,..,nd,.,S,now FOR\GIVE me ¦Ferdinand#
nd,.,S,=nezlobte se FERDINANDE#
,..,td,.,S,but you don’t ¦happen to ¦live in a ¦normal EN/\VIRONMENT#
td,.,S,ale vy . ¦nežijete v ¦normálním \PROSTŘEDÍ#
,..,td,.,S,you are ¦(mixed) (with) ¦people who’re ¦making a /STAND#
nd,.,S,¦stýkáte se jenom s =LIDMI#
,..,nd,.,S,you ¦give each other /HOPE#
td,.,S,kteří ¦tomu všemu ¦dokáží \ČELIT#
,00,00,0,S,and EN/\COURAGEMENT#
td,.,S,¦dodáváte si . ¦vzájemně \NADĚJI#
,..,nd,.,S,you’ve no I\/DEA#
nd,.,S,kdybyste ale =VĚDĚL#
,..,td,.,S,the ¦sort of en¦vironment \I’VE got to put ¦/up with#
td,.,S,v ¦čem musím žít \JÁ#
,..,td,.,S,it really ¦turns your \STOMACH#
00,0,S,buďte /RÁD#
,..,td,.,V,you ¦mean in \TELEVISION#
00,0,S,že s tím ¦vším už ¦nemáte nic \SPOLEČNÉHO#
,..,nd,.,S,\TELEVISION#
td,.,S,¦člověku se . z toho ¦obrací \ŽALUDEK#
,[.,nd,.,S,\FILM ¦studios#
ty,.,V,¦myslíte jako v \TELEVIZI#
,[.,td,.,S,you \NAME it#
nd,.,S,ale v =TELEVIZI#
,..,nd,.,V,you ¦had ¦something on the \BOX#
nd,.,S,=ve FILMU#
,..,td,.,V,the other /\NIGHT#
td,.,S,\VŠUDE#
,..,td,.,S,h@ you’ve no i¦dea what an or¦deal \THAT was#
td,.,V,v ¦televizi vám ¦nedávno něco /\DÁVALI#
,..,nd,.,S,they ¦\sat on the \SCRIPT for over a ¦/year#
nd,.,S,¦no \JO#
,..,nd,.,S,then they started ¦fiddling with the /OPENING#
td,.,S,ale ¦nemáte ¦ponětí co to bylo . /\ZA MARTYRIUM#
,..,td,.,S,they ¦changed the EN\TIRE ¦closing ¦sequence#
nd,.,S,¦přes rok to /ZDRŽOVALI#
,..,nd,.,S,you ¦wouldn’t BE/LIEVE#
nd,.,S,¦několikrát to /PŘEDĚLÁVALI#
,..,td,.,S,the \TRIFLES they ob¦\ject to ¦these days#
nd,.,S,¦změnili mi celý ¦začátek i \/KONEC#
,..,td,.,S,¦nothing but \POLITICS#
td,.,S,to je ¦neuvěřitelné jaké \HLOUPOSTI jim už ¦\vadí#
,..,td,.,S,and it’s ¦all so \STERILE#
td,.,S,¦/sterilita a \INTRIKY#
,..,nd,.,S,how ¦often I =TELL myself#
td,.,S,¦/intriky a \STERILITA#
,..,td,.,S,\WRAP it up chum#
td,.,S,kolikrát si ¦říkám jestli by ¦nebylo ¦lepší se [illegible]#
,[.,td,.,S,FOR\GET it#
nd,.,S,někam /ZALÉZT#
,[.,td,.,S,¦go [illegible]#
td,.,S,¦pěstovat /MERUŇKY#
,[.,td,.,S,¦/grow \APRICOTS#
td,.,V,\CHÁPU#
,..,td,.,V,I ¦know what you \MEAN#
nd,.,S,/JENOMŽE#
,[],nd,.,S,that thing is =THOUGH#
nd,.,S,¦člověk si vždycky znovu klade ¦=otázku jestli ¦má vůbec \PRÁVO#
,..,nd,.,S,one ¦can’t ¦help /WONDERING#
td,.,S,¦na takový \ÚNIK#
,..,td,.,S,whether one’s got the \RIGHT to ¦run away like ¦/that#
nd,.,S,co když i to ¦/málo co se ¦/dá dneska /DĚLAT#
,..,nd,.,S,perhaps even the ¦little one can still /DO these days#
nd,.,S,\/PŘECI jen ještě#
,..,td,.,S,might \HELP ¦/someone#
td,.,S,¦dokáže ¦někomu něco \DÁT#
,..,td,.,S,/SOMEHOW#
td,.,S,aspoň ¦trochu ho . ¦=posílit a \POVZNÉST#
,..,td,.,S,give them . a ¦bit of . EN/COURAGEMENT#
td,.,S,jo ¦přinesu vám nějaké \PANTOFLE#
,..,td,.,S,l- ¦let me ¦bring you a ¦pair of \SLIPPERS#

INTONATION IN ENGLISH AND CZECH DIALOGUES

Jana Chamonikolasová

OPERA UNIVERSITATIS MASARYKIANAE BRUNENSIS
FACULTAS PHILOSOPHICA

SPISY MASARYKOVY UNIVERZITY V BRNĚ
FILOZOFICKÁ FAKULTA

Číslo 365

Jana Chamonikolasová

INTONATION IN ENGLISH AND CZECH DIALOGUES

Masarykova univerzita
Brno 2018

© 2007 Jana Chamonikolasová
ISBN 978-80-210-9119-1 (online : pdf)
ISBN 978-80-210-8501-5 (brožovaná vazba)
ISBN 978-80-210-4468-5 (1. vyd.)
ISSN 1211-3034

CONTENTS

Preface 7

Acknowledgements 8

Abbreviations 9

1 Intonation and prosodic systems 11
1.1 The intonation system of English 11
1.1.1 Identification of the tone unit 11
1.1.2 The internal structure of the tone unit 12
1.1.3 Degrees of prosodic prominence 13
1.1.4 The nucleus 14
1.1.5 The prosodic prominence of successive nuclei 15
1.2 The intonation system of Czech 16
1.2.1 Identification of the utterance unit 18
1.2.2 The internal structure of the utterance unit 18
1.2.3 Degrees of prosodic prominence 18
1.2.4 The intonation centre 19
1.2.5 The prosodic prominence of successive intonation centres 21
1.3 Common features of the English and Czech intonation systems 21

2 The role of intonation in functional sentence perspective 24
2.1 The sentence as a field of distribution of degrees of communicative dynamism 24
2.2 The non-prosodic factors of FSP 24
2.2.1 The linear modification factor 24
2.2.2 The contextual factor 25
2.2.3 The semantic factor 28
2.3 Communicative units 30
2.3.1 Thematic units 31
2.3.2. Transitional units 31
2.3.3 Rhematic units 32
2.3.4 The hierarchy of communicative units and the scale of dynamic semantic functions 33
2.4 The prosodic factor of FSP 35

3 Analysis of English and Czech intonation 38
3.1 Description of the research material 38
3.1.1 Scripted texts (Protest-Cz and Protest-En) 38
3.1.2 Non-scripted texts (Dialogue-Cz and Dialogue-En) 39
3.2 Prosodic transcription 39
3.2.1. Transcription of Protest-Cz, Protest-En and Dialogue-Cz 39
3.2.2. Transcription of Dialogue-En 41
3.3 Description of the database 42

4 Comparison of English and Czech intonation 46
4.1 Length of the tone unit 46
4.2 Position of the nucleus in a tone unit 52
4.3 Word class functions of nucleus bearers 56
4.4 FSP functions of nucleus bearers 62
4.5 Pitch patterns of nuclei 65
4.5.1 Declarative sentences 66
4.5.2 Yes-no questions 68
4.5.3 Wh-questions 69
4.5.4 Final pitch movement 70

5. Summary 73

References 76

Appendix 80

Index 119

Preface

The focus of the present study is a comparison of English and Czech intonation. Intonation studies in the two languages are based on different approaches to prosodic systems and different traditions in prosodic transcription. This book, presenting a corpus-based analysis of English and Czech, draws on the traditions of both languages with a certain preference for English prosodic transcription systems. A simplified version of one of the English systems has been applied for the analysis of both English and Czech texts.

The work is a modified version of the author's doctoral dissertation. The scope of the study is limited by the possibilities and abilities of one author working without recourse to a team of trained phoneticians and computer experts; therefore, it undoubtedly leaves open many questions concerning the correlation between English and Czech intonation. Perhaps the study can provide the basis for a more comprehensive future comparison of the two, and possibly additional, languages.

Acknowledgements

I owe a debt of gratitude especially to Jan Firbas, who supervised my research for a number of years and who devoted innumerable hours of his precious time to discussions of the topics dealt with in my doctoral dissertation – the basis of this book. I am also deeply grateful to Jan Svartvik, who advised me on the conception of the dissertation during my stay at Lund University. Last but not least, I would like to thank Libuše Dušková and Aleš Svoboda, who reviewed the dissertation and made a number of valuable comments and suggestions, and Matthew Nicholls, who carried out a most careful language revision of the text of this book.

Abbreviations

A	speaker A
B	speaker B
adj	adjective
adv	adverb, adverbial
att	attributive
aux	auxiliary verb
B	quality bearer
CD	communicative dynamism
con	conjunction
D	context dependent
dem	demonstrative
exc	exclamation
FSP	functional sentence perspective
FSp	further specification
int	intensive particle
I	context independent
LLC	London-Lund Corpus
I+P	interjections and particles
lex	lexical
M	melody
mea	adverb expressing measure
N	noun
nlx	non-lexical
num	numeral
oth	other
per	personal
pol	polarity particle
pos	possessive
Ph	phenomenon
Pr	presentation
pre	preposition
pro	pronoun
ptm	adverbs expressing place, time and manner
qua	quantifier
Q	quality
refl	reflexive pronoun
Rh	rheme
RhPr	rheme proper
SD	standard deviation
sen	sentence adverb
Sp	specification
Th	theme
ThPr	theme proper
TME	temporal and modal exponent
Tr	transition
TrPr	transition proper
V	verb
wh-	wh-word

1 Intonation and prosodic systems

Intonation, the occurrence of various tunes or melodies in utterances, is the result of the operation of a set of prosodic systems. Each language has a specific intonation system, and in a particular communicative situation, speakers of different languages may apply different tunes. The discussion of English intonation presented in section 1.1 is based on the traditional British 'contour' analysis, especially the conceptions presented by Crystal (1969), O'Connor and Arnold (1973), and Cruttenden (1986), who summarize and further develop some of the earlier intonation systems. The discussion of Czech intonation in section 1.2 draws mainly on Palková (1994), Daneš (1957) and two grammars of Czech: *Mluvnice češtiny 1* [A grammar of the Czech language] (Petr et al. 1986) and *Příruční mluvnice češtiny* [A handbook of Czech grammar 1] (Karlík et al. 1995). Section 1.3 deals with the correlation between the intonation systems of the two languages.

1.1 The intonation system of English

Crystal (1969: 5, 140, 195) views intonation as a complex of features from different prosodic systems; prosodic systems are defined as "non-segmental characteristics of speech referable to variations in pitch, loudness, duration and silence, other vocal effects being irrelevant to their identification". Crystal lists the following prosodic systems: pitch direction (or tone), pitch range, pause, loudness, tempo, rhythmicality, and tension. Relevance of the prosodic systems listed above for the description of intonation decreases from the first to the last; the discussion of intonation in this survey will focus on the most relevant prosodic systems, i.e. pitch direction and pitch range, while other prosodic systems will receive less attention. Pause will be discussed in connection with speech segmentation (tone-unit identification); rhythmicality will be mentioned in connection with rhythm groups in Czech; loudness and tempo will not be described in detail, although their effects have been taken into consideration in the actual prosodic analysis of texts (for example the effect of tempo on the segmentation of utterances into tone units).

1.1.1 Identification of the tone unit

Connected speech is divided by means of intonation into tone units which are perceived by the listener as relatively complete. Crystal (1969: 204) defines a tone unit as "the most readily perceivable, recurrent, maximal functional unit to which linguistic meanings can be attached". Tone units may correspond to clauses, but very often to smaller grammatical units, e.g. noun or adverbial phrases; a tone unit may consist of a single word. Different authors refer to tone units by different names. The expression tone-unit is used by Crystal;[1] Cruttenden uses the term intonation-groups; O'Connor and Arnold speak about tone groups and word groups, while other authors use the expressions sense-groups, breath-groups, phonological phrases, phonological clauses,

1 The same term (spelled without a hyphen, i.e. 'tone unit') is applied in Svartvik and Quirk 1979 and Svartvik 1990.