

Phono-pragmatic Analysis of Intonation in Kelly McGonigal's '*How to make stress your friend*'

تحليل صوتي-تداولي للتنغيم في حديث كيلي ماكجونيغال "كيف تجعل التوتر صديقك"

خلود احمد ضاحي

أ.م. د.رافدة منصور الحلو

وزارة التربية

كلية الآداب، الجامعة المستنصرية

Khulood Ahmed Dhahi

Asst. Prof. Dr. Rafida Mansour Al-Helou

Email: Khulood89@uomustansiriyah.edu.iq

Abstract

Intonation plays a crucial role in understanding the intended and attitudinal meaning of speech since neglecting the study of intonation in motivational discourse leads to misunderstanding some pragmatic meanings. In "How to Make Stress Your Friend," McGonigal uses intonation to serve different purposes. Thus, the present paper aims to investigate the role of intonation in conveying Kelly's intentions, attitudes and her organization of the information as being new or given. The paper is based on a mixed approach utilizing Brazil's (1997), Roach's (2009), Carr's (2013), and Cruttenden's (2014) models to account for the phono-pragmatic analysis of intonation in the selected talk. The findings revealed that Kelly used all the intonation patterns to convey her message clearly. However, the most frequently used patterns were falling, rise-fall, and falling-rising due to the nature of the talk, which is motivational. The falling and rise-falling were used to assert a strong feeling of excitement, conviction, and conclusion.

The falling-rising is employed to convey emphasis and contrast. Furthermore, the falling and rising-falling are associated with the new information she introduces to her audience based on scientific studies. On the other hand, the fall-rise pattern is used to introduce information that Kelly assumes to be part of the common ground.

Keywords: intonation, phono-pragmatics, pitch accent, intentional meaning, common ground.

المستخلص

يلعب التنغيم دوراً حاسماً في فهم المعنى المقصود و الموقفي للخطاب، حيث ان تجاهل دراسة التنغيم في الخطاب التحفيزي يؤدي الى سوء الفهم لبعض المعاني التداوليه. في "كيف تجعل التوتر صديقك"، تستخدم ماكجونينغال التنغيم لأغراض متعددة. وبهذا، تهدف الدراسة الحاليه الى استقصاء دور التنغيم في نقل نوايا كيلى، مواقفها، وتنظيمها للمعلومات كونها جديدة او معروفة. تستند المقالة على النهج المختلط باستخدام نماذج (Brazil's (١٩٩٧)، (Roach's (٢٠٠٩)، (Carr's (٢٠١٣)، و (Cruttenden's (٢٠١٤) لتحليل التنغيم في الحديث المختار تحليلاً صوتياً-تداولياً. كشفت النتائج ان كيلى استخدمت جميع انماط التنغيم لنقل رسالتها بوضوح. مع ذلك، الأنماط الأكثر استخداماً وبشكل متكرر هي الهبوط، الارتفاع-الهبوط، و الهبوط-الارتفاع لطبيعة الحديث، التي كانت تحفيزية. تم استخدام أنماط الهبوط و الارتفاع-الهبوط للتأكيد على الشعور القوي بالحماسة، الاقتناع، و الاستنتاج. تم استخدام النمط الهبوط-الارتفاع لنقل التركيز و التناقض. علاوة على ذلك، ارتبط نمط الهبوط و الارتفاع-الهبوط بالمعلومات الجديدة التي قدمتها كيلى لجمهورها استناداً على الدراسات العلمية. من ناحية أخرى، تم استخدام نمط الهبوط-الارتفاع لتقديم معلومات افترضتها كيلى جزءاً من الأرضية المشتركة.

الكلمات المفتاحية: تنغيم، صوتي-تداولي، طبقة الصوت النبري، المعنى المقصود، الأرضية المشتركة

Research Questions:

The paper aims to achieve its goal by answering the following two questions:

1. To what extent can intonation effectively communicate Kelly's intentions and attitudes and enhance motivational speech?

2. To what extent can intonation signal the arrangement of information as new or given to the audience?

Introduction

Phonology and pragmatics are two subfields of linguistics that deal with different aspects of language. Phonology concerns the systematic organization of sounds in a language, while pragmatics focuses on how speakers use language in context; it investigates the meaning of an utterance in terms of this context. It is commonly understood that intonation or prosody plays an essential role in an utterance's pragmatic meaning. This means that pragmatic effects in speech result from both the content of what is said and how it is said, and the two are inextricably linked. Many experts in pragmatics acknowledge the crucial role of prosody, understanding how it produces these effects is challenging (Wichmann, Dehe, & Barth-Weingarten, 2009, p. 1). As a prosodic feature, intonation can support the meaning of the context since it can convey several aspects of the context, particularly the pragmatic sense of discourse.

Traditionally, little attention has been given to the pragmatic uses of intonation in semantics and pragmatics fields (Prieto, 2015, p. 1). As a result, there is no agreement among linguists regarding the integration and analysis of how intonation conveys meaning across different languages within a unified approach encompassing prosody, semantics and pragmatics (Prieto, 2015, p. 1). However, David Brazil suggested that the intonational features of an utterance should be analyzed in relation to the context of interaction. From his perspective, "the communicative value of intonation is related to the purpose that a particular piece of language is serving in some ongoing, interactive event" (Brazil, 1994, p. 240). Thus, phono-pragmatics is an important domain that explores the link between intonation and pragmatics that has been approached differently. That is, the paper is concerned with how the role intonation plays in arranging the information as being new or given (i.e. the common ground). Thus, the

following pages are devoted to the presentation of general views of phono-pragmatics focusing on its components and views adopted by scholars concerning the employment of phonological aspects to highlight pragmatic meaning.

Theoretical Background

Phono-pragmatics is a relatively new field in the study of contextualized meaning. It deals with the relationship between phonological aspects represented by certain suprasegmental elements, such as intonation, and meaning in context, that is, pragmatics. The suprasegmental elements, prosodic features, and intonational contour are regarded as catalysts for the speaker's intended meaning to be clearly interpreted (Romero-Trillo, 2016, p. 44). Certain approaches to phono-pragmatics have been evolved, such as Brazil's Discourse Intonation (1997), Roach's System of Intonation (2009), Carr's work on intonation (2013), and Cruttenden's Gimson's description of Standard English intonation (2014), are made use of to account for the phono-pragmatic features observed in the selected text.

Brazil's Discourse Intonation (1997)

Regarding the role of intonation and its pragmatic analysis in communication, Brazil refined Halliday's framework by incorporating pitch alongside logical functions in communication (Chun, 2002). His approach comprises five categories: tone unit, key, termination, tone, and prominence. It emphasizes how intonation interacts with communication, considering listener-speaker interaction, shared knowledge, and conversational control (Brazil, 1997). A crucial aspect of Discourse Intonation (DI) is the tone unit, which encompasses proclitic, tonic, and enclitic segments (Ranalli, 2002). Proclitic and enclitic segments are optional and can contain unstressed syllables. Table 1 illustrates some examples of the three segments of the tone units.

Table 1: Tone Unit

Proclitic Segment	Tonic Segment	Enclitic Segment
He was / hi wəz/	GOING to Go /'gəʊɪŋ tə gəʊ/	
That's a / ðæt ɪz ə/	VERY TALL STO /'veri tɔ:l 'stɔ:/	Ry /ri/
It was a / ɪt wəz ə/	WED /'we/	Nesday /nzdeɪ/

Source: (Brazil, 1997)

The other component of Brazil's system is prominence. Prominence is significant in conveying important information, highlighting important words or ideas, and conveying the speaker's attitude and communicative goals. It can also help the listener identify the focus of the speech and understand its overall meaning. According to Brazil, a tone unit may have two prominent syllables, one is obligatory (known as tonic syllable or termination), which has three pitch levels: high, mid, and low, and the other is optional and called the key, involving three levels, high, mid, and low.

The tonic syllable is "the syllable on which the main pitch movement begins" (Skandera & Burleigh, 2005, p. 121). It constitutes the heart of the tone unit, determining its tone. Tone, in turn, transports intonational meaning, and that meaning conveyed by intonation evolves from the tonic syllable of the tone unit. Five typical pitch movements or tones have been classified by phoneticians, including fall, rise, rise-fall, fall-rise, and level tones. Brazil suggests that each of these intonation patterns has its function. They are either proclaiming tones (fall and rise-fall tones) or referring tones (rise and fall-rise tones). Generally, regarding proclaiming tones, the speaker uses the fall and rise-fall intonation when introducing information that is new and not part of the common ground. On the other hand, the referring tone (i.e., rise and fall-rise) indicates that the speaker

and listener have already shared the information. Finally, the level tone is an exception within this system of tones. The level tone is neither proclaiming nor referring, but it signifies that the speaker focuses on the wording they are compiling rather than interpersonal interaction. The types of the three tones are summarized in Table 2, along with their meanings and symbols.

Table 2: Types of Tones with their Meanings and Symbols

Type of Tone	Symbol	Meaning	Speaker's Role
Proclaiming (p)	fall ∨	Unshared information (separateness)	Non-dominant
Proclaiming plus tone (p+)	rise-fall ↗∨		dominant
Referring (r)	fall-rise ∨↗	Shared information (togetherness)	Non-dominant
Referring plus tone (r+)	rise ↗		dominant
Level tone	o	Formulaic (routine) hesitation	

Additionally, Wells (2006, p. 88) emphasizes Brazil's view, suggesting that even though the views of the speaker and hearer are different, they overlap, and Brazil presents this overlap as the "**Common Ground.**" The examples below show the difference between unshared (proclaiming tone) and shared knowledge (referring tone), in which Brazil (1997, p. 68) introduces a pair of examples to show the role of intonation in structuring information in spoken language.

E.g. // ↗ MARY BROWN// ∨ is a TEACHER// /mæri braʊn/ /ɪz ə 'ti:tʃə/

// ∨ MARY BROWN// ↗ is a TEACHER// /mæri braʊn/ /ɪz ə 'ti:tʃə/

According to Brazil, these two utterances are identical in all other respects. However, their differences can be attributed to their communicative values and the differential

distribution of the two tones. He further states that one needs to paraphrase them to capture the difference:

"Talking of Mary Brown, she's a teacher"

"Talking of teachers, Mary Brown's one."

The component with a "fall-rise" is already in play (i.e., shared between the participants); conversationally, it is what we are talking about. On the other hand, the component with a fall is something newly introduced into the conversation (i.e., unshared, not part of the common ground).

Peter Roach's System of Intonation (2009)

Roach describes intonation as a linguistically significant change in voice pitch, i.e., the pitch change has to be observable and under the control of the speaker (Roach, 1991, pp. 131-134). Pitch is usually described as being "high" or "low" to varying extents. Still, it should be noted that in the context of intonation, these terms only refer to the relative "height" of pitch within the speaker's pitch range. The most important concept in Roach's system is "**utterance**," which he defines as "a continuous piece of speech beginning and ending with a clear pause" (Roach, 1991, p. 134). An utterance consists of one or more "tone units," the borderlines of which are sometimes hard to determine. A return to a particular pitch level or a break in speech rhythm often marks the beginning of a new tone unit, but these are only guidelines that do not always apply to natural speech (Roach, 1991, p. 134). The tone-unit can be further divided into **pre-head** (the part before the first stressed syllable), **head** (the part from the first stressed syllable of the tone-unit to the beginning of the tonic syllable), **tonic syllable or nucleus** and **tail** (the part after the tonic syllable and before the end of the tone-unit) (Roach, 2009, pp. 130-132). Roach further expresses that "the most important of these is the tonic syllable, which is usually

perceived as having the highest degree of prominence of all stressed syllables in the tone-unit because it carries the 'tone' of the tone-unit" (2009, p. 130).

As much as the current study is concerned, one of the functions of intonation that Roach focuses on is the attitudinal function. In his system, Roach aims to offer a framework that provides a better understanding of how intonation conveys the attitude of the speaker. According to him, intonation can express a speaker's attitudes and emotions, such as surprise, certainty, doubt, and interest, among others, based on the idea that intonation conveys meaning by adding an extra layer of information to the spoken words, which is known "attitudinal meaning." Table (3) illustrates intonation patterns and their attitudinal meaning with examples:

Table 3: Intonation Patterns Associated with Attitudes

No .	Tone	Symb ol	Attitude	Examples
1	Fall	[˩]	Finality, certainty	A: <i>Is today Friday?</i> /ɪz tə'deɪ 'fraɪdeɪ/ B: ˩ <i>Yes.</i> /jɛs/ (to indicate certainty)
2	Rise	[˩̈]	Invitation to continue, request for information, offer to provide information, excitement	In a context where the speaker won a prize. He might say: <i>Oh my gosh, I can't believe it! ˩̈ I won!</i> /əʊ maɪ ɡɒʃ aɪ kɑːnt bɪ'liːv ɪt aɪ wɒn/ (to express excitement)
3	Fall-Rise	[v]	Limited agreement, hesitation, pleading, having reservations.	When one is asked to commit to attending an event, and he is not sure if he can make it. He might say: <i>I might be able to make it to the party...but I am not sure yet.</i> (to express hesitation) /aɪ maɪt bi 'eɪbl tə meɪk ɪt tə ðə 'pɑːtɪ bət aɪm nɒt ʃʊə(r) jət/

4	Rise-Fall	[^]	Strong feelings of approval, disapproval or surprise, agitation, sarcasm, being impressed	<i>That was a ^fantastic performance!</i> /ðət /wəz/ ə fæn'tæstɪk pə'fɔ:məns/ (To express strong feelings of approval)
5	Level 1	[-]	Routine, boredom, disinterest.	A: <i>So, how was your day today?</i> /səʊ haʊ /wəz/ jɔ:(r) deɪ tə'deɪ/ B: <i>-Fine.</i> (to express boredom) /faɪn/

Carr's English Intonation System (2013)

In his analysis of the intonation patterns of spoken language, Carr's system entails the idea that intonation comprises different pitch movements organized into larger units called intonation groups, also known as tone units (Brazil, 1997). The intonation group is the basic unit of analysis in Carr's system. It is defined as a stretch of speech bounded by pauses, pitch direction changes, or changes in loudness. Within each intonation group, Carr identifies a "tonic syllable," which is the syllable that carries the nuclear tone; it is the most prominent in terms of pitch and loudness. Carr identifies four basic types of pitch movements or tones, which he calls the "nuclear tones": the falling, the rising, the falling-rising, and the rising-falling tone. Each tone can convey different types of information, such as assertion, question, or emphasis. He focuses on the variation of pitch, in which he states that intonation is the use of pitch variation in discourse. He defines pitch as the auditory impression created by variations in the vocal folds' vibration rate (Carr, 2013, p. 235). He further elaborates that the syllable that receives an additional pitch movement is said to be the tonic syllable, which tends to be longer in duration and louder than other syllables in the utterance. The tonic syllable usually takes place on the last lexical item (LLI), which according to Wells (2006, p. 101), is known

as the default position; it is to say, the point where the tonic syllable is placed if no exceptional circumstances prevail. To illustrate what is mentioned above, Carr (2013, p. 238) introduces the following example:

- i. My 'husband \cheats. /maɪ 'hʌzbənd 'tʃi:ts/

In example (i), the pitch accent is placed on the last lexical item of the utterance (i.e., *cheats*). However, it is common in English to shift the tonic away from the default position for various purposes, such as contrastive intonation (i.e., **given/new** distinction, and **broad/narrow focus**), given information (i.e., **presupposition**), and many other purposes. The following examples illustrate what broad and narrow focus mean (Carr, 2013, p. 240):

1. 'John is 'taking the 'train to \London. /'dʒɒn ɪz 'teɪkɪŋ ðə 'treɪn tə 'lʌndən/
2. 'John is 'taking the \train to 'London. /'dʒɒn ɪz 'teɪkɪŋ ðə 'treɪn tə 'lʌndən/

In (1), the pitch accent is placed on the (LLI) in the default position. In (2), on the other hand, contrastive intonation takes place, in which "train" is accented to indicate contrast with other modes of transport, such as planes. This use of tonic placements relates to what is called **focus**. In (1), the focus is broad, as with statements in which all information is announced as new information; thus, everything in the utterance is brought into focus. In (2), by contrast, both *John* and *London* are assumed to be already known by the listener, while the information about the mode of transport is considered new. This is called narrow focus (Carr, 2013, p. 240).

Gimson's Standard English intonation (2014)

Cruttenden (2014, p. 291) explains that the nuclear tone can convey meaning in three ways: discursual, attitudinal, and semantic. Discursual meaning pertains to the

connections or lack of connections between consecutive intonational phrases or tone units. Attitudinal meaning expresses the speaker's degree of certainty or uncertainty regarding the content of the speech. Semantic meaning, on the other hand, involves the co-occurrence of tone with reinforcing or limiting lexical meanings. Regarding the attitudinal meaning of intonation, Cruttenden notes that the attitudinal meaning of an utterance must be interpreted within the context of both the situation and the speaker's personality, as taking an intonation pattern out of context can result in conveying different attitudes to different people in different situations (2014, p. 292). Based on Gimson's system, an intonational phrase (IP) has an obligatory "primary accent" and an optional "secondary accent." The primary accent is where the pitch accent occurs, identifying the syllable known as the "nucleus." Cruttenden proposes five nuclear tones: falling, rising, falling-rising, rising-falling, and level, and suggested that each of these tones has multiple pitch levels, each expressing a different attitude (2014, pp. 278-290). The classification of tones and their meanings with examples based on Gimson's system (2014, pp. 291-298) are presented in Table 4.

Table 4: Intonation Patterns and their Attitudinal Meaning

Nuclear Tone		Symbol	Attitude\ emotion	Example
Falling	High-Fall	\	more interest, excitement, involvement, liveliness, gently pressing, asking for information, expect agreement, and sincerity.	-It's a very nice \garden / <i>its ə 'vəri nais 'gɑ:dn/</i> - " \Thank you" (/θæŋk ju:): More likely to be said with a high fall intonation to express a deeper level of gratitude. (if a genuine favor has been done.)
	Low-Fall	\	Less liveliness, involvement, interest, and excitement.	- It's a very dull \book. / <i>its ə 'vəri dʌl bʊk/</i>

Rising	High-rise	/	Repetition (including echoing) and tentative (in American English.)	Speaker A: "It's such a beautiful day"! /ɪts sʌtʃ ə 'bjʊ:tɪfəl deɪ/ Speaker B (echoing): "Such a beautiful day?" /sʌtʃ ə 'bjʊ:tɪfəl deɪ/
	Low-rise	/	Complaining, encouraging, non-finality, tentative (in British English), the possibility of disagreement, and Polite imperatives.	(Can I have some more water?) Help yourself, won't you? /kæn aɪ hæv sʌm mɔːr 'wɔ:tə/ /'hɛlp jər'sɛlf wəʊnt juː/
Falling-raising		˘	Contrast, reservation, contradiction, warning, and softens the imperative,	- I like his ˘ wife / even if I don't like him. /aɪ laɪk hɪz ˘ waɪf 'i:vən ɪf aɪ doʊnt laɪk hɪm/
Rising-falling		^	Challenging, for gossip, impressed or being very unimpressed (indignant or even sarcastic)	-Have you heard? / Jill's ^pregnant. /hæv juː hɜ:d dʒɪlz ^'prɛgnənt/
Level		-	Disinterest, Routine	On my way to ˉwork /ɒn maɪ weɪ tu wɜ:rk/

Previous studies

In this section, a brief account of the scientific efforts and research findings in phono-pragmatics seem to be necessary to be presented here. All these studies have been tackled to account for the pragmatic function of intonation in different types of discourse. Furthermore, these studies will be presented historically to show how the study of intonation and its role in language has been developed.

Dunn (2007) conducted a study titled "What If I Sang: The Intonation of Allen Ginsberg's Performances," which explores the intonation of an American beat poet's performance and its role in the pragmatic meaning of a poem. By comparing different performances, Dunn highlights how intonation conveys attitudes in poetry. He also notes that pitch accents serve poetic purposes beyond information conveyance and that intonation units, rather than lines, determine meter.

The second study is "Intonation in English-Arabic Consecutive Interpreting" by Al-Azzawi and Jaasim (2010). They investigated the role of intonation in English and Arabic discourse, taken from BBC World News, to highlight how intonation can convey meaning. The researchers find that intonation patterns are not tied to specific attitudes, with simple tones being more common than complex ones, each carrying unique linguistic functions and connotations.

Third, a study was conducted by Sperti (2017) entitled "Phonopragmatic Dimensions of ELF in Specialized Immigration Contexts". It is a case study of naturally occurring dialogues in a refugee counseling center involving asylum-seekers, language mediators, and legal advisors. It analyzed prosodic features and paralinguistics for pragmatic purposes. She found that mediation in immigration contexts needs a special communicative effort, particularly from the mediator's side, like employing a measured pace that fits their interlocutors, who often are refugees or disturbance victims, and other paralinguistic and extralinguistic features such as voice quality, facial expressions, gestures, gaze, body movements, and space management.

Fourth, "The Use of Information Tones in Obama's Speech: A Phono-Pragmatic Analysis" is a study by Shitwi et al. (2019). It focuses on the use of intonation in political discourse based on Brazil's model of discourse intonation. The findings revealed that Obama had used all types of information tones, including proclaiming, referring, and

level, with high termination being the most common. In addition, the dominance factor was higher than the non-dominance factor, reflecting Obama's control of the discourse during the interview.

The reviewed studies highlight how intonation can convey different attitudes, emotions, and socio-cultural "schemes", stating that speakers adjust their speech prosody based on linguistic transfers, pragmatic intentions, and perception difficulties that may result in misunderstandings. However, while these studies share a common approach (phono-pragmatics) with the present study, they differ in their research questions and the models utilized for analysis. Still, no study has investigated intonation in motivational discourse from a pragmatic perspective, which is the primary focus of the current study, except for Reem Maghrabi's study (2022). This study examined the functions of intonation discourse markers in Oprah Winfrey's 2008 speech at Stanford's Commencement Ceremony, focusing on the pragmatic force of motivation. It also analyzed intonation patterns in relation to speech act theory and discourse cohesion categories, referencing lexical repetition as a cohesive device. Findings reveal the frequent use of rising and falling tones, with rising tones serving to introduce, contrast, and enhance ideas, while falling tones were employed for concluding and extending ideas.

Methodology

Data Collection

In this study, the researcher has chosen an American self-development talk from TED platform as the data source. "How to Make Stress Your Friend" is presented by Kelly McGonigal (2013), an American health psychologist and lecturer at Stanford University. The talk, which was introduced on the TED platform on June 4, 2013, has been viewed by 14,135,611 people and is directed toward individuals who struggle with stress. The length of Kelly's talk is 868 seconds (including silent moments).

Method

The present study used a mixed-method approach to analyze five collected excerpts from McGonigal's TED talk. The data collection primarily employed a qualitative method, which focused on analyzing intonation phono-pragmatically through the use of Brazil's (1997), Roach's (2009), Carr's (2013), and Cruttenden's (2014) to investigate three aspects: intended meaning, attitudinal meaning, and information packaging. Additionally, the selected data are analysed acoustically using the Praat program to obtain the intonation form and pitch values of the tonic syllables of each excerpt. Besides, it was used to create Praat text grids with three tiers for the tone units, the most prominent syllable, and the phonetic transcription of each tone unit. Furthermore, the paper also employed a quantitative approach by providing the frequencies of the essential pitch accents of the most prominent syllables (i.e., the tonic syllable) and the percentages of the intonation patterns employed in the tone units of each selected excerpt.

Proposed Model

By analyzing the most prominent syllable in a tone unit (the tonic syllable), based on Carr's system (2013), the researcher identifies how intonation highlights the intended meaning of the utterance. Another important aspect is the attitudinal meaning associated with intonation. Both Roach's (2009) and Cruttenden's (2014) approaches focus on how intonation patterns convey attitudes and can be used to identify these communicative functions in motivational discourse. In addition to highlighting the intended and attitudinal meanings, intonation patterns can further signal the organization of information by indicating which information is new and which is given or part of the common ground, known as proclaimed and referred information, respectively, as described in Brazil's (1997). Combining these approaches to intonation analysis, the proposed eclectic model provides a comprehensive understanding of how intonation

works in motivational discourse to convey meaning, attitudes, and structure information. Figure 1 illustrates the Conceptual and Theoretical Framework of the Adapted Model.

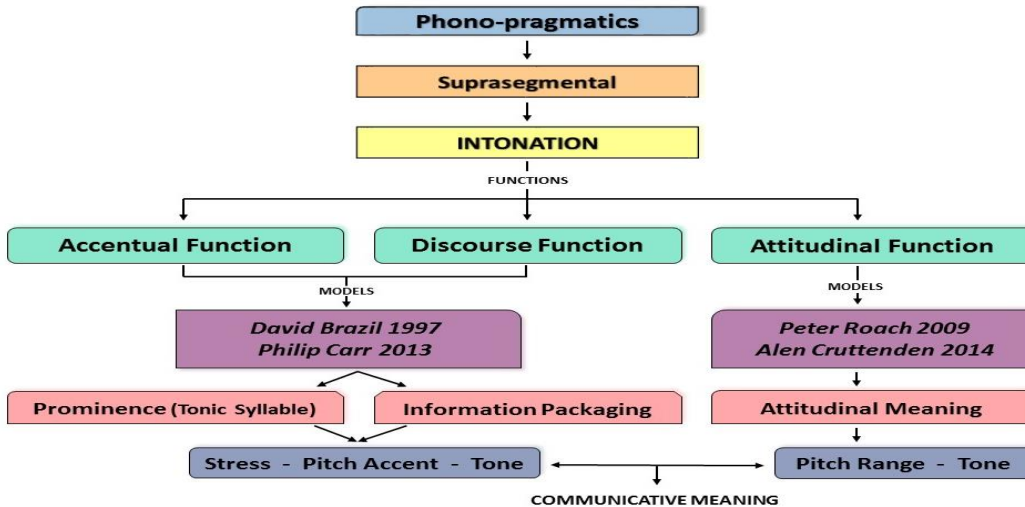


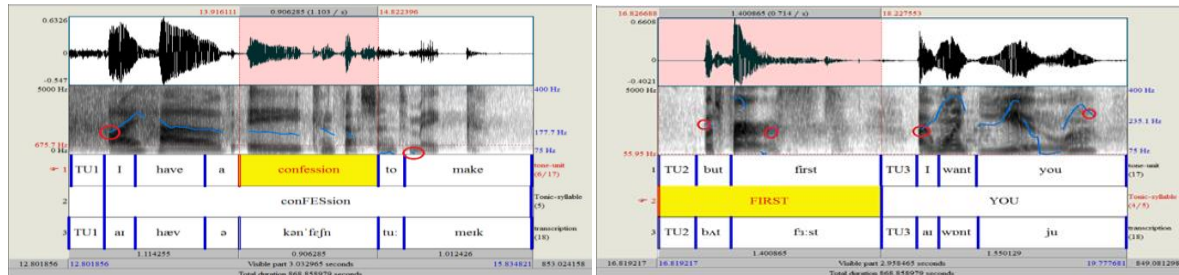
Figure 1: Proposed Model

Qualitative Analysis

The above model is utilized to account for the phono-pragmatic analysis of Kelly’s speech, focusing on the three aspects: the intended meaning, attitudinal meaning, and the organization of information as being new or part of the common ground. Below is an example of the selected excerpt from this speech:

"I have a confession to make, but first, I want you to make a little confession to me. In the past year, I want you to just raise your hand if you've experienced relatively

little stress. Anyone? How about a moderate amount of stress? Who has experienced a lot of stress? Yeah. Me too." which consists of (14) tone unit: //p I have a conFESSion to make//r but FIRST//p I want YOU //o to MAKE//p a LITTLE confession to me//. //p in the PAST year//p I want you to just raise your HAND//p if you've exPERied//p relatively little STRESS//. //r ANYONE//r How about a MODerate amount of stress//r Who has experienced a LOT of stress//p YEAH//p me TOO//.



In TU1, the pitch accent takes place on the word "confession" rather than the last lexical item "make" to serve some purposes (i.e., a contrastive intonation) (Carr, 2013, p. 239). In TU1, //p I have a conFESSion to make//, with a rising-falling intonation and pitch accent on "confession," is intended to convey the idea that Kelly is about to share something personal or important with her audience. She wants to capture the audience's attention and convey a non-propositional attitude (Sperber & Wilson, 2004). In this case, the non-propositional attitude is something related to the seriousness of what she is about to say. Kelly uses a rising-falling intonation to prepare the audience for a significant revelation or realization. Roach (2009) suggested that speakers use rising-falling intonation to create a sense of suspense and agitation, which is the case with Kelly. It also indicates Kelly's confidence, communicating her sincerity and authenticity to build trust and rapport with the audience. Moving to TU2, //r but FIRST//, the most important details are the use of the fall-rise intonation (i.e., referring tone) and pitch accent on "first" to indicate that Kelly pauses shortly and then emphasizes the importance or priority of considering her subsequent request that needs to be addressed before moving to make her confession. The fall-rise pattern reveals her desire to ensure that a specific

task is completed before proceeding. Moving to TU3, //p I want YOU//, the rise-fall intonation and pitch accent on "you" serve to convey a sense of determination, urgency, and importance. According to Cruttenden (2014), rising-falling intonation can be used by speakers to express various attitudes. In this particular context, Kelly aims to challenge the audience, urging them to actively engage with her by encouraging them to confess about the discussed topic. Kelly's use of the rise-fall intonation and accent on "you" signifies her strong desire for the involvement of the audience and emphasizes that she is directly addressing them. She wants them to feel empowered and motivated to take action.

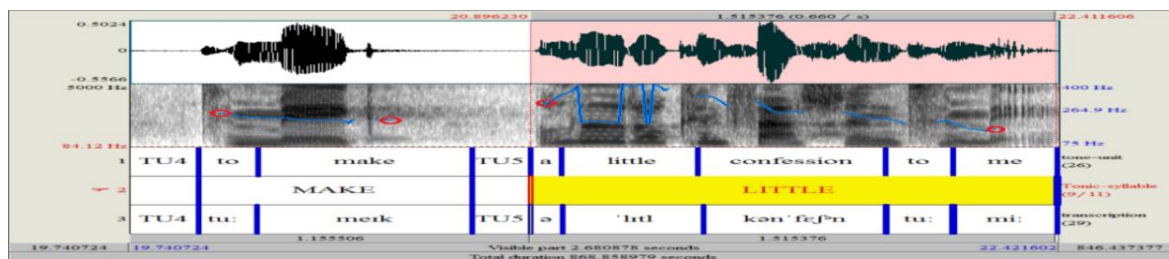


Figure 4: TU4 //to MAKE// & TU5 //a LITTLE confession to me//

In TU4, //to MAKE//, Kelly employed the level pattern and pitch accent on "make" to indicate a neutral and straightforward request with no particular urgency or emphasis. The level pattern is sometimes closely related to short tone units. Kelly intended to express her desire for someone (i.e., the audience) to make something (i.e., the confession) with no additional meaning or implication beyond the literal interpretation of the words. Shifting to TU5, "//p a LITTLE confession to me//," she employed a rising-falling intonation and pitch accent on "little," indicating a playful and friendly attitude. This intonation pattern invites the listeners to share something in a lighthearted and non-threatening manner without any sense of urgency or seriousness. Kelly aimed to create a comfortable atmosphere, encouraging the audience to freely express their experiences.

The emphasis on "little" communicates that the requirement for the audience's confession is not intended to be taken seriously or as a significant matter. It highlights the lighthearted nature of the invitation. Notably, "is accented instead of "confession" since the latter has already been mentioned. This accentuation directs the audience's attention to the amount or scale of the confession, emphasizing the narrow focus on the size or significance of their sharing.

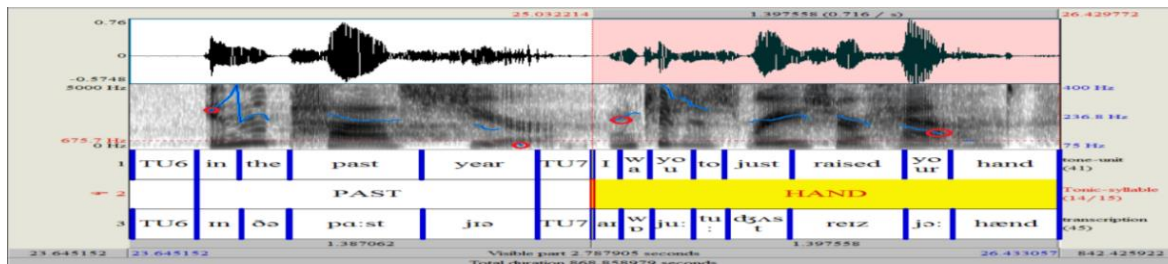


Figure 5: TU6//in the PAST year// & TU7 // I want you to just raise your HAND//

TU6, "/p in the PAST year//," with a rising-falling intonation and pitch accent on "past," indicates a reflective and informative attitude. Kelly's tone suggests that she is evaluating or considering the progress made in the previous year. The rise-fall pattern and accent on "PAST" draw attention to the timeframe and convey a reflective tone. By directing attention to a specific period, she encouraged the audience to consider their experiences within that timeframe. Moving to TU7, "/p I want you to just raised your HAND//," the rising-falling intonation and pitch accent on "hand" serve as a directive to encourage active participation. Kelly's attitude is authoritative yet encouraging. The rise-fall pattern on "HAND" adds emphasis and clarifies the instruction, revealing her desire for the audience to actively engage and raise their hands. In general, the motivational context suggests that Kelly aimed to inspire her listeners to actively participate by confessing their experiences from the past year. This approach adopts a sense of intimacy, trust, and attention.

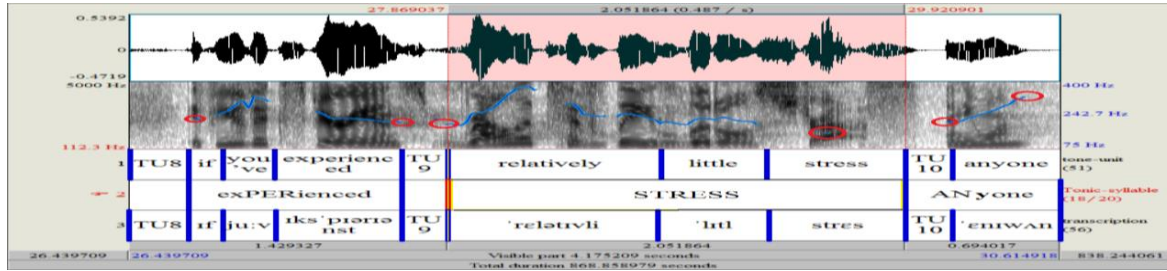


Figure 6: TU8 //if you've exPERienced//, TU9 //relatively little STRESS// & TU10 // ANYONE//

TU8, "//p if you've exPERienced//" presents a conditional statement acknowledging the listener's personal experience. The rising-falling intonation and pitch accent on "exPERienced" emphasize the listener's prior experience and invite them to reflect on it. The rising-falling reveals her curiosity and inclusion, seeking to explore the audience's connection to the topic. By conveying empathy and understanding through her voice, Kelly acknowledged their experiences and encouraged them to relate to the subject. In TU9, //p relatively little STRESS//, she used a rising-falling intonation pattern and pitch accent on "stress," reflecting her intention to emphasize and explore the concept of experiencing "relatively little stress." By employing this intonation pattern, she asked a question with a notable degree of importance and invited the audience to reflect on their own experiences. The pitch accent on "stress" further emphasizes its significance within the question, indicating that it is the key element being addressed. She aimed to engage the listeners in a discussion about stress levels and encourage them to consider and share their encounters with minimal stress. She intended to establish a sense of shared understanding or common ground among the listeners. In TU10, //r ANYone//, Kelly uttered "anyone?" with a high-rise tone and pitch accent, inviting participation and seeking affirmation. The rising intonation conveys enthusiasm and optimism, expressing Kelly's willingness for others to join in and contribute. By using a high-rise intonation on "ANYONE," Kelly posed a question that encourages the audience to respond. She aimed to create a sense of connection and shared experiences, capturing

their attention and motivating them to take action. The rising intonation serves as a means of encouragement and a confirmation request.

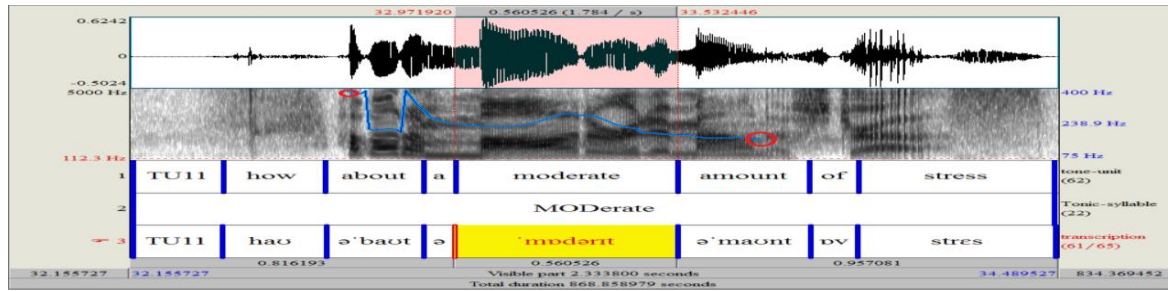


Figure 7: TU11 // how about a MODerate amount of stress//

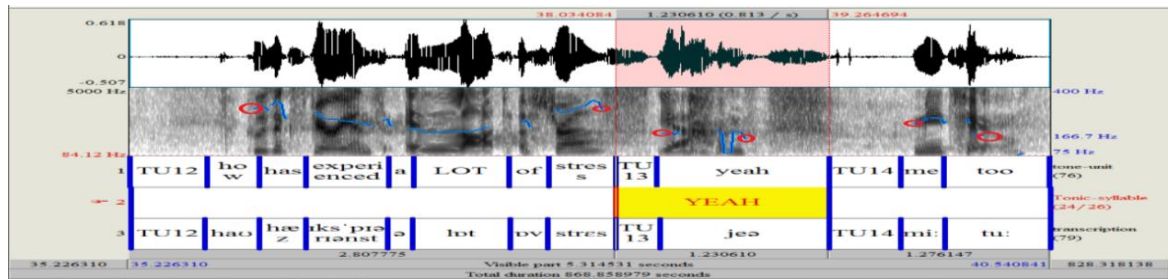


Figure8: TU12 // how has experienced a LOT of stress//, TU13 // YEAH// & TU14 // me TOO//

In TU11, //r how about a MODerate amount of stress//, Kelly aimed to engage the audience in discussing different stress levels. Using falling-rising intonation, she invitingly presented the question, encouraging listener participation. The pitch accent on "moderate" highlights her interest in exploring if anyone has experienced stress at this specific level. The falling-rising intonation signals openness, curiosity, and a sincere desire for the audience to share their own experiences.

Moving to TU12, //r how has experienced a LOT of stress//, by employing the falling-rising intonation and emphasizing the word "lot," Kelly communicated her empathy while validating individuals who have faced high levels of stress. Her empathetic and inclusive attitude acknowledged their challenges. Kelly sought to connect with the

audience, recognizing their experiences. She intended to encourage understanding and solidarity among those who have dealt with significant stress.

The sense of solidarity and involvement is further revealed in both TU13 and TU14. In TU13, //p YEAH//, Kelly intended to acknowledge the shared experiences of stress within the audience. Her enthusiastic and supportive attitude is expressed through the rising-fall intonation pattern on "YEAH," indicating agreement and encouragement. By using rising-falling intonation and responding affirmatively with "Yeah," she showed empathy and solidarity with the audience's experiences. Kelly aimed to create a positive and supportive atmosphere where the audience felt understood and heard. Continuing in TU14, //p me TOO//, Kelly sought to strengthen the bond with the audience. Her relatable and empathetic attitude is conveyed through the rise-fall intonation pattern on "TOO" in her utterance "me TOO." By using this intonation pattern, she indicated agreement and solidarity, emphasizing that she shared similar experiences. She aimed to establish a personal connection, revealing a sense of shared understanding.

Generally, in excerpt 1, Kelly intended to engage the audience, empathizing their experiences, creating a supportive atmosphere, and establishing a personal connection. She encouraged reflective thinking and validated shared experiences of stress, fostering understanding and solidarity among the audience. She strategically employed different tones in excerpt 1 to organize her message effectively. Specifically, she used proclaiming tones (falling or rising-falling patterns) in tone units 1, 3, 5, 6, 7, 8, 9, 13, and 14. By doing so, Kelly introduced information that she perceived as not yet present in the common ground, meaning it is something her audience likely have not already known. She asserted her expectations that this new information would have a transformative impact on the listeners' worldview. As in these tone units, Kelly revealed her aim to make a confession, which is something new for the audience, and sets a condition that her audience must confess first before she opened up. She went on to emphasize that

she, as a psychologist teaching people how to handle stress, had also experienced stress, which she believed would come as a surprise to her listeners. Moving on to tone units 2, 10, 11, and 12, Kelly employed referring tones. Here, she assumed that the information being shared was already part of the common ground, as the audience were familiar with it. Brazil (1997, p. 71) points out that referring tones are not always restricted to previously mentioned information; sometimes, the speaker assumes the audience is already aware of the topic of the speech. In this context, Kelly expected that the questions related to stress levels hold no new revelations for the listeners and will not significantly influence them despite being information questions that might traditionally require a proclaiming tone. Kelly seems to be checking whether her audience experiences these different levels of stress or not, and the referring tone would, therefore, be expected. Table (5) illustrates the selected excerpts of the talk introduced by Kelly McGonigal, the tone units in each excerpt, the most prominent syllables (i.e., the tonic syllable), and their frequencies. It also shows the intonation patterns associated with the tone units and their functions as proclaiming tones (p) or referring tones (r).

Table 5: Phono-pragmatic analysis of McGonigal's Talk

Exc .	No.	Tone unit	Tonic syllable	Tone & its Function	Meaning
Excerpt 1	TU 1	// I have a <u>conFESS</u> sion to make//	↗\con <u>FESS</u> sion n (197.70) Hz	Rise-fall (p)	Unshared information
	TU 2	//but <u>FIRST</u> //	\↗ <u>FIRST</u> (350.67) Hz	Fall-rise (r)	shared information
	TU 3	// I want <u>YOU</u> //	↗\ <u>YOU</u> (333.79) Hz	Rise-fall (p)	Unshared information
	TU 4	// to <u>MAKE</u> //	<u>MAKE</u> (231.92) Hz	Level o	-
	TU 5	//a <u>LITTLE</u> confession to me//	↗\ <u>LITTLE</u> (415.77) Hz	Rise-fall (p)	Unshared information

	TU 6	// in the <u>PAST</u> year//	↗↘ <u>PAST</u> (249.49) Hz	Rise-fall (p)	Unshared information
	TU 7	// I want you to just raise your <u>HAND</u> //	↗↘ <u>HAND</u> (585.91) Hz	Rise-fall (p)	Unshared information
	TU 8	// if you've <u>exPER</u> ienced//	↗↘ <u>exPER</u> ienced (250.46) Hz	Rise-fall (p)	Unshared information
	TU 9	// relatively little <u>STRESS</u> //	↗↘ <u>STRESS</u> (377.20) Hz	Rise-fall (p)	Unshared information
	TU 10	// <u>ANyone</u> //	↗ <u>ANYONE</u> (330.08) Hz	High-rise (r)	Shared information
	TU 11	// how about a <u>MOD</u> erate amount of stress//	↘↗ <u>MOD</u> erate (244.796Hz)	Fall-rise (r)	Shared information
	TU 12	// how has experienced a <u>LOT</u> of stress//	↘↗ <u>LOT</u> (195.075Hz)	Fall-rise (r)	Shared information
	TU 13	// <u>YEAH</u> //	↗↘ <u>YEAH</u> (166.824Hz)	Rise-fall (p)	unshared information
	TU 14	// me <u>TOO</u> //	↗↘ <u>TOO</u> (226.356Hz)	Rise-fall (p)	unshared information
Excerpt 2	TU 15	//but that is not my <u>conFES</u> sion //	↘ <u>conFES</u> sion (198.569Hz)	Low-fall (p)	unshared information
	TU 16	//my confession is <u>THIS</u> //	↘ <u>THIS</u> (76.946Hz)	Fall (p)	unshared information
	TU 17	//I am a health <u>psyCHO</u> logist//	↗↘ <u>psyCHO</u> logist (284.15) Hz	Rise-fall (p)	Unshared information
	TU 18	//and my mission is to <u>HELP</u> people//	<u>HELP</u> (244.57) Hz	Level o	-
	TU 19	//be <u>HAP</u> pier//	↘ <u>HAP</u> pier (232.44) Hz	Fall (p)	Unshared information
	TU 20	//and <u>HEALTH</u> ier//	↘ <u>HEALTH</u> ier (166.78) Hz	Fall (p)	Unshared information
	TU 21	//But I <u>FEAR</u> //	↘↗ <u>FEAR</u> (297.96) Hz	Fall-rising (r)	shared information
	TU 22	//that something I've been <u>TEACH</u> ing//	↘↗ <u>TEACH</u> ing (283.63) Hz	Falling-Rise (r)	Shared information

	TU 23	//for the last Ten <u>YEARS</u> //	↗↘ <u>YEARS</u> (297.33) Hz	Rise-fall (p)	Unshared information
	TU 24	//is doing more <u>HARM</u> than good//	↘ <u>HARM</u> (209.05) Hz	Fall (p)	Unshared information
	TU 25	//and it has to do with <u>STRESS</u> //	↘ <u>STRESS</u> (157.60) Hz	Fall (p)	Unshared information
Excerpt3	TU 26	// <u>SO</u> //	↘ <u>SO</u> (189.753Hz)	High- falling (p)	unshared information
	TU 27	// my goal as a health psychologist has <u>CHANGED</u> //	↗ <u>CHANGED</u> (233.139Hz)	High- rising (r)	Shared information
	TU 28	// I no longer want to get rid of your <u>STRESS</u> //	↗↘ <u>STRESS</u> (244.688Hz)	Rising- falling (p)	unshared information
	TU 29	//I want to make you <u>BET</u> ter at stress//	↘ <u>BET</u> ter (211.159Hz)	Falling (p)	unshared information
Excerpt 4	TU 30	//How you <u>THINK</u> //	↘↗ <u>THINK</u> (255.180Hz)	Fall-rise (r)	Shared information
	TU 31	//and how you <u>ACT</u> //	↗↘ <u>ACT</u> (564.288Hz)	Rise-fall (p)	Unshared information
	TU 32	//can trans <u>FORM</u> //	↘ trans <u>FORM</u> (196.664Hz)	High-fall (p)	Unshared information
	TU 33	//your ex <u>PE</u> rience of stress//	↘ ex <u>PE</u> rience (187.794Hz)	Low-fall (p)	Unshared information
	TU 34	//When you <u>CHOOSE</u> to view your stress response//	↘ <u>CHOOSE</u> (251.243Hz)	Falling (p)	Shared information
	TU 35	// <u>AS</u> //	↘ <u>AS</u> (162.845Hz)	Fall (p)	unshared information
	TU 36	// <u>HELP</u> ful//	↘↗ <u>HELP</u> ful (253.785Hz)	Fall-rise (r)	Shared information
	TU 37	//you cre <u>ATE</u> //	↘↗cre <u>ATE</u> (247.792Hz)	Fall-rise (r)	Shared information
	TU 38	//the bi <u>OL</u> ogy//	↘bi <u>OL</u> ogy (183.187Hz)	Fall (p)	unshared information
	TU 39	// of <u>COUR</u> age//	↘ <u>COUR</u> age (152.531Hz)	Fall (p)	unshared information

	TU 40	//And when you choose to con <u>NECT</u> with others under stress//	↘↗ con <u>NECT</u> (198.277Hz)	Fall-rise (r)	Shared information
	TU 41	//you can create re <u>S</u> ilience//	↘ re <u>S</u> ilience (154.915Hz)	Falling (p)	Unshared information
Excerpt 5	TU 42	// <u>STREES</u> //	↘↗ <u>STREES</u> (276.106Hz)	Fall-rise (r)	Shared information
	TU 43	//gives us access to our <u>HEARTS</u> //	↘ <u>HEARTS</u> (251.541Hz)	high-fall (p)	Unshared information
	TU 44	//The com <u>PAS</u> sionate heart//	↘↗com <u>PAS</u> sionate (220.685Hz)	Fall-rise (r)	Shared information
	TU 45	//that <u>FINDS</u> //	↘ <u>FINDS</u> (198.419Hz)	High-fall (p)	Unshared information
	TU 46	//joy and meaning in con <u>NECT</u> ing with others //	↘↗ con <u>NECT</u> ing (200.883Hz)	Fall-rise (r)	Shared information
	TU 47	//and <u>YES</u> //	↗ <u>YES</u> (182.522)	Low-rise (r)	Shared information
	TU 48	//your <u>POUND</u> ing//	↘↗ <u>POUND</u> ing (228.540Hz)	Fall-rise (r)	Shared information
	TU 49	// physical <u>HEART</u> //	↘ <u>HEART</u> (226.276Hz)	Fall (p)	Unshared information
	TU 50	//working so <u>HARD</u> //	↘↗ <u>HARD</u> (260.983Hz)	Fall-rise (r)	Shared information
	TU 51	// to give you <u>STRENGTH</u> //	↘ <u>STRENGTH</u> (199.131Hz)	High-fall (p)	Unshared information
	TU 52	// and <u>EN</u> ergy //	↗↘ <u>EN</u> ergy (192.775Hz)	Rise-fall (p)	Unshared information
	TU 53	//and when you choose to view stress in this <u>WAY</u> //	↗↘ <u>WAY</u> (141.382Hz)	Rise-fall (p)	Unshared information
	TU 54	//you're not just getting better at <u>STRESS</u> //	↗ <u>STRESS</u> (222.345Hz)	High-rising (r)	Shared information

TU 55	you're actually making a pretty profound STATEment//	↘ STATEment (136.122Hz)	Low-fall (p)	Unshared information
TU 56	//You're saying that you can trust yourSELF //	↗↘ yourSELF (220.262Hz)	Rise-fall (p)	Unshared information
TU 57	// to handle life's CHALlenges//	↘ CHALlenges (169.695Hz)	Low-fall (p)	Unshared information
TU 58	//AND//	↘↗AND (187.557Hz)	Fall-rise (r)	Shared information
TU 59	//you're reMEMbering that//	↘↗ reMEMbering (213.936Hz)	Fall-rise (r)	Shared information
TU 60	//you don't have to face them ALONE //	↗↘ALONE (168.406Hz)	Rise-fall (p)	Unshared information

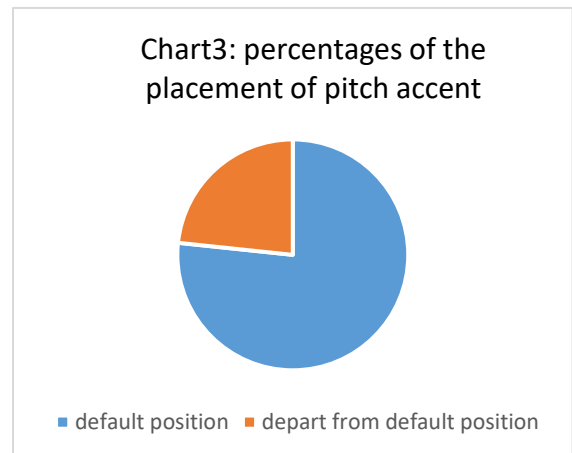
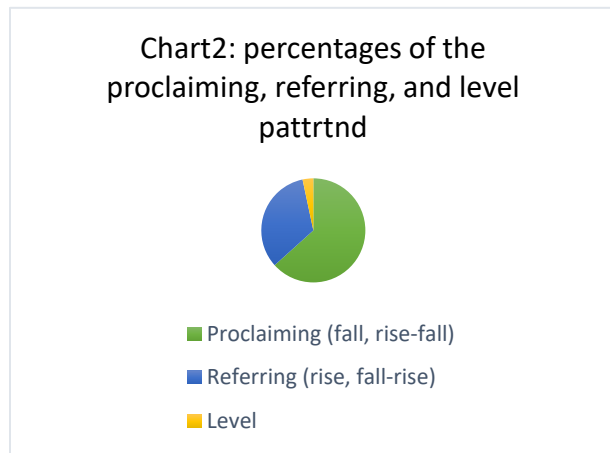
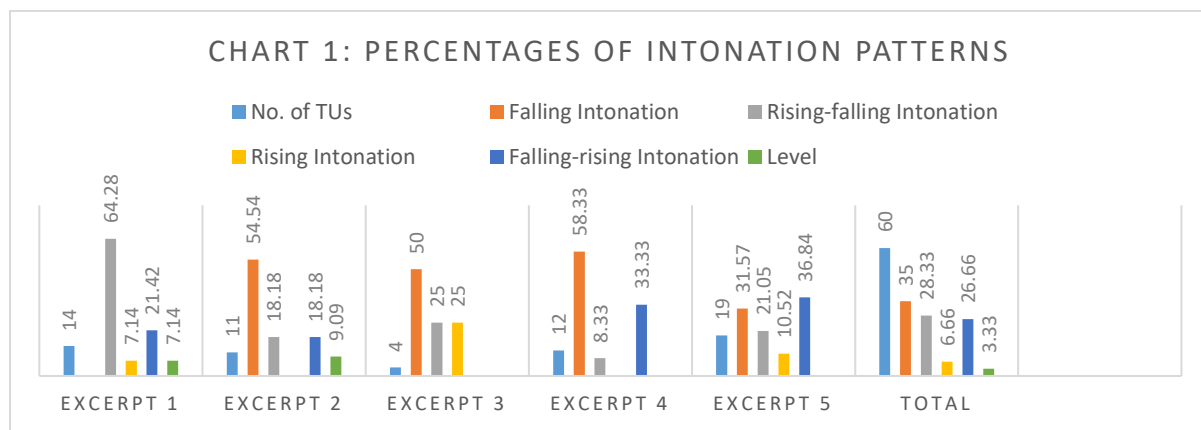
Results and Discussion

Table 6 shows the number of excerpts in Kelly's talk, and tone units in each excerpt, and the percentages of the intonation patterns (based on their functions as being proclaiming, referring, and level) associated with these tone units.

Table 6: Intonation Patterns associated with Tone Units and Pitch Accent Placement

No. of Excerpts	No. of Tone Units	Tones and their functions					Pitch accent placement	
		proclaiming		referring		Level	Default position	Departed from default position
		Fall	Rise-fall	Rise	Fall-rise			
Exc. 1	14		64.28	7.14	21.42	7.14	64.28	35.71
Exc. 2	11	54.54	18.18		18.18	9.09	81.81	18.18

Exc. 3	4	50	25	25			75	25
Exc. 4	12	58.33	8.33		33.33		75	25
Exc. 5	19	31.57	21.05	10.52	36.84		84.21	15.78
Total	60	35	28.33	6.66	26.66	3.33	76.66	23.33
		63.33		33.33		3.33		



The results show that the falling tone is higher than the rising-falling tone since the percentage in the former is 35%, while in the latter, it is 28.33%, respectively. The

proclaiming tones, falling and rise-fall tones, reflect several intentions and attitudes in the context of motivation, such as conveying a sense of certainty and seriousness and creating a sense of suspense, importance, challenge, and interest. They also reveal the speaker's approval or disapproval based on the context. As for the referring tones, rising and falling-rising, the fall-rise intonation is higher than the rising intonation since the percentage in the former is 26.66%, while in the latter, it is 6.66%. However, these two patterns reveal several intentions and attitudes when used. The rising and falling-rising patterns are used by Kelly to convey continuation and non-finality, adding emphasis to the utterance, asking for confirmation, conveying encouragement, and even contrasting.

1. Regarding intentions, Kelly placed the pitch accent in different positions to serve several pragmatic purposes. She placed the pitch accent on the last lexical item (the default position) in several tone units of her talk by percentage (76.66) to convey what Philip Carr calls the "broad focus." For example, in TU7 //I want you to just raise your HAND//, Kelly placed the pitch accent on the word "hand" which is the last lexical item to bring the entire tone unit into focus. In other tone units, she departed from the default position of the pitch accent by percentage (23.33). She placed it on specific words rather than the last lexical item to bring the audience's attention to a particular concept or idea, and this is known as the "narrow focus." For instance, in TU6 //in the PAST year//, by deviating from the default pitch accent placement on "LLI," Kelly focuses on a specific period, the past year, to highlight its importance. She also placed the pitch accent on words such as function words or adverbs, which usually do not receive a pitch accent, to convey more emphasis, contrast, or reinforce particular ideas. For instance, in TU3, //I want YOU//, the pronoun "you" received a pitch accent to signify that Kelly is directing the message specifically to her audience, to emphasize the personal involvement and engagement of the audience.

2. Regarding attitudes, she utilized all the intonation patterns (falling, rising-falling, rising, falling-rising, and level) to engage the audience and empathize with their experiences. By doing so, she established a personal connection and created a supportive environment. Kelly used the falling intonation pattern by (35%) to express her confidence and conviction in the essential and valuable information she shares with her audience, aiming to change their previous understanding. She further employed the falling intonation to convey a sense of finality. On the other hand, Kelly used the rising-falling pattern of (28.33%) when delivering her talk. She used the rise-fall pattern in several places of her talk to convey several attitudes, such as to communicate her authenticity to build trust; for instance, in TU1 //p I have a conFESsion to make//, Kelly employed the rising-falling in relation to the pitch accent on "conFESsion" to communicate her sincerity and create a sense of trust with her audience. In general, Kelly used the fall intonation (high-fall and low-fall) and rise-fall patterns to encourage participation and a sense of solidarity among the audience, aiming to make them share their experiences and connect over shared feelings and situations. She further employed them to make a shift in perspective. She wanted to transform the audience's understanding by sharing new information that might challenge their earlier understanding. Kelly employed the falling and rising-falling tones to guide and empower the audience. She used the rise intonation (including high-rising and low-rising) and fall-rise to convey different attitudes. Kelly employed rising intonation by (6.66%) to communicate and encourage engagement and reflection through questions and connected ideas to create a sense of continuity. On the other hand, fall-rise intonation was used by (26.66%) to assume shared knowledge or feelings, encouraging a sense of connection with the audience, and is also used for clarification purposes. For example, in TU2 //r but FIRST//, she employed the falling-rising intonation in relation to the pitch on "first" to reveal a sense of continuation. The last intonation pattern, level intonation, is employed twice in her talk by 3.33%

for neutral statements that do not necessarily carry emotional or rhetorical weight. It was used in more straightforward statements that did not require special emphasis, such as TU4 //to MAKE// to communicate a straightforward request.

3. Regarding the organization of the information, Kelly used the proclaiming tone more than the referring tone since the former is (63.33%), and the latter is (3.33%). She employed the proclaiming tones (fall and rise-fall) to introduce new and impactful information that she believed has not yet been known to the audience, to create a sense of importance and novelty, capturing the audience's attention. Proclaiming tones are also used to emphasize the significance of certain points. By using these patterns, Kelly asserted the importance of concepts such as the shift in perspective, the transformative impact of a positive mindset, and the idea of not facing challenges alone. The referring tones (rising and fall-rise) are employed when discussing topics that Kelly assumed are already part of the audience's common ground or subjects they are familiar with. These tones indicate that she expected the audience to have prior knowledge of the subjects. This knowledge has been shaped based on what was mentioned earlier or the audience's comprehension of what was said. Referring tones are used to build continuity by connecting new concepts to familiar ones. They help create a sense of connection between new ideas and the audience's existing understanding. Kelly also used referring tones to reinforce and emphasize ideas already introduced, such as the role of stress, the significance of heart connections, and the importance of viewing stress differently.

Conclusion

To conclude, Kelly's skillful use of intonation patterns, including proclaiming (falling and rising-falling), referring (rising and falling-rising), and level tones, plays a crucial role in conveying her intentions and attitudes. Through these patterns, she captures the audience's attention, introduces new information, emphasizes key concepts, establishes

continuity, and encourages a positive shift in perspective. In Kelly's speech, the use of different intonation patterns serves distinct functions, helping to enhance the impact of her message and effectively engage her audience in her speech. Fall intonation is consistently employed to emphasize important words or concepts, often concluding statements with a sense of finality. Rise-fall intonation introduces new and significant information, asserting ideas and highlighting key concepts. Rising intonation is used to encourage engagement and reflection through questions and to connect ideas to create a sense of continuity. Fall-rise intonation is used with the information that Kelly believed it is part of the audience's knowledge or feelings, encouraging a sense of connection with the audience. It is also used for clarification purposes such as conveying connection. Level intonation, on the other hand, is employed for straightforward, neutral statements. These deliberate intonation choices enhance the effectiveness of Kelly's communication, enabling her to emphasize key points, engage her audience, introduce transformative perspectives, and guide their understanding of stress and its positive implications.

References

- Al-Azzawi, M.-B., & Jasim, A.-W. (2010). Intonation in English-Arabic Consecutive Interpreting. *Adab Al-Rafidayn*, 58, 26-52.
- Brazil, D. (1994). *Pronunciation for Advanced Learners of English*. Cambridge: Cambridge University Press.
- Brazil, D. (1997). *The Communicative Value of Intonation in English*. Cambridge: Cambridge University Press.
- Carr, P. (2013). *English Phonetics and Phonology: An Introduction (2nd ed.)*. Wiley-Blackwell.
- Chun, D. M. (2002). *Discourse intonation in L2: Theory and Research to Practic* (Vol. 1). John Benjamins Publishing.
- Cruttenden, A. (2014). *Gimson's pronunciation of English* (8th ed.). London: Routledge.

- Dunn, P. (2007). "“What If I Sang”: The Intonation of Allen Ginsberg's Performances." *Style*, 41(1), 75-93.
- Hussein Shitwi, Z., Abbodi Ali, Z., & Ahmed Khalil, J. (2019). The Use of Information Tones in Obama’s Speech: A Phono-Pragmatic Analysis. *Arab World English Journal (AWEJ)*.
- Maghrabi, R. (2022). Discourse Cohesion Markers and Pragmatic Tones in Oprah Winfrey’s (2008) Motivational Speech. *مجلة الفنون والأدب وعلوم الإنسانيات والاجتماع*, (76), 156-176.
- McGonigal, K. (2013, June). How to make stress your friend [video]. TED Talks. https://www.ted.com/talks/kelly_mcgonigal_how_to_make_stress_your_friend
- Prieto, P. (2015). Intonational meaning. *Wiley Interdisciplinary Reviews: Cognitive Science*, 6(4), 371-381.
- Ranalli, J. (2002). Discourse Intonation: To Teach or not to Teach? University of Birmingham.
- Roach, P. (1991). *English phonetics and phonology: A practical course*. Cambridge: Cambridge University Press.
- Roach, P. (2009). *English phonetics and phonology: A practical course (2nd ed.)*. Cambridge: Cambridge University Press.
- Romero-Trillo, J. (2016). *Yearbook of Corpus Linguistics and Pragmatics 2016: Global Implications for Society and Education in the Networked Age*. Springer.
- Skandera, P., & Burleigh, P. (2005). *A manual of English phonetics and phonology: twelve lessons with an integrated course in phonetic transcription*. Gunter Narr Verlag.
- Sperber, D., & Wilson, D. (2004). Relevance theory. In D. Sperber, & D. Wilson, *Handbook of Pragmatics*. Oxford: Blackwell, 607-632.
- Sperti, S. (2017). Phonopragmatic dimensions of ELF in specialized immigration contexts. Centro di Ricerca sulle Lingue Franche nella Comunicazione Interculturale Multimediale. *Working Papers* (3).
- Wells, J. (2006). *English intonation: An introduction*. Cambridge: Cambridge University Press.

Wichmann, A., Dehe, N., & Barth-Weingarten, D. (2009). Where prosody meets pragmatics: Research at the interface. In A. Wichmann, N. Dehe, & D. Barth-Weingarten, *Where Prosody Meets Pragmatics* (pp. 1-20.). Bingley: Brill.