CHARACTERISTICS
OF THE PUBLICISTIC STYLE OF INTONATION
IN ENGLISH AND LATVIAN

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Abstract. All language levels undergo linguistic variation. Phonostylistic variations depend basically on the aim and the form of communication and the speaker's attitude. These include intonational variation in style appropriate to different speech situations. The paper focuses on features of the publicistic style of intonation in English and Latvian; the main purpose of the style is to stimulate and inspire the listeners. The material of the present auditive analysis comprises addresses by two prominent public figures: David Cameron, Prime Minister of the UK (10 August, 2011) and the President of Latvia (28 May, 2011). The analysis reveals the basic distinctions of the publicistic style of intonation in English in contrast to Latvian which has a more emotional approach, considerably slower tempo, more frequent use of long pauses, absence of low/mid rises in the final tone units, a more frequent use of level tones in the non-final tone units, an occasional high rise in the non-final tone units that is characteristic of colloquial speech. The speakers slow down before the most important pieces of information. The interpausal segments are occasionally short, since pauses do not always mark the boundaries of grammatical constructions. The public speakers' voice timbre is dignified, concerned and personally involved. This analysis shows that there are features of the publicistic style of intonation that overlap those of the informational style of intonation. It proves the variability of style markers and points to the importance of the interpretation of a particular speech situation.

Key words: phonostylistic variations, publicistic style of intonation, contrastive analysis, tone units, nuclear tones

INTRODUCTION

Every variety of language has its own lexical, syntactic and phononogical properties. 'Speakers produce utterances in order to realize certain communicative intentions. People generally talk for some purpose' (Levelt, 1989: 58). As regards characteristic phonological means of a language and in respect of a particular speech situation, the speaker is biased towards certain degrees of accuracy in articulating speech sounds, using appropriate intonation patterns, pausation, variations in loudness and voice timbre. It is generally intonation contours and syntactic structure by which information is conveyed to the listener. These two means often reinforce each other. Bolinger maintains that individual lexical items take different meanings when different intonations are imposed. Intonation is attached to the pragmatic rather than literal meaning of

an expression (Bolinger, 1989: 15). 'Prosodic cues ... a) carry some of the weight of selecting among a variety of possible interpretations by directing the listener among shades of meaning inherent in the semantic range of the words used, b) they tie these key semantic features together into a theme, and mark out a developing line of argument' (Gumperz, 1982: 100).

The acknowledgement of phonostylistic variations that depend on a number of extra-linguistic factors including the speaker's personality is implemented in singling out styles of pronunciation including intonational styles. Cruttenden holds that in all languages there are varying styles of intonation appropriate to different situations (Cruttenden, 1997: 128). Each style of intonation as part of the particular choice of linguistic means secures effective result of communication.

A group of Russian linguists defines intonational styles as systems of interconnected intonational means used in a definite social sphere to achieve some particular aim of communication. The following intonational styles are distinguished: informational, academic (scientific), publicistic (oratorial), declamatory (artistic) and conversational (familiar) (Sokolova et al., 1991: 153).

PUBLICISTIC STYLE OF INTONATION

Publicistic intonational style is characterized as displaying variations in the direction of both academic and declamatory style. The purpose of the style apart from passing over the intended message is affecting the audience emotionally (Sokolova et al., 1991: 185). Features of publicistic style are evident in political speeches, parliamentary debates, in congress speeches, press conferences, sermons, etc. Speeches are rarely spontaneous; usually they are prepared and read out. They are presented in a forceful and lively manner to sound convincing (ibid.: 186). Suprasegmental features, including intonation patterns, stresses, tempo, rhythm and voice timbre are of primary importance in achieving the desired effect. Gumperz admits that in political rhetoric one can observe ethnic style that bears features characteristic of particular society (Gumperz, 1982: 87). English political speeches, addresses and sermons are distinguished by an unusually large amount of pausing, extensive use of primary stress, marked variation in sentence speech (pitch variations in tone units – M.B.), and tone unit boundaries often cut across syntactic phrases (ibid.). Sokolova et al. sum up the phonostylistic characteristics of English publicistic speech as follows: the speaker's voice timbre is self-assured, there is personal involvement, loudness is increased, the ranges and levels are greatly varied, the tempo of speech is moderately slow, there are a great number of pauses of different length, the speech is rhythmical, terminal tones are mostly emphatic, especially on emotionally underlined semantic centres, the sequence of stressed syllables in pre-nuclear patterns is descending and there is a great number of paralinguistic features (Sokolova et al., 1991: 188-189).

In Latvian linguistics types of publicistic speeches are dwelt on in works by Ceplītis, Katlape and Apele (Ceplītis, Katlape, 1968; Apele, 1982, 2011).

Phonostylistic variation concerning intonation characteristics is a field yet to be explored. There have been just a few attempts to look into some features of informational style (Brēde, 2010a, 2010b, 2011a, 2011b) and publicistic style (Brēde, 2011b, 2011c).

This article presents the results of an analysis of features of publicistic intonational style in English and Latvian. The contrastive aspect corresponds fully to the objective of the analysis, namely to register the characteristic properties of publicistic style in both languages with a view to singling out those that might be common (i.e. typical of the style), as well as distinguishing some individual features in Latvian.

MATERIALS AND METHODS

For the material of the analysis of publicistic intonational style, addresses by two prominent public figures have been chosen: a statement concerning the fight against violence and looting in the country delivered by David Cameron, Prime Minister of the UK (10 August, 2011) and an address by the President of Latvia announcing his decision to instigate the dissolution of Parliament (28 May, 2011). Both speeches are of great concern to the broader public in terms of the information they contain, and prove the importance of a particular manner of speaking when getting a message across. Mr Cameron's address was delivered outside No 10 Downing Street, whereas Mr Zatlers delivered his address from the Latvian television studio. The transcriptions of both addresses show pauses, stresses and nuclear tones.

The sign ['] before a syllable indicates stress on level pitch (the speakers are using descending scales exclusively); the sign [ˌ] stands for a low level stress, [·] – for a half-accented syllable and [↑] – for a special rise. Nuclear tones are marked as follows: [ˎ] – a low fall (LF), [ˋ] – a high or medium fall (HF/MF), [ˏ] – a low or medium rise (LR/MR), [´] – a high rise (HR), [ˇ], [ˇ], [ˋˏ] – a fall-rise (FR). A short or medium pause is marked with [|] , a long pause – with [‖] and an extra long pause – with [‖|].

The basic information about the intonational character of the speeches (nuclear tones in final and non-final tone units, pauses, tempo and voice timbre) was obtained on the basis of auditive analysis.

RESULTS AND DISCUSSION

1 INTONATION CONTOURS OF ENGLISH PUBLICISTIC STYLE OF INTONATION

Mr Cameron's speech provides the latest information on the situation and police operations aimed in particular at controlling the situation and fighting rioting after the fourth night of violence and looting in a number of cities across England.

The PM acknowledges the problem of gangs, but at the same time it is obvious there is strong popular support for the police. The address lasts approximately six minutes. The speaker's voice timbre can be described as self-assured, resolute and personally involved. The tempo of the statement delivery is moderate. The whole speech is divided into tone units mostly corresponding to grammatical constructions although there are cases when the phonetic units do not match the syntactic phrases: for emphasis certain words are pronounced in separate tone units.

1.1 NUCLEAR TONES IN THE FINAL TONE UNITS

All utterances in relation to the principal division of communicative types correspond to statements except the very beginning of the speech which is a brief greeting ('Good �‚morning. ‖'). As regards the most frequently used nuclear tones in English statements, the vast majority (81%) end in a low or a high/medium falling tone depending on the speaker's intention to either just conclude the thought that the statement contains or distribute emphasis according to his interpretation and understanding of how important the piece of the presented information is.

The following sentences illustrate a **low fall** in the final tone units (altogether 62.1%) that determines the tenor of the particular communicative type:

(1) I've ˈjust ˈcome from ˈchairing ˈanother �‚meeting | of the ˈCOBRA eˈmergency com ˚mittee | and I'd ˈlike to upˈdate you on the ↑latest situ ˚ation | and the ˚actions | that we're ˚taking | to ˈget this desˈpicable ˚violence |ˈoff our ˚streets. ‖

(2) ·Since ˚yesterday | there are ˈmore po˚lice | on the ˚street, | ˈmore ˈpeople have been ar˚rested | and ˈmore ˈpeople are being ˚charged | and ˚prosecuted. ‖

Both sentences include topical information, the first one being the actual start of the PM's statement with several occurrences of the rising tone in the non-final tone units. The second example also illustrates the incomplete nature of the rising tone in the non-final tone units before the conclusive low fall at the end of the sentence. This nuclear tone underlines the speaker's serious and considerate attitude.

A **high fall** (18.9%) apart from expressing definiteness and finality signals emphasis on particular words. Sentences (3) and (4) exemplify a way of drawing attention to the most important pieces of information (a reference to the actual time in (3)) and the current development of fighting the violence and looting in (4)):

(3) ˚Courts | ˈsat ·through the ˚night | ˚last ˈnight | and will ·do a ˚gain | to `night. ‖

(4) We ˈneeded a ˈfight ˚back | and a ˈfight ˚back | is ˈunder `way. ‖

The following stretch of speech, besides creating the impression of emphasis, bears witness to the speaker's emotional attitude towards the situation described. Before sentence (5) the PM is speaking about lack of responsibility in parts of society, and the fact that there are people who think their actions do not have consequences. The emphatic *do* pronounced with a high fall accentuates the speaker's resolute disposition and intolerance of the criminals' actions:

(5)   Well, they ˋdo ˏhave ˏconsequences. ‖

On several occasions the statements are pronounced with the **rising tone** realized as a **low/medium rise** (16.2%). Such statements are characterized as incomplete, producing an effect of indefiniteness. The following sentences (6) in the speech are uttered in this particular succession:

(6)   We will ʹnot put ʹup | with ˏthis | in our ˏcountry. ‖

We will ʹnot alʹlow a ʹculture of ˏfear | to exʹist on our ˏ͜streets. ‖

ʹLet me be ˏ͜clear. ‖ At ʹCOBRA this ʹmorning we aˏgreed | ʹfull conʹtingency ˏplanning | is ʹgoing aˏhead. ‖

Whatʹever reʹsources the poʹlice ˏneed | they will ˏget. |

Whatʹever ˋtactics the poˏlice ˏfeel | they ʹneed to emˏploy | they will have ʹlegal ʹbacking to ˏdo so. ‖

The pattern of these relatively short sentences with a low rising tone in the final tone unit creates the impression of a dynamic rendition of the facts mentioned (one should note that no marked increase in tempo was observed in this part of the speech). The effect is facilitated by a low rise in the penultimate tone unit. The regular recurrence of this nuclear tone suggests a kind of enumeration. And indeed, here the PM is speaking of the measures that will be taken to deal with the situation in the country. The examples (6) also show how a repetition of words and a particular rhythmical pattern of the tone groups add to the energetic and convincing manner of the speaker.

Another final tone registered is the **fall-rise** (2.7%), as seen in the first sentence of (7):

(7)   In ˏBirmingham, | ʹover a ʹhundred and ʹsixty arˋrests were ˏmade. ‖

In ˏSalford, | ʹup to a ↑thousand ˏyouths | were atʹtacking the poˏlice | at the ˏheight | of the disˏturbance. ‖

Since this complex tone ends in a rise its pitch movement suggests that some contribution will follow to what has been said so far either by the same speaker or another interlocutor, which results in openness of the whole tone unit. In example (7), the function of the fall-rise is pointing to incompleteness of the utterance, as is evidenced by the immediately following sentence which continues with the mention of the town of Salford and what was going on there in addition to the

information about Birmingham. The rising contour of several tone units in turn underlines the effect of incompleteness and intensity with which the sentence is pronounced.

1.2 NUCLEAR TONES IN THE NON-FINAL TONE UNITS

Out of 157 units the rising tone in the form of a **low/medium rise** was registered 95 times (60.5%). It fully corresponds to the expected way of presenting facts in complex grammatical structures that contain several tone units. The rising tone functions as the indicator of continuation, at the same time, pointing to certain dependency of one part of the structure upon another (its role of introducing enumeration has been mentioned before):

(8) To ˌday, | ˈmajor po ˈlice opeˌrations | are ˈunder ˌway | ˈas I ˌspeak | to arˌrest | the ˈcriminals who were ˈnot ·picked ˈup ·last ˌnight | but who ˈwere ·picked ˈup | on ˈclosed-·circuit `television ˌcameras. ‖

(9) To ˌmorrow, | ˈCOBRA will ˈmeet aˌgain, | ˌCabinet will ˈmeet, | I'll ˈmake a ˈstatement to ˌParliament, | I'll ˈset ·out in ˌfull | the ˈmeasures that we'll ˌtake | to help ˌbusinesses | that have been afˌfected, | to ˈhelp reˈbuild comˌmunities, | to ˈhelp reˈbuild the ˈshops and ˌbuildings | that have been ˌdamaged, | to ·make ˌsure the `homeless are reˌhoused, | to ˈhelp ˈlocal auˌthorities | in ˈall the ˈways that are ˌ˖necessary. ‖

In both examples a low rise in the introductory phrases, i.e. the opening tone units, serves to draw the listeners' attention to what will be following in a moment. In general, the splitting up of the sentences into tone units conforms to the grammatical division of the sentence which clearly reveals the function of the rising tone to express incompleteness and indefiniteness of a stretch of speech. There are a few cases when the speaker makes a pause without changing the pitch direction, i.e. without introducing a kinetic tone. The **level tone** (3.1%) like the rising tone indicates incompleteness of the utterance, e.g. in tone unit 7 of (8) and in tone unit 1 of (10).

The **falling tone** (25.5%) in the non-final tone units brings about the impression of special concern with the thought expressed. In the case of **a low fall** (7.7%) the listeners can perceive the speaker's extremely serious, considerate and concerned attitude:

(10) But there is ˈabso·lutely | ˈno ˈroom for comˌ˖placency | and there is ˈmuch ˈmore to be ˌ˖done. ‖

A **high fall** (17.8%) generally produces the effect of liveliness and emphasis. In (11), (12) and (13) it is emphasis on certain words (*badly, violence, not acceptable, focus, respect*) that, along with the following pauses, marks the speaker's

interpretation of the situation in the country and the government's resolution to stop the violence:

> (11) ... it is ˎclear | there are ˈthings that are `badly ˎwrong | in our so ˎˎciety. ‖

> (12) ˈThis | conˈtinued `violence | is ˈsimply ˈnot ac`ceptable | and it ˈwill be ˎˎstopped. ‖

> (13) For ˈtoo ˎlong | there's been a ˈlack of `focus | on the comˈplete ˈlack of res`pect | ˈshown by these ˈgroups of ˎˎ thugs. ‖

Another tone that has been registered in the non-final tone units is a **fall-rise** (10.9%). Since usually and also here it is realized as a combination of a relatively high fall with a low rise, the effect is that of accentuation and continuation, as can be heard in examples (14) (*responsibility*) and (15) where it is used in the split form in tone unit 2 (*owes them something*) :

> (14) It is a comˈplete ˈlack of res,ponsi`´bility | in ˈparts of our so ˎˎciety. ‖

> (15) ˈPeople alˈlowed to ˎfeel | that the ˈworld`owes them ˎsomething, | that their ˈrights outˈweigh their res,ponsi`bilities | and that their `actions | do ˈnot ˈhave ˎˎ consequences. ‖

Example (16) illustrates the impact of a repeated intonation contour in creating emphasis which is achieved with the use of a fall-rise in tone units 4, 5 and 6 successively:

> (16) The poˈlice are alˈready ˎauthorised | to ˈuse ˎbaton ˈrounds | and we aˈgreed at ˎCOBRA | that ˎwhile they're ˎnot `currently ˎneeded | we ˈnow have in ˈplace con`tingency ˎplans | for `water ˎcannon | to be aˈvailable at ˈtwenty ˈfour ˈhours' ˎˎ notice. ‖

The following sentence (17) demonstrates a variety of kinetic tones in the non-final tone units. It starts with a fall-rise in the first unit that introduces the PM's views of what the majority of people's disposition to the thugs is. The emphatic expression is intensified by stressing the personal pronoun. In tone units 4 and 7 where the fall-rise is split by a few syllables it functions in the way described above. Another usage of a fall-rise in one word (*broken*) occurs in the penultimate unit, which allows the PM to concentrate on the concluding phrase that does not hide the speaker's contempt concerning one part of society. The whole intonation scale, including several high falls as well as fall-rises in the non-final tone units, contributes to the impact of the speaker's convincing manner:

> (17) ˈI'm ˇclear | that ·they are in `no ˎway repreˎsentative | of the `vast maˎjority | of `young ˎpeople in our ˎcountry | who deˈspise them, ˎfrankly, | as ˈmuch as the ˎˎrest of us ˎdo, | but there are `pockets of our ˎsociety | that are ˈnot just ˎ´broken | but, ˈfrankly, `sick. ‖

A factor that alongside high falls and fall-rises helps distinguish some particular meaning and/ or draw the listeners' attention to a particular word is a special rise (the pitch level rises and is higher in comparison to that of the preceding stressed syllable). Among the words singled out in this way there are numerals (*sixteen*) (18) and adjectives and nouns (*latest, appalling, phony, values*) (19) that need to be given extra weight e.g.:

(18) ... there were a ' round ↑ sixteen ' thousand po ͵ lice | ...

(19) ... I'd ' like to up ' date you on the ↑ latest situ ͅ ation | ...

... we ' saw the ' same ap ↑ palling ' violence and ͵ thuggery | ... and we ' will not ' let · any ↑ phony con ͵ cerns | about ' human ͵ rights | ' get in the ͵ way | ...

We ' need to ' have a ' clearer ' code of ↑ values and ͵ standards | ...

Also the sentence/phrase stress pattern with some stressed form words and pronouns (the conjunctions *and* and *as* and the personal pronoun *I*) implies a vigorous and categorical approach to presenting the facts:

(20) ... and · let me ' pay ͅ tribute | to the `bravery of those po ͵ lice ͵ officers | ' and, in ͵ deed, | `everyone ͵working for our e ' mergency ͅ services. ‖

'As I ͵ speak, | ' sentences are ' also being ͵ passed.

... but ' I would ex ͵ pect | ' anyone con ͵ victed | of `violent dis͵ order | will be ' sent to ͅ prison. ‖

The next example illustrates the effect of emphasis achieved by splitting a sentence into relatively short tone units:

(21) It is for the ͵ courts | to `sentence, | but ' I would ex ͵ pect | ' anyone con ͵ victed | of `violent dis͵ order | will be ' sent to ͅ prison. ‖

2 INTONATION CONTOURS OF LATVIAN PUBLICISTIC STYLE OF INTONATION

The address by Valdis Zatlers, President of Latvia, also contains information of vital importance to the whole population of Latvia, but in contrast to Mr Cameron's address it is much more emotional. For the first time in Latvia's history, the President is announcing his decision to instigate the dissolution of Parliament. The Saeima (Parliament) was elected just the previous year, and notwithstanding certain positive developments, there is a lack of public confidence in it. The President cites the main reason for this onerous decision as being a serious conflict between the legislative and judicial powers, as well as the influence of certain persons upon the government. The President is conscious of the fact that his decision might also affect the support for his candidacy for the presidentship.

The length of the speech is approximately 11 minutes. The speaker sounds dignified, and personally involved. His voice timbre in several fragments of the speech discloses his serious concern about the situation in the state. The tempo of his presentation is moderate and on several occasions slow.

The listener will readily note a frequent use of pauses, which adds considerably to the effect of the importance of the information provided, and technically determines the number of relatively short tone units, e.g. (22). The length of pauses varies from short to extra long, the latter being used also in the non-final tone units:

> (22) Es ' skaidri ` apzinos, ||| ar ' savu | ˌlēmumu | varu ' pārvilkt ˌsvītru | manām ˌizredzēm | tikt ' ievēlētam par ' valsts ˌprezidentu. ||

The opening of the speech starts with a greeting (ˌLabvakar, | ' Latvijas ˌtauta! || ('Good evening, people of Latvia!')) which in public speeches is traditionally pronounced with a fall followed by at least a medium-long pause. The final phrase of the speech, a line of the anthem of Latvia, occasionally used to conclude solemn speeches, is an interjection (formally, an order/instruction/ request) (· Dievs, ' svētī ` Latviju! || ('God bless Latvia!')). As an interjection it is often pronounced with a high fall that underlines both the significance of the content and the finality of the whole presentation. Altogether the speech comprises 62 statements. In Latvian, serious and considerate statements, as in English, require the falling tone. In most cases the speaker alternatively uses a relatively low or high/mid fall. The address also includes four rhetorical questions.

2.1 NUCLEAR TONES IN THE FINAL TONE UNITS

The following examples illustrate a **low fall** in the final tone units that is in keeping with the speaker's considerate and solicitous manner, which can be very well perceived in the very first sentence of the speech (23):

> (23) ' Šī · ir jau | ' trešā ˌreize, ||| kad es ' uzrunāju ˌjūs | ' Latvijas ˌvalsts || ˌgrūtajos | un ' izšķirīgajos ˌbrīžos. ||

A low fall is used in the majority of the statements (69.3%). This nuclear tone turns out to be the most appropriate for expressing readiness to act and solve the complicated situation in the country ((24) and (25)):

> (24) Mēs ' rūpīgi ˌpārrunājām | ' situāciju ' valstī ˌšodien. || ' Ir ˌjārīkojas. || ('We *must act*.')

> (25) Esmu ' pieņēmis ˌlēmumu ||| ' rīkoties ˌradikāli. || ('I have made a decision to act *radically*.')

Also the decision to instigate the dissolution of Parliament is declared with a low fall in the final tone unit (26):

> (26) ' Pamatojoties uz ' Latvijas ' Republikas ' Satversmes ˌčetrdesmit ' astoto ˌpantu, | ' ierosinu | ' Saeimas ˌatlaišanu. ||

The following example shows how a low fall as the final nuclear tone in a separate tone unit serves to accentuate the thought expressed in the whole utterance:

> (27) ˌCilvēki, | kas ꞌvēlējās ˌbūt | ˌaizrautīgi | un ar ꞌdegsmi ꞌkalpot | ˌLatvijai. ‖ (ꞌPeople who wished ... to serve *Latvia*.ꞌ)

Three out of the four rhetorical questions pronounced with a low fall sound composed and convincing, e.g.:

> (28) Ko ˌdarīt? ‖ (ꞌWhat should be *done*?ꞌ)
>
> Un ꞌtad rodas ꞌjautājums | – ꞌkā ꞌvārdā ‖ šie ˌupuri | tika ˌnesti? ‖ (ꞌWhat were these sacrifices *made for*?ꞌ)

One of the questions asking whether under the circumstances of a rather depressing situation there is also some achievement is pronounced with a high fall emphasizing the word for ꞌachievementꞌ:

> (29) Bet es · gribu ꞌuzdot · vienu ꞌjautājumu | – vai ꞌir · kāds ꞌpanākums? ‖‖

A **high fall** as a final tone unit nucleus in the statements occurs 15 times (22.4%). Obviously its function is attracting the listeners' attention to both particular facts and the speaker's personal attitude. Example (30) is a brief answer to the question in (29). The logical emphatic stress falls on the verb:

> (30) Mūsu ꞌvalstī ꞌir ˌpanākums. ‖ (ꞌOur country *has* achieved something.ꞌ)

A high fall in example (31) falls on that part of the sentence where the President reveals the naked truth: nobody is ashamed of thinking one thing, saying another, and acting yet differently. In contrast to (30), where the tone singles out a positive fact, here the emphatic fall demonstrates the speaker's intolerant attitude:

> (31) Es ꞌgribu ˌteikt, | ka · vienreiz ꞌjāpieliek tas ˌpunkts, | ka mēs ˌdomājam ˌvienu, | ꞌrunājam ˌcitu, | ꞌdarām ꞌvēl ko ˌcitu, | un ꞌneviens no tā ꞌnekautrējas. ‖

There are a few cases when the speaker mentions some quantitative indicators denoted by numerals that are meant to be perceived accurately. Phonetically the effect is achieved with the help of a high fall:

> (32) ... ˌšobrīd ‖ ꞌesošajai ꞌSaeimai | ꞌuzticas ꞌdesmit (10) ˌprocentu (%) ˌcilvēku. ‖ Un diem ˌžēl | ꞌtā ꞌnebija ꞌpirmā ˌreize. ‖ (ꞌ... *the first* time'.)

A high fall serves also for indicating contrast. In the following sentence the speaker first mentions those who were satisfied with the results of the election in Latvia and then in the last tone unit with a high fall refers to foreign friends of Latvia:

(33) 'Vēlēšanu ˌrezultāts | · deva 'gandarījumu `visiem‖ – gan ˌjums
par savu ' izvēli, | gan ˌpolitiķiem, | · kuri tika ˌpārstāvēti |
'jaunajā ˌSaeimā, ‖ un ' arī · mūsu ' ārvalstu `draugiem. ‖

There are a few cases when before a low fall at the end of the final tone unit the speaker accentuates some word with a high fall (in (34) – '*for Parliament*' and in (35) – '*not only*'); no particular pause has been registered after the high fall:

(34) ' Pirmā ' reize ˌbija | ' divtūkstoš ' devītā ' gada ' trīsdesmit
'pirmajā ˌmartā,‖ kad 'beidzās ˌtermiņš‖ 'manis 'izvirzītajiem
ˌuzdevumiem ‖ `Saeimai un ˌ valdībai. ‖

(35) Mēs jau ' šobrīd | ' sākam · gandrīz vai ˌrunāt | ne `tikai par
ˌvalsts ˌ nozagšanu. ‖

One statement is pronounced with a rising tone which points to incompleteness of the thought. In the previous sentence, the President admits that there are many good things that have been accomplished, in (36) he mentions a few concrete facts and the enumeration is continued in the further part of the speech:

(36) Ir ' pilnīgi `cits ‖ ' uzvedības ˌ kods | ' Saeimas ˌplenārsēžu
' zālē, | ir ' cits ˌpieklājības ' kods. ‖ ('There is a completely different code of behaviour in plenary sessions of Parliament, a different code of civility.')

On one occasion the speaker uses a combination of the rising and falling tones. They fall on identical words ('The situation... grew ever *worse*.') which underlines the President's negative assessment of the situation:

(37) Un ' situācija ar katru ˌbrīdi | ' kļuva ˌsliktāka un ˌ sliktāka. ‖

2.2 NUCLEAR TONES IN THE NON-FINAL TONE UNITS

In the non-final tone units the most frequently used tone is the **rising tone** as an indicator of incompleteness. In 130 cases out of 246 (52.9%) the registered nuclear tone is a low or a mid rise. Only two tone groups are pronounced with a high rise, which can be heard much more frequently both in men and women's speech in colloquial register.

The following examples illustrate the use of a **low/mid rise**. In (38) the speaker splits a simple extended sentence into 8 tone units, which considerably slows down the tempo, resulting in extra emphasis being given to each and every component of the highly critical statement addressed to Parliament. The rising tone is used in all non-final tone-units:

(38) Diem ˌžēl | · rodas ' tāda ˌsajūta, | ka, lai gan ir ' pagājuši
' septiņi ˌmēneši, | ' jaunievēlētā ˌSaeima | ' komfortabli ˌjūtas |
' politisko ˌshēmu, | ˌmelu | un ' visatļautības ˌ gaisotnē. ‖
('Unfortunately, there is a feeling that even though seven months

have passed, the newly elected Parliament feels comfortable in an atmosphere of political scheming, lying and impunity.')

In (39) the distribution of the rising tones in relatively short tone units serves to place emphasis on some positive results Latvia has achieved as mentioned in the speech. As in (38) (in tone units 6 and 7), so here the rising tone is employed for enumeration (in tone units 3 and 5):

> (39) Mēs ˈpierādījām ˎto,│ ka ˎLatvija│ˈspēj ˈpārvarēt ˎkrīzi,│ ka ˈLatvijas ˎvaldība│ˈspēj ˈiegūt ˈtautas ˎuzticību│ un ˈdoties ˎtālāk. ‖

There are utterances in which besides the rising tone the **level tone** has been registered (17.5%), e.g. in tone units 2 and 4 of (40). The absence of a kinetic tone signals the speaker's intention to continue the so far incomplete thought; short pauses introduced to separate tone units with static tones also indicate his emotional state (here he mentions the gap between society and Parliament):

> (40) ˎTaču│ ˈgalvenais ˈuzdevums│ ˈtomēr ˎbija │ ˈatmest │ ˎtos ˈniķus un ˈstiķus,│ kas ˈbija par ˎpamatu│ˈlielajai ˎplaisai│ – ˈuzticības ˎplaisai,│ kas bija starp ˎsabiedrību │ un ˈdevīto ˎSaeimu. ‖

The only two **high rises** (0.8%) in non-final tone units cannot be considered characteristic of the particular intonational style. They sooner point to individual peculiarities of the speaker's manner, or else could be associated with emphasis on the negative meaning of both words the tone falls on ('*lack of confidence*' in (41) and '*unfortunately*' in (42)). Technically in both cases the high rise continues the pitch movement started by a low rise in the preceding tone unit:

> (41) ˈSaeima ˈizrādīja │ˎneciešu│ un ´neuzticēšanos‖ˈtiesu ˎvaras ˎkompetencei. ‖

> (42) ˈPagājušās `ceturtdienas │ ˎSaeimas ˎbalsojums │ diem ´žēl │ ir kā ˎsirēna, │ kas ˈbrīdina par │ˈnopietnu ˎkonfliktu │ starp ˎlikumdevēju ˈvaru │ un `tiesu ˎvaru, │ ˈdivām no ˈtrim ˎvarām,│ uz ˈkurām ˈbalstās ·mūsu ˎvalsts. ‖

As expected, a certain proportion of the non-final tone units are pronounced with the **falling tone**. Apart from the cases when it marks boundaries between grammatical constructions, the falling tone is used to create the impression of greater importance. It sounds much more weighty in contrast to the rising tone, and on many occasions it serves to accentuate the thought and attach particular significance to certain words within the context of the message. A low fall is used less frequently (10.9 %) than a high or a mid fall (16.3%). As can be seen from (43) the low fall in the first tone unit seems sufficient to attract the listeners' attention since the speaker chooses to make a long pause before going on. Also the single word *tiesnesi* ('*a judge*') in tone unit 5 pronounced with a low fall creates nearly the same effect as if it were pronounced with a high fall, except that the

speaker sounds restrained, thus providing a backdrop for more conspicuous pitch movements that create actual emphasis:

(43) Jau ' devītajā ˳Saeimā ‖‖ 'likumdevējs | ‘neapstiprināja ‖ 'amatā | ˳ tiesnesi, | kura ˎ profesionālā ˎ atbilstība bija ˎ novērtēta ˎ tiesu ˳ varā. ‖

The following examples show how both a low and a high fall are combined in successive tone units to achieve emphasis on the key words of the utterance: *pārvarējuši* ('We... have *overcome* the economic crisis.') in (44) and *īpašām* which is repeated twice ('...some regions of our state have *special* rights, so *special*...') in (45):

(44) Mēs ' trīs · gadu ` laikā, ‖ ' izmisīgi ˳ cīnoties, | ' brīnumainā ˳ kārtā | esam ` pārvarējuši | ˎ ekonomisko ˳ krīzi. ‖

(45) ' Pielikt 'punktu ` tam, | ka ' daži ˳ reģioni | · mūsu ˳ valstī | ir ar ` īpašām tiesībām, | ' tik ` īpašām, | ka nav jau ' runa · vairs par ˎ to, | ka tiek ' diskriminēta ` Latgale. ‖

Occasionally the speaker uses two nuclear tones within one and the same tone unit, as can be seen in (46) in tone unit 3, where a high fall is followed by a low fall. This example reveals the potential of a high fall for creating the effect of contrast: individual people's interests are opposed to the interests of the State:

(46) ' Saeima ˎ vairākkārtīgi ‖ ˳ parādīja, | ka vis ` pirms tā ˳ aizstāv | · kādu 'šauru ˎ grupu | vai pat 'konkrētu ˎ cilvēku | ˎ personīgās ' intereses, | nevis ` valsts ˎ intereses. ‖

The effect is even more compelling if the two nuclear tones are both high falls. In such a way the President's statement about giving people a chance to change the situation for the better sounds persuasive and appealing:

(47) Es ' gribu ' dot ' iespēju | arī ' kļūt un ` mainīties ` labākā | ˳ formā. ‖

On two occasions the **fall-rise** has been registered (0.8%). In (48) the combination of a low fall and a low rise in tone unit 3 serves to point to the incompleteness of the stretch of speech, whereas a high fall combined with a low rise in tone unit 3 of the following example (49) sounds emphatic because of the high starting point of the first component:

(48) ˎ Izravēt | ' to · ļaunuma ˎ sakni, | kas ˳ šķir ˎ varu | no ˳ sabiedrības. ‖

(49) ˎ Vienreiz ' pielikt ˎ punktu, | ka ' visa mūsu ' sūri ' grūti | ` kopā ˎ pelnītā ˎ bagātība | ˎ nogulst | ' ofšoru · firmu ˳ kontos. ‖

One can easily notice that in long sentences depending on the logical centres of the utterance and the speaker's wish and feeling for certain emphasis, the tone units are realized with different nuclear tones, for instance, in (50) the succession

of the tones is as follows: LR, HF, HF, LT, HF, HF, LR, HF, LR, LR, LR, HF, LT, LR, LT, LR, LF:

> (50) Mēs ' redzam arī ˏ to, | ka ` valdība, ‖ kurai · būtu ' jābūt ` lemt-
> spējīgai | par ' Latvijas | ` nākotni, | par ' tiem ` uzdevumiem, |
> kas ' attīstītu ˏ Latviju, | `celtu tās ˏ labklājību, | diem ˏ žēl |
> vis ʿvairāk ' skatās uz ˏ to, | ko saka · kāds ˏ cilvēks | · ārpus
> ` Saeimas, | lai gan ' būtu | ' jābūt ˏ tādai ' situācijai, | ka
> ' valdību · vada | ˏ Ministru ' prezidents | un ' valdība ir ' atbildīga
> ' Saeimas ˎ priekšā. ‖

Apart from the use of tones that possess expressive potential there are other ways of singling out items of information or words that the speaker finds especially important within a particular context. One such way is raising the pitch level onto the particular word (technically on its stressed syllable), i.e. using a special rise. In (51) the unusual word combination '*privatization of democracy*' is meant to arouse and activate the public's concern about the ongoing processes in the state therefore the word for '*democracy*' is singled out:

> (51) ' Varētu pat ˏ nojaust, | ka ' tuvojas arī | ' mūsu ' valsts
> ↑ demokrātijas ˎ privatizācija. ‖

Another way of making the listeners apreciate the importance of a message is to stress words that in a neutral interpretation of facts would be left unstressed. A fully stressed word in (52) is the verb '*to be*' in a separate tone unit as part of the compound predicate ('My duty *is* to act for the good of the State...'). It allows the listener to concentrate on what the President is saying about his duty:

> (52) Un ' mans ˏ pienākums | ' **ir** | ' rīkoties | ' valsts ˏ labā, | ' nevis
> ˎ savā ˏ labā. ‖

Example (53) shows how the use of double high falls is intensified to a dramatic effect with a stressed conjunction in a tone unit of its own ('We were watching *and* did not do anything'). The sentence also illustrates the need for half-accented words (· *neko*) that provide a distinct rhythmical pattern and allow the listener single out the preceding or following word (the President's address contains many instances of this type):

> (53) ` Noraudzījāmies, ‖ | **un** | · neko ` nedarījām. ‖

The following statement demonstrates convincingly the role of the weak accent in creating the effect of rhythm and drawing the listeners' attention to more significant words within the given context (*es* – '*I*' in tone unit 1, *prezidenta* – '*President's*' in tone unit 3 and *visas* – 'all' in tone unit 4):

> (54) Bet ' es · esmu | ' devis | · valsts ↑ prezidenta ˎ zvērestu – ‖ ' visas
> · manas ˏ pūles | ' veltīt | ' tautas un ' Latvijas ˎ labumam. ‖

In one instance the speaker chooses to introduce two stresses in a word that results in additional emphasis (*pašsaprotami* ('As if it were *self-evident*...')):

> (55) It kā ' tas būtu ' paš ˎ saprotami, | ka ' tā rīkoties | ir ˎ gods. ‖

CONCLUSIONS

The basic distinctions of the publicistic style of intonation in English in contrast to Latvian which has a more emotional approach, considerably slower tempo, more frequent use of long pauses, absence of low/mid rises in the final tone units, a more frequent use of level tones in the non-final tone units, an occasional high rise in the non-final tone units that is more characteristic of colloquial speech. Pre-nuclear patterns also undoubtedly play a considerable role in determining intonational styles (see the table).

Table 1 **Phonostylistic characteristics of publicistic speeches in English and Latvian**

	English	Latvian
Timbre	self-assured, proficient, concerned, slight emotional colouring of the voice	dignified, concerned, personally involved, emotional
Tempo	moderate	moderate and slow
Pauses	variable (short, medium or long); they occur mostly at the boundaries of grammatical constructions	medium, long, extra long; they often cross the boundaries of grammatical constructions
Rhythm	stable	stable
Nuclear tones	*in final tone units* predominance of falling tones, esp. low falls; also low/mid rises have been registered; *in non-final tone units* predominance of low/mid rises; among the falling tones high/mid falls dominate; also fall-rises have been registered	*in final tone units* predominance of falling tones, esp. low falls; *in non-final tone units* predominance of low/mid rises; among the falling tones high/mid falls dominate; also level tones have been registered

It turns out that there is a great variety of them in both languages. Pre-nuclear contours and their function in characterizing a particular style remains a sphere to be investigated. Features of one style may overlap those of some other style. This analysis reveals that there are features of the publicistic style of intonation that overlap those of the informational style of intonation. It proves the variability of style markers and points to the importance of the interpretation of a particular speech situation.

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