

PHONOSTYLISTIC FEATURES OF DISCUSSION AS A TYPE OF INFORMATIONAL STYLE OF INTONATION IN ENGLISH

MAIJA BRĒDE

University of Latvia, Latvia

Abstract. The article looks into suprasegmental features of discussion as a type of the informational style of intonation in English. Phonostylistic approach on the suprasegmental level presupposes examination of different intonation styles including the informational style. Discussion as one of the variations of informational style can be characterised as a public spoken variety inclusive of three forms of communication (monologue, dialogue, polilogue) with various degrees of preparedness in a relatively formal manner. The research material of the present study, comprising excerpts from a *Sky News* programme underwent thorough auditive analysis. Among the phonostylistic features singled out for the research (discussion style, speakers – two men and one woman) the following suprasegmental characteristics of speech were chosen: the speakers' speech tempo, their voice timbre, the division of speech into segments marked by pauses, the choice of nuclear tones in final and non-final tone units, and phonetic means of highlighting particular pieces of information. The results of the analysis confirm that informational discussion type shares the basic style-marking features with news broadcasting as a typical type of the informational intonation style. What is particularly characteristic of discussion type is a relatively high degree of spontaneity, presence of emotional speech features resulting both in overlapping utterances and irregular temporal characteristics of speech.

Key words: phonostylistic features, informational style of intonation, discussion, nuclear tones

INTRODUCTION

Phonostylistic variations affect both the segmental and suprasegmental levels of speech including, first and foremost, intonation features: melody, stress, rhythm, tempo and voice timbre. Depending on how speakers perceive a particular situation (on the basis of their experience) they choose a pronunciation style varying infinitely from formal to informal and from a high degree of preparedness to spontaneity. Each speech situation requires a suitable intonation style, i.e. 'a system of interconnected intonational means used in a definite social sphere to achieve some particular aim of communication' (Sokolova et al., 1991: 153). On the basis of research in the sphere of experimental phonetics the following intonational styles have been singled out by a group of Russian linguists: (1) Informational;

(2) Academic (Scientific); (3) Publicistic (Oratorial); (4) Declamatory (Artistic); and (5) Conversational (Familiar) (ibid: 154).

As has rightly been pointed out, a clear demarcation line between styles of intonation is hardly possible, it is unlikely that there is a distinct boundary between the varieties (ibid: 168). Investigation in this field permits identification of significant suprasegmental features as part of phonostylistic characteristics of speech.

DISCUSSION

Informational style of intonation performs its function of presenting information in a relatively neutral manner in several discourse types that have different forms of communication: monologue, dialogue and polylogue (for the characteristics of this style see Brède, 2011: 6). However, each of its specific forms may hypothetically display features by which it would differ from the others. In all of them the major role is played by the melody of speech, i.e. pitch variations identified as intonation (Halliday, 1970; O'Connor and Arnold, 1974; O'Connor, 1978; Brazil, 1997; Cruttenden, 1997; Wells, 2007; Halliday and Greaves, 2008). Michael A. K. Halliday and William S. Greaves emphasize the view by stating that '... we do not think it helpful to treat intonation, or other prosodic features of a language, as a kind of secondary resource, something that is added on at the perimeter of a language to contribute a few extra refinements to its meaning potential' (Halliday and Greaves, 2008: 74). David Brazil, arguing a discourse-based approach to the study of intonation, points out that the importance of intonation features lies in the way they affect meaning, hence the significance of the use of variations 'as *meaningful choices*' (Brazil, 1994: 15-16).

Discussion on serious problems according to speech typology can be characterised as a public spoken variety inclusive of all three forms of communication with various degrees of preparedness in a relatively formal manner. The description of the main elements of its structure comprises a lead-in sentence to state the topic and capture interest, a balanced presentation of the issues, and a conclusion that summarizes the main points with new information (Online 1). Among language features the following have been advised to perform the function of the genre: keeping a distance from the topic, avoiding emotional language and occasional dramatic questions for effect (Online 1). In contrast to news bulletins, discussion looks at a particular problem in a detailed way, often with contrary views being expressed. This type of broadcast programme is conducted by a moderator whose duties include beginning the discussion effectively, keeping the discussion moving, keeping track of time and summarizing the views expressed (Online 2). Practically, it means that the moderator coordinates the participants' utterances, i.e. gives the floor to the speakers, regulates turn-taking, asks questions, interrupts the speakers if necessary, etc.

MATERIALS AND METHODS

The paper is meant to present an insight into some phonostylistic features of *discussion* as one of the types of the informational intonation style in English. The material of the present analysis includes extracts from a press preview from *Sky News* with the participation of professional journalists and experts. The material underwent auditive analysis aimed at distinguishing characteristics of the speakers' speech tempo, their voice timbre, the division of speech as reflected by the use of pauses, the choice of nuclear tones and ways of achieving prominence in accordance with the content of the particular stretches of speech. The selected extracts were transcribed with the help of pause markers, phrase stress markers, nuclear tone markers. The following stress and tone marks/signs were used: ['] – stress on level pitch (the speakers are using descending scales exclusively), [,] – a low level stress, [·] – a half-accented syllable, [↑] – a special rise, [...] – a low fall (LF), [`] – a high or medium fall (HF/MF), [,] – a low or medium rise (LR/MR), [´] – a high rise (HR), [~], [` ,] – a fall-rise (FR). A short or medium pause is marked with [|], a long pause – with [||] and an extra long pause – with [|||].

The press preview which took place on 26 December, 2012 included several topics, some of which still connected with Christmas. It was not revealed to the audience whether the participants (the moderator, a TV journalist and two invited experts) knew each other personally, but the general atmosphere of the programme was extremely friendly. It could be clearly seen and marked by such features as laughter, overlapping speech, good-humoured reaction to what had just been said, comments on the photos that would appear in the papers of the following day, etc.

1 PHONOSTYLISTIC CHARACTERISTICS OF THE MODERATOR'S UTTERANCES

The moderator Joseph Thompson (in the transcription marked with **J.T.**) starts with a brief introduction of the participants of the current press preview:

J.T.: ,With us this .. morning | to re ,view the , papers | are the
' LBC ' radio host 'James , Max | and the , actress || 'Tiffany
' Stevens. | 'Welcome to .. both | a` gain. ||

Although the tempo of speech is rather fast the statement and the interjection following it are split into several tone units to allow viewers to discern the names of the invited participants. Before mentioning the second person's name the speaker makes a longer pause and ends the sentence with a high fall ensuring adequate perception of this particular information. As has been pointed out, 'the difference of tone meaning between high fall and low fall is the degree of emotional involvement' (Wells, 2007: 218). It is obvious in the choice of the particular tones by all speakers. 'Again', also pronounced with a high fall in the welcoming sentence, indicates that the group has already been communicating

before the actual beginning of the programme. This is immediately followed by involving the audience in the discussion of Christmas shopping:

J.T.: We were , just ,looking at the 'live ' pictures from .. Oxford ,Street, | ' pictures of | the ` loonies, | (*laughter*) I'm .. sorry, | ' dedicated .. shoppers | ,who have been ` queuing... ||

The beginning of the phrase is pronounced at a low pitch level which is then raised to mention perhaps the most typical pre-Christmas picture in London. The pause breaking up the grammatical structure and making the second tone unit extremely short, serves effectively for introducing the stylistically coloured word 'loonies' with a high fall, very much supported by the other participants since it is accompanied by laughter. The moderator immediately 'corrects' himself with a phonetically neutral contour.

He addresses the participants in turn either by mentioning their names or gesturing with his head. From time to time he joins in the conversation with some comment himself. After one of the participants points to the fact that London has become a magnet for international shoppers, he remarks:

J.T.: ' Queuing , up | is ' part of the ` process, | ' part of the ex .. perience. ||

The utterance is accurately split up into tone units, and the regular intonation patterning creates a reassuring effect, especially when the rhythmical structure of the second tone unit is repeated in the final unit. When another participant doubts it and declares she does not like queuing, the moderator, as is his duty, softens the impact by saying:

J.T.: 'What about came ` raderie | in the .. queue? ||

This serves for considering a different opinion, and like the previous utterance, is meant to regulate the approaches to the particular issue. However, a moment later, in answer to the radio host's insistent question 'Why would you do that (queue up)?' the moderator manages only to start his reply, without being able to get a word in edgeways at the heated moment of the discussion when everybody is talking simultaneously:

J.T.: You , know, | you , know | you... ||

Later, after quite a lengthy exchange of thoughts on Christmas sales, apparently to round up this section of the talk, and referring to the turkey mentioned several times before, the moderator asks with accent on 'moist':

J.T.: 'How ` moist was your .. turkey? ||

He then instantly suggests focusing on a different paper using a high fall to mark the word 'this' (Newspaper headline 'Sale'), in such a way as to attract the group's attention:

J.T.: 'What about ' looking at ` this , story in 'The ,Times' ? ||

The moderator realizes he has allowed too much time for the previous topic:

J.T.: In ˌcredible! || I have 'nearly for'gotten my `role in all ,this! ||

The first interjection, pronounced with a low fall, appears to be meant for himself, whereas the second with a high fall on 'role' implies a request to start looking at the mentioned article. The whole utterance sounds amiable and good-humoured. However, since the chatting and laughing would not stop, the moderator is not insisting on immediately turning to 'The Times'. Instead he joins in the talk, confirming the friendly atmosphere in the TV studio:

J.T.: You're 'all 'too ex ˌcited. || Still 'talking about the `turkey. ||

And further on following a live response from the participants:

J.T.: ,Thinking about his ˌsandwiches. ||

In a moment, a related, yet different topic is decidedly introduced by brief statements:

J.T.: ˌNow, | 'New `Year's 'money ˌworries. || `This is the ,point. ||

Later on when opinions expressed seem sufficient for the purpose he passes over to the next item, first concluding the previous section of the discussion:

J.T.: 'Some of the 'stories we can 'talk about ˌnext. || We're 'going to pick 'up | with the ` 'Guardian'. ||

The speaker's manner is energetic, and the effect is facilitated with a relatively fast tempo. The intonation contour imparts the impression of a matter-of-fact attitude. Introducing the topic of the Pope's opinion of Technologies, the moderator mentions the main issues on which the interlocutors' ideas may differ:

J.T.: 'This is ˌinteresting. || Let's 'go to the 'story about the ˌPope. || I ˌsay, | I ˌsay, | this is `interesting, | 'can you 'see the ˌpicture? || the 'Pope has ,said | the 'modern tech 'nology `leaves ↑ no `room | at the 'inn for ˌGod. || 'What he is ˌsaying , is | that 'all we're 'spending ↑ too `much 'time on ,elec 'tronic de `vices. ||

After two utterances pronounced with a low fall the journalist resorts to a high fall when he repeats the phrase (this is `interesting). Notwithstanding the fast tempo of speech, the words with a special rise stand out distinctly.

Giving the floor to the radio host, the moderator formulates the essential question:

J.T.: I'm ˌsorry, | 'does he have a ˌpoint? || Be 'fore we de 'cide to 'slag ˌoff the ,Pope | be `cause he is a 'comedy, || 'does he 'have a ˌpoint, ,James? ||

When the following discussion turns out quite heated and the participants express their criticism of the Pope's point of view the moderator placates the excitement with a mitigating statement:

J.T.: He is the 'leader of a ↑ billion ` Catholics, | he has a 'right to ..talk about , these , things. ||

The intonation pattern with regular stresses demonstrates the speaker's serious and composed attitude. However, at times he sounds quite emotional, for instance, the rhetorical question with a fall-rise and a high fall produces the impression of protesting when they discuss Christmas shopping and somebody suggests banning shops:

J.T.: ' How can you ` ban , shops | on ' doing ' things like ` that? ||

The moderator's tasks include also clarifying certain points of the discussion:

J.T.: I ' don't under ' stand, | ' what will you ' strip it ` back , to? ||

The 'what' question with a high fall sounds protesting and suggests reasoning the problem adequately. It is immediately followed by a participant's response.

2 PHONOSTYLISTIC CHARACTERISTICS OF THE PARTICIPANTS' UTTERANCES

2.1 RADIO LBC HOST'S UTTERANCES

This is how the radio host James Max gets down to the first issue of the discussion (in the transcription marked with **J.M.**):

J.M.: I ' do `not ,under `stand this 'abso 'lutely ,extra 'ordinary `frenzy, | , sorry, ..dedicated, | but I , think | what `has , happened, | par 'ticularly in `Oxford , Street, | 'even in those 'big ..stores | in the 'West ..End, | that you will 'find ↑ many of `those, | 'er | 'people in , queues | are 'not in `digenous. ||

Since he is opening the discussion, his extremely lively manner ensures an equally animated response from the other participants. The emphasis achieved with two high falls and three double-stressed words ('under `stand', ' 'abso 'lutely', 'extra 'ordinary') in the first tone unit is supported by equally regular stress patterns providing a perfect sense of rhythm in the following stretch of speech. Apart from low rises in the non-final tone units on five occasions the speaker uses falling tones that add to the weight of his expression. The final short tone unit pronounced with a high fall ('people ... | are 'not in `digenous ||) provokes, as it were, the other participants into disclosing what they think about the matter. The tone unit division corresponds to the syntactic demarcation. The topic is continued:

J.M.: And the 'thing `is | what 'London has be , come | is a 'great ,inter 'national , magnet | for ,inter 'national ..shoppers, | and 'what they're `doing ,is || that ho ,tels | 'ten or 'fifteen - 'twenty `years a ..go | 'used to , think, | ,what can we ,do at `Christmas

,time? || And 'what they're `doing ,is || they 'sell those 'shopping
, queues | where they 'do 'deals with the 'big `stores. || They've
' come 'over to ..London | ,bla ,bla ..bla... ||

The information about ways of attracting customers is also presented in accordance with the syntactical division of speech which phonetically is realized through the placement of logical pauses. The high fall in the first tone unit guarantees the interlocutors' close attention. The introductory phrase used when passing over to big hotel activities (and ' what they're `doing ,is ||) echoing the pattern of the first tone unit and later repeating the same wording efficiently directs the listeners to big hotel Christmas projects. Out of eleven non-final tone units of this extract, five are pronounced with the falling tone; the high falls in the final tone units communicate the speaker's keen interest in the matter.

Further the radio host reveals his concern about the present situation. The brief introduction with a high fall on the emphatic 'do' (I `do ,think |) opens the argument against spending too much at sales. The speaker continues with relatively unemphatic intonation patterns that are sufficient to reveal his opinion. Also the final sentence, in which the speaker admits the problem, sounds serious and convincing with low falls as the nuclear tones in both tone units. What stands out is the slightly slower and energetically pronounced 'please' that introduces the journalist's recommendation making it sound as a personal piece of advice.

J.M.: I `do , think | that we've , got a 'real ' problem in this
↑ whole, | 'er | 'retail phe'nomenon ..thing, | that is 'sort of ' built
..up. || 'What I am 'really ..worried a `bout is | 'people will be
..thinking | ` 'yes, | I can 'get in 'volved in this ..too.' || ,Just |
'what we 'have to re ..member, | , post | 'er | fi ,nancial ..problems,
is | 'just 'spend 'money that you ..have. || ' Please | ` don't ' think
it is a 'great , bargain | and we 'go and 'buy , things | because it's
..cheap, | and ,spend , money | that you don't ..have, you ,know. ||
And ' this is the ..problem | we 'have to 'get ..over. ||

He disagrees with another participant's view that September is much too early for a Christmas campaign:

J.M.: 'Do you 'think 'people should be `banned | from ,doing
↑ anything , Christmassy | be 'fore, ' say | De 'cember , first ||

The high fall in the first non-final tone unit actually signals the speaker's particular attitude, namely, that he is protesting against the expressed suggestion.

When discussing the issue of what the Pope has said about modern technology that estranges people from God the radio host approaches the idea broadly pointing out it is not the only thing that affects families:

J.M.: ..No, | the 'point ..is, | that tech `nology | in the 'same ' way
as 'anything , else | ' does not ' make a `difference | ,whether it is

tech , nology, | ' spending ' time at the , technology, | ' spending
' time in the , pub, | do `anything to ex , cess | and it i'nevitably
will ' have | an .. impact | on ' family and .. friends. || To ' blame the
tech` nology, is | in my , view | ri`diculous. || ' How , ever... |

After briefly rejecting the Pope's view, the journalist – who is absolutely convinced technology is not to blame – argues his conviction plausibly with the help of a few high falls and a fall-rise (tech `nology, `difference, , ri`diculous, `anything to ex , cess) that function for marking logical stress and point to the key words in this stretch of speech. The three low rises in the non-final tone units provide appropriate setting for the argument.

To the moderator's question

J.T.: Do you ' not ' feel when you are ' walking a , round | and you
' see , people | ' plugged into , iPhone, | you , think that per ` haps |
the , oppor' tunity for ' human en' counters is di`minished? ||

the reply is very definite and leaves no doubt as to the speaker's preferences:

J.M.: .. No, | I ` have ' always ' loved tech .. nology | but ' always I
' think it is with , mode .. ration | like , Twitter, | ' like ' anything
, else, | it is fan` tastic, | a ' great en , gagement, | it will ' force ' up
↑ great en .. gagement , tool. ||

The effect is achieved with clear-cut rhythmical patterns and four cases of falling tones in non-final tone units. 'Fantastic' and 'great' as adjectives expressing high degree of quality receive highlighting with a high fall and a special rise respectively.

2.2 THE ACTRESS'S UTTERANCES

The other invited guest is the actress Tiffany Stevens (in the transcription marked with **T.S.**). She appears more emotional than the radio host. This can be felt in her spontaneous reaction to what the others are saying, e.g. by using interjections and referring to her personal experience in relation to the matters raised. It results in adding to the informal atmosphere in the studio. Here she is saying she disapproves of advertising Christmas early in the year:

T.S.: ` Yeah, | ' not ' build it ` up, you , know. || ' Six ' weeks
be , fore | I ' came ' back from the ' Edinburgh .. Festival ||| er
in Sep` tember, | and ' when in , Selfridges | they were ' playing
' Christmas .. music ... || and I` think | that ' that ' kind of ' build
, up | ' months in ad`vance... ||

What makes the actress's way of speaking lively is a relatively emphatic beginning with a high fall and a fall-rise in the following tone unit and in the one after the extra-long pause (`up, you , know, Sep` tember). The piece of information regarding her actual experience is presented in a rather neutral

manner. Her personal opinion which follows sounds quite vigorous due to two high falls (I` think, in ad`vance).

After the moderator turns to another headline announcing the topic 'New Year's Money Worries', it is Tiffany Stevens who starts reviewing the article:

T.S.: ..Yes. | , Er, , this is, || , this is ... || De`spite `recent
, spending | 'optimism `over the e`conomy has , plunged, || since
'Osborne has an `nounced `more aus`terity , measures, | and I
, think what's , happened, | 'people have , gone... || we `still `have
to `spend at ,Christmas, || the `pressure to `spend at ,Christmas |
is ..still , there, | and ,that would be `lovely | 'if we `just `kind of
'strip it `back to `basics || in , stead of... |

Most of the tone units are pronounced with unemphatic intonation contours and the use of pauses matches the syntactic division of the respective sentences. However, the point of the argument (we `still `have to `spend at ,Christmas) requires emphasis expressed with a high fall, likewise the speaker's thought of getting back to basics instead of just spending money. The moderator does not wait for the actress to finish the sentence and prompts himself as to what could be done instead:

J.T.: And `go to ..church? ||

It is not understood as a serious proposition which is revealed by the use of low falling tones in contrast to high falls that could suggest earnest objection or protest:

T.S.: 'Not to ..church, | ..no. || 'Not that ..basic. || (*laughing*)

When a picture of people in bathing trunks in water is shown the moderator addresses Tiffany:

J.T.: O.`K. | To 'The `Times', , Tiffany. ||

T.S.: `Yes. || 'This is `sort of a ↑ lovely `story. || `Just , people |
'going for their 'New | not `New Year's , dip, | ..sorry, | for their
'Christmas `day , dip. || , Er and the po`lice `coming , out, |
, see | the po`lice `coming `out in , Brighton | and , saying | you
'can't , go | it's `too `cold, | you `can't `go `in , there. ||

The piece of information is brief but since it is given in a very relaxed manner the speaker makes a slip which is then corrected with contrastive stress (not `New Year's, `Christmas). The very situation appears ridiculous therefore what the police say is presented in a succession of high falls (`can't , `cold, `in). The statement is followed by overlapping talking and laughing.

J.T.: We're `going to `pick `up with the `Guardian'. ||

T.S.: Yes. || ,Er, ' worth ' every , penny, | ' Britain's ' End of the ' Year | O 'lympic Verdict. || ' This is a ↑ lovely story, | ' this is ' great. || Be ' cause I ' think ' er | ' whilst we ' have been ' watching ↑ lots of re ' ality , shows, | ' ramping ' up their ' socks stories, | the , public | has been ` interested in , that | be ' cause we had the O ,lympics | and the ` Paralympics. || The ' Paralympics' ' definitely the ↑ biggest ' testament of the ↑ human , spirit | that ever e xisted, , really. || And I ' think the ' British ' public got be ' hind the ' games so , much, | we ' felt , lifted | what a ' brilliant e vent, | and the ' people , still | have ' sort of a ' hangover of that ↑ high , now | and that's ` great. || It was ' worth ↑ every story penny. ||

The speaker offers an altogether positive evaluation that does not cause any doubt or questions on the part of the others. Phonetically it is ensured with the use of low and high falls, on one occasion with a fall-rise in the final tone units. The very last sentence with a low fall, echoing the one at the beginning of this stretch of speech, sounds serious and considerate. In the non-final tone units low rises dominate; four cases of words singled out with a special rise guarantee the necessary emphasis.

The participant's easy manner can be seen in how she reacts to the comments of the others, occasionally mentioning some personal details, e.g. when discussing queuing during the sales she brings up her brother:

T.S.: , Actually, | I've ' got my ` brother to ,do it. ||

To the moderator's question 'How moist was the turkey?' the answer contains a reference to her boyfriend:

T.S.: ' Very ` moist. || My ` boyfriend | did ' all of the cooking, | he's in credible. ||

These statements are pronounced relatively fast as a quick response and sound lively and emphatic due to the high falls.

When the moderator feels obliged to say something in favour of what the Pope has said about modern technology the actress' brief interjection comes as a natural protest:

T.S.: He is on ` Twitter! ||

A while later she is seriously considering the matter in a relatively unemphatic way (if not to count one high fall) with most non-final tone groups pronounced with a rise:

T.S.: He will ' probably ~ find | that ' actually ' people ` will con ,nect with , God | in their ,own ,way on the , internet, | ' probably ' pick ' up , readings, | ' things they can ac ,cess, | you know... ||

CONCLUSIONS

This was simply an attempt to take a brief look at the one type of the informational style of intonation. The phonostylistic characteristics of each particular realization on the part of individual speakers is expected to offer a slightly different picture. However, the results of the present analysis indicate that informational discussion from the point of view of phonostylistic suprasegmental characteristics shares the basic style-marking features with news broadcasting as a typical type of informational intonation style. These features include: logical division of speech with most of the tone groups corresponding to grammatical constructions, a variety of pauses considering their length, the use of falling tones as the dominating nuclear tones in the final tone units with a high proportion of high falls, a greater variety of nuclear tones in the non-final tone units, a considerable amount of falling tones in them (as noted particularly in the men's speech) the function of which appears even more effective for emphasis than in the final tone-units, and ways of singling out some word in the utterance with an occasional slight slow-down of the tempo and a special rise. The speakers' voice range is changeable in accordance with their particular intentions, i.e. either to present some information, or express their individual views, or express criticism/disagreement with what the particular articles or the interlocutors say. The speakers' timbre can be characterised as having a variety of attitudinal and modal expressions in the voice. The use of nuclear tones in the final and non-final tone units is summarised in the following tables:

Table 1 Nuclear tones in final tone units (%)

	Low fall	High/mid fall	Low/mid rise	Fall-rise, fall+rise	Level
M.	46.2 %	42.4 %	3.8 %	3.8 %	3.8 %
J.M.	53 %	35.3%	11.7%	–	–
T.S.	33.4%	42.8 %	9.5 %	9.5 %	4.8 %

Table 2 Nuclear tones in non-final tone units (%)

	Low fall	High/mid fall	Low/mid rise	Fall-rise, fall+rise	Level
M.	30.8 %	27 %	34.6 %	3.8 %	3.8 %
J.M.	27.2 %	42.1 %	33.4 %	4.5%	10.6 %
T.S.	17.2 %	11.4 %	50 %	11.4 %	10 %

The final tone units, as expected, most often are pronounced with one of the falling tones; the use of other tones is scarce. In the woman's speech there are more instances of high/mid than low fall. In non-final tone-units there is predominance of low/mid rising tones; the men's speech comprises also a considerable proportion of falling tones. Among the most noticeable marginal issues of discussion as a type of informational style of intonation a relatively high degree of spontaneity, features of emotional speech resulting in overlapping utterances and irregular tempo of speech (occasionally fast) have been observed.

Understanding a message that is revealed not only by words but is also implied by intonation patterns is one of the objectives of learning and teaching English as a foreign language.

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Maija Brēde (Prof., Dr. philol.) is currently working at the University of Latvia. Her research interests include phonetics and phonology and a few aspects of discourse analysis. Email: maija.brede@lu.lv.