certain speech situation), as well as speech situations using Fall- Rise (falling - rising tone).

After excluding the above phenomena from the primary list of selected situations, we obtained a corpus of 22 contexts containing phrases (affirmative sentences) spoken in an ascending tone. Selecting material for analysis, we considered the following factors: the speaker's age (adolescents / older people), the speaker's gender (male / female), the speech situation (formal / informal), the function of intonation in this context (the function of emotional connection / implicative / affective).

The specified speech context is formal, since it is part of Cher's oral presentation at one of the lessons. It should be noted that even in a formal situation, wishing to show her social belonging, a girl uses intonation in her affective function.

I swear I'll concentrate! I drive really good usually. Isn't there somebody else I can talk to? A supervisor or something? You can't be the absolute and final word in drivers ' ' licenses "(1:13:26 - 1:12:28).

In this context, a formal situation is described: Cher once again did not pass the license and now she begs the instructor to give her a second chance. Meanwhile, she is not sure of the success of her actions, therefore she uses intonation in the implicative function.

I can't believe I failed. I failed something I couldn't talk my way ' out of (1:13:55 - 1:13:56).

The context mentioned is Cher's thoughts about yet another failure in a driving test. The girl does not understand the reasons for what happened, so in this informal situation, intonation performs an implicative function.

Well, actually he is a smart ' guy and, you know he's one of those do-gooder ' types, and now I feel like all my after-school commitments are just not ' good enough "(1:21:07 - 1: 21:16)).

Informal situation: Cher shares with her father her feelings about her relationship with a young man. The girl needs support, so she uses intonation in the specified context as an emotive connection.

Thus, in 90 minutes (the length of the film without initial and final subtitles), the study revealed 22 speech patterns containing high ascending completion in affirmative sentences, which is 1.07% of all sounding speech (58 seconds from 90 minutes) without context, as well as the frequency of use of words accompanying the ascending tone: like (85 times), whatever (6 times), you know (32 times), right? (6 times) OK? (12 times). It is noteworthy that 17 out of 22 situations took place in an informal setting (school, home, parties); in 21 out of 22 cases a young girl used intonation in her speech and only in 1 out of 22 cases a man over 40 used intonation. The latter factor allowed us, along with the functions proposed by such linguists as B. Bradford, R. Lakoff, D. Britan (affective, implicative, emotive), to offer our own function of linguistic mimicry.

The use of oral speech discourse in the field of adolescent culture made it possible to identify stable trends in modern English pronunciation, due to the specifics of communication in this area. Research has shown that intonation in the flow of speech plays a special role in the creation and approval of social status in the youth group.

DISCUSSION

In the past few decades, modern linguistic science has shown great interest in the problem of Americanization of different variants of the English language, in particular, British, but until now, some of the phenomena associated with the Americanization of everyday speech have not been systematically studied. One of these linguistic phenomena is intonation, which in recent years has attracted more and more attention from not only linguists, but also journalists and native speakers of English.

It should be admitted that, despite the keen interest in this phenomenon (Bradford 1997; Brazil 1997; Crystal 1975; Lakoff 2004; Liberman 2006; Swan 2005; Warren 2005; Wells 2006), in theoretical terms, many aspects of intonation remain insufficiently studied, in particular, the question of terminology, the problem of the origin of intonation and the definition of its functions, the socio-communicative role of intonation in everyday speech and a number of other issues.

In this article, we rely on the classification of J. Wells, in which the linguist identifies six functions of intonation: emotional-evaluative, grammatical, accent, discursive, psychological, and index (Wells 2006: 11). According to D. Crystal, lawyers, preachers, announcers, sports commentators, army sergeants and representatives of other professions can be easily identified due to the presence of certain prosodic features in speech (Crystal 2000: 364). Modern studies of spoken speech show that the prosodic design of speech is a marker of the speaker's social group, gender, cultural, territorial and professional affiliation (Cruttenden 1986, etc.).

Let's move on to analyzing intonation. It should be noted that there are terminological discrepancies

in the name of this intonation. Despite the fact that this term is quite widespread, at least in British and American English, in the scientific literature there are also the terms high rising intonation, valley girl speech, Valspeak, talking in questions, rising intonation, upward inflection, interrogatory statement, Australian Question Intonation (AQI) and finally high rising terminal (HRT). Admittedly, this is all an interpretation of the same concept, a speech pattern in which phrases and sentences tend to end in a raised tone, giving the affirmative the intonation of a question.

The dominant factor in this study was sociolinguistic parametrization, since when studying the phonetic aspect of the flow of speech, it is important to pay attention not only to the context of the utterance, but also to gender, age, and social belonging of the speaker. Linguists who study certain aspects of intonation (R. Lakoff, D. Britain, B. Bradford, M. Swan) interpret this phenomenon as a marker of positive politeness in relation to the addressee (function of emotive communication), as an identifier of gender, age, social belonging of the speaker (affective function), as well as a feature of speech, indicating the speaker's uncertainty in his own words (implicative function).

It should be noted that there is a wide range of situational factors that can induce a speaker to use intonation. For this reason, the age of the speaker should not be considered the only factor governing his use. In addition to the age and gender of the speaker, one should always take into account the social conditions of a particular situation in which it is used, as well as speech phenomena accompanying this phenomenon (Vocal Fry, the use of a discourse like, as well as lexemes totally, whatever, etc.) (Wolf 2015).

When analyzing intonation, it is necessary to take into account the reaction caused by the use of this intonation in the minds of native speakers. It is important to take into account not only the work of the above-mentioned researchers dealing with this issue, but also the numerous discussions of native speakers in the press and on the Internet. Thus, the analysis of meta linguistic comments allows us to conclude that the predominantly negative assessment of intonation in the naive meta language reflection of native speakers.

CONCLUSION

Each language is characterized by a certain rhythmic and melodic speech design. The intonation bases of the American and English languages (in particular the American version of the English language) will have a number of fundamental differences.

It is noted that the average American speech is louder and faster than English. American speakers take fewer pauses; at the same time, they are observed to be long in comparison with pauses in English speech. In addition, the American language differs from the English language in the inventory of melodic configurations. In particular, the characteristic of nuclear tones in languages differs.

Thus, English descending tones have a more pronounced steepness and cover a wider pitch range. English ascending tones are pronounced at a lower level and suggest a smooth movement of the voice, while American ascending tones are characterized by a high register and a sharper increase in pitch.

Conflict of interest: The author declares the non-existence of conflicts of interest.

Contribution by author: The author is responsible for all components of this work.

Funding or funds: No financial support was provided.

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