A STUDY OF DISCOURSE INTONATON IN *YUSUF ESTES'S SERMON*: A PHONO-PRAGMATIC ANALYSIS

THESIS

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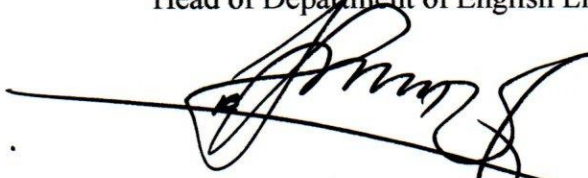
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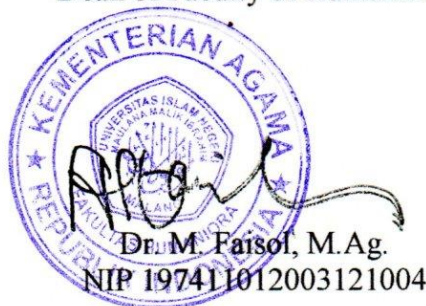Board of Examiners   Signatures

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MOTTO

إِنَّ مَعَ ٱلْعُسْرِ يُسْرًا

"Indeed, with hardship (will be) ease"

(Al-Insyiroh : 6)

DEDICATION

This thesis is proudly dedicated to my beloved family:

My father, Muhammad Nur Fakih

My mother, Masruchah

And all my brothers & sisters

Thank you for all the supports and prayers.

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First, I would like to express my gratitude to Allah SWT for all the blessings and mercies that have been given to me throughout my life. Second, *Shalawat* and Salam are always praised to Holy Prophet Muhammad SAW, who guided us to Islam.

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Malang, 17 November 2021

The researcher

ABSTRACT

Each language has its own rules in using intonation, which usually cannot be used in other languages. Thus, when people use English as the global lingua franca to communicate with people worldwide, they also have to follow the rules of English intonation. It is because ignoring the rules of appropriate intonation can lead to misunderstanding some pragmatic meanings. In this study, the researcher chose to analyze the intonation used by a native English speaker based on Brazil's discourse intonation theory (1997) to give the English intonation model based on the context. Therefore, the thesis reader can use it as a reference to communicate English contextual better and do not cause any misunderstanding.

This study used a qualitative descriptive method to analyze the discourse intonation in *Yusuf Estes's sermon*. This study aimed to identify the type of intonation used by Yusuf Estes based on the context of the information meaning (shared/unshared information) and Yusuf Estes's conversation control role in the discourse based on his intonation. The research data was obtained from one of Yusuf Estes's sermon videos on YouTube, which discussed "The non-open-minded Muslim in the world." The researcher took some dialogues from the video. The results of this study found that there were 105 tone units in Yusuf Estes's utterances. From 105 tone units, he used 51 referring tones, 46 proclaiming tones, and 8 level tones. Meanwhile, for the conversation controlling role, he used 68 tones with the non-dominant role and 29 tones with dominant role.

In conclusion, the researcher found that Yusuf Estes used all the tone types, including the referring, proclaiming, and level tones. The referring tones and proclaiming tones have almost equal usage ratios. The balance of the tone used shows that Yusuf Estes tried to be more communicative to the listeners while still providing much new information. For the conversation control role, the tone mostly used by Yusuf Estes in the discourse is the tone that has the non-dominant role. It shows that Yusuf Estes chose to make the conversation more casual and straightforward.

ABSTRAK

Mahfudhoh, Umi. (2021). *A Study of Discourse Intonation in Yusuf Estes's Sermon: Phono-Pragmatic Analysis.* Skripsi. Linguistik. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing : Nur Latifah, M.A.

Kata Kunci : *Fono-Pragmatik, Intonasi Wacana, Ceramah Islami*

Setiap bahasa memiliki aturan tersendiri dalam menggunakan intonasi yang tidak selalu sama antar satu bahasa dengan bahasa yang lain. Maka dalam berkomunikasi menggunakan bahasa inggris sebagai bahasa internasional, semua orang harus mengikuti intonasi yang sesuai dengan kaidah bahasa inggris. Mengabaikan aturan intonasi bahasa inggris dalam berkomunikasi dapat menyebabkan kesalahfahaman dalam memahami makna dari suatu ucapan, karena Intonasi merupakan aspek penting dalam memahami bahasa lisan. Oleh karena itu, peneliti memilih untuk menganalisa intonasi yang digunkan oleh penutur asli bahasa inggris sesuai dengan teori intonasi wacana oleh David Brazil (1997) untuk memberikan beberapa model intonasi bahasa inggris sesuai konteksnya. Oleh karena itu, pembaca skripsi ini bisa menggunakannya sebagai referensi untuk berkomunikasi lebih baik sesuai konteks dan tidak menyebabkan kesalahfahaman.

Studi ini menggunakan metode deskriptif kualitatif untuk menganalisis intonasi wacana dalam ceramah Yusuf Estes. Penelitian bertujuan untuk mengidentifikasi jenis intonasi yang digunakan oleh Yusuf Estes sesuai konteks makna informasi (*shared/unshared information*) dan juga peran control Yusuf Estes dalam wacana tersebut sesuai dengan intonasi yang digunakannya. Data penelitian diperoleh dari salah satu video ceramah Yusuf Estes di youtube yang membahas tentang "orang orang islam yang pemikirannya tidak terbuka". Peneliti mengambil beberapa dialog dari video tersebut. Hasil penelitian ini ditemukan 105 satuan nada dari ucapan Yusuf Estes. Dari 105 satuan nada tersebut, ia menggunakan 51 nada rujukan (*referring tone*), 46 nada pernyataan (*proclaiming tone*) dan 8 nada datar (*level tone*). Sedang untuk peran control dalam percakapan, Yusuf Estes menggunakan 68 nada yang memiliki peran tidak dominan dan 29 nada yang memiliki peran dominan.

Kesimpulan dari penelitian ini yakni, Yusuf Estes menggunakan semua jenis nada baik nada rujukan, nada pernyataan, dan nada datar. Nada rujukan dan nada pernyataan memiliki perbandingan penggunaan yang hampir seimbang. Keseimbangan penggunaan nada tersebut menunjukkan bahwa Yusuf Estes mencoba lebih komunikatif kepada pendengar dengan tetap memberikan banyak informasi baru bagi pendengar. Untuk peran kontrol dalam wacana, Yusuf Estes lebih banyak menggunakan nada dengan peran tidak dominan. Hal ini menunjukkan bahwa Yusuf Estes memilih untuk membuat percakapan lebih sederhana dan kasual.

مستخلص البحث

محفوظه ، أمي. (2021) *دراسة تنغيم الخطاب في عظة يوسف إستس: التحليل الصوتي البراغماتي.* بحث الجامعي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف   : نور لطيفة، ماجستير.

الكلمات الرئيسية   : البراغماتية الصوتية ، تنغيم الخطاب ، الخطبة الإسلامية.

لكل لغة قواعدها الخاصة في استخدام التنغيم ، والتي لا يمكن استخدامها عادةً في لغات أخرى. وبالتالي ، عندما يستخدم الناس اللغة الإنجليزية كلغة مشتركة عالمية للتواصل مع الناس في جميع أنحاء العالم ، يتعين عليهم أيضًا اتباع قواعد التجويد الإنجليزية. ذلك لأن تجاهل قواعد التنغيم المناسب يمكن أن يؤدي إلى سوء فهم بعض المعاني البراغماتية. في هذه الدراسة ، اختار الباحث تحليل التنغيم المستخدم من قبل متحدث اللغة الإنجليزية الأصلي بناءً على نظرية تجويد الخطاب البرازيلي (1997) لإعطاء نموذج التنغيم الإنجليزي بناءً على السياق. لذلك ، يمكن لقارئ الأطروحة استخدامه كمرجع لتوصيل سياق اللغة الإنجليزية بشكل أفضل ولا يسبب أي سوء فهم.

تستخدم هذه الدراسة المنهج الوصفي النوعي لتحليل نغمة الخطاب في خطبة يوسف إستس. تهدف هذه الدراسة إلى تحديد نوع التنغيم الذي يستخدمه يوسف إستس بناءً على سياق معنى المعلومات (المعلومات المشتركة / غير المشتركة) ودور يوسف إستس للتحكم في المحادثة في الخطاب بناءً على نغماته. تم الحصول على بيانات البحث من أحد مقاطع فيديو خطبة يوسف إستس على موقع يوتيوب ، والذي ناقش "المسلم غير المنفتح الذهن في العالم". أخذت الباحثة بعض الحوارات من الفيديو. وجدت نتائج هذه الدراسة أن هناك 105 وحدات نغمة في أقوال يوسف إستس. من 105 وحدة نغمة ، استخدم 51 نغمة إشارة و 46 نغمة إعلان و 8 نغمات مستوى. وفي الوقت نفسه ، بالنسبة لدور التحكم في المحادثة ، استخدم 68 نغمة مع الدور غير المهيمن و 29 نغمة مع الدور المهيمن.

وفي الختام توصلت الباحثة إلى أن يوسف إستس استخدم جميع أنواع النغمات ، بما في ذلك نغمات الإحالة ، والإعلان ، ونغمات المستوى. النغمات المرجعية والنغمات المعلنة لها نسب استخدام متساوية تقريبًا. يُظهر توازن النغمة المستخدمة أن يوسف إستس حاول أن يكون أكثر تواصلاً مع المستمعين مع الاستمرار في تقديم الكثير من المعلومات الجديدة. بالنسبة لدور التحكم في المحادثة ، فإن النغمة التي يستخدمها في الغالب من قبل يوسف إستس في الخطاب هي النغمة التي لها دور غير مهيمن. يظهر أن يوسف إستس اختار جعل المحادثة أكثر عرضية ومباشرة.

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CHAPTER I

INTRODUCTION

This chapter talks about the background, research problems, object of the study, scope and limitation, significance of the study, definition of key terms, previous studies and research method.

1. Background of the Study

Intonation plays an essential role in communication, both informal interaction and formal speaking in public. Intonation is one of the phonology fields, which means melodic speech patterns with various voice pitch levels (Sperti, 2017). Every human being naturally speaks using intonation to makes the utterance understandable. However, although it comes out naturally, not all people in every languages use the same way of using intonation. According to Hirst & Di Cristo (1998), the intonation of each speaker can be different depending on the language, dialect, style, context, mood, and even attitude.

Each language has its own rules in using intonation, which usually cannot be used in other languages. It can be different depend on the function of the pitch used. In Mandarin as a tonal language, pitch patterns in every word can change the lexical meaning of the word. While in English, pitch patterns related in the used of intonation meaning without changing the lexical meaning (Tench, 1996). Therefore, understanding the intonation of other language is a must when people use it to communicate. Especially English as the global lingua franca, which means English is a communication tool between people

with different languages. When non-native speakers use English to communicate with others, they have to follow the rules of English intonation to establish continuity in the interaction.

However, in mastering English, many people do not pay much attention to intonation. Goh (2001) argued that ELF learners only worry about grammatical accuracy without highlighting phonological characteristics, such as intonation. Practically, not following the intonation according to the rules makes the listeners challenging to understand what the speaker is saying. Then, the conversation does not go smoothly due to ambiguity, and it could cause misunderstanding. Kelm (1987) acknowledged that "correct intonation is a vital part of being understood in speaking language". Therefore, if people want to communicate English better, fluently, and can be understood, they also need to understand and follow the English intonation well.

Intonation in English works together with other elements of speech, such as speed, pause, and stress to help the speaker reveal the deeper meaning behind the speech. Halliday (1969) started the theory of English intonation with the formal descriptions of the grammatical function of intonation. Moreover, O'Connor and Arnold (1973) argued that attitudes or emotions are also the factors that influence the intonation used by the speaker, whether the speaker is angry, civil, grumpy, or enthusiastic. Then in 1997, English intonation theory was refined by Brazil by issuing Discourse intonation, which built on a discourse-based framework and attempted to assign 'meaning' of

communicative value to the different elements that make up the system of intonation.

In this research, the researcher analyzes discourse intonation (DI) since the rules of grammar and attitudes meaning or emotions in English intonation raise many questions and objections. When native speakers speak, the intonation rules of grammar structure and attitude meaning do not always match. For the grammatical rules, Atoye (2005) stated that the tradition of this theory in English intonation is a problem with much inaccuracy. Besides, refuting O'Connor and Arnold's theory, Roach (1996) claimed that using intonation to express emotions is fundamentally wrong since attitude and emotions are two different things. Emotions should be regarded as related to the speaker's inner state, while attitude relates to the speaker's observable.

The other reason why the researcher chooses discourse intonation by Brazil is due to the intonation models in this theory considered from the language user's perspective, not the linguist's perspective. This theory ultimately leaves the choice of intonation to the speaker based on the common ground of the interaction context, not using grammar rules and attitude or emotion meanings. Brazil's discourse intonation revealed the use of the shared/unshared information tone and the conversational controlling role based on intonation in the discourse.

This theory originally was created to help non-native speakers easier to learn how to interact with intonation in English. This is the reason why many previous studies used discourse intonation theory in pedagogical research on

teaching intonation to non-native speakers, such as Chun (1998), Goh (2001), Ranalli (2002), Pickering (2009), and Chapman (2007). These studies analyze the effectiveness of discourse intonation theory in ELF student.

Meanwhile, this research does not use the theory in pedagogical research. Instead, this research reveals the meaning of a native speaker's intonation based on discourse intonation to provide evidence of this theory and add several intonation models references commonly used by native speakers based on the conversational context. Similar studies have also been carried out. First, the study conducted by Odeyemi (2017) analyzed the English discourse intonation of Nigerian people in an advertisement on Radio and Television. Second, the study conducted by Shitwi et al., (2019) investigated the controlling roles employed by Obama in his interview. Third, Ali (2020) examined the intonational meaning and the intonation controlling role of Mohammed Ali Clay in his interview with a Muslim child. Next, the study conducted by Hamad (2021) analyzed the controlling role in Margaret Thatcher's speech, *"the Lady's not for turning"*.

Based on the explanation of the previous studies above, no one has chosen the object of the sermon, mainly the Islamic sermon that requires intonation in the way the preacher delivers. The researcher decides an Islamic sermon for the object to give a gap between this present study and the previous studies. Meanwhile, the researcher chooses Yusuf Estes for the preacher because he is one of the most famous American preachers globally. The way he delivers the sermon tends to be communicative. He often uses the Question and

Answer (Q&A) technique to establish good interactions with the listeners. The interaction is not just a speaker in front of an audience, but like a doctor patient communication. That is why he is known as a preacher who is successfully influencing non-Muslims to convert to Islam. Moreover, He is a native speaker of English as discourse intonation analysis has to be applied to a native speaker to make the results more reliable.

2. Problem of the Study

This research was conducted to find answers to the following questions:

1. What are the types of tone used by Yusuf Estes in delivering his sermon based on the information meaning of the discourse?

2. What is the role of conversational controls on Yusuf Estes's sermon based on his intonation?

3. Objectives of the Study

Based on the problem statements, the objectives of this study are as follows:

1. To determine the type of tone used by Yusuf Estes in delivering his sermon based on the information meaning tones.

2. To find out the controlling role of Yusuf Estes in the interaction of his sermon based on the intonation.

4. Scope and Limitation

This research focuses on discourse intonation analysis used by the preacher in Islamic sermon. This research analyses the intonation of Yusuf Estes, one of the popular American Muslim preachers. The data is the selected dialogue of Yusuf Estes in delivering his sermon. The data is taken

from YouTube video of Yusuf Estes about the non-open minded Muslim in the world. The intonations are analyzed through Brazil's discourse intonation theory of the information tones and the conversational controlling roles based on intonation. This study focuses on the intonation of Yusuf Estes than the listener.

5. **Significances of the study**

Theoretically, this research may confirm the theory of Brazil's discourse intonation (1997). In addition, this result of research will give the several intonation models references commonly used by native speakers based on the interaction context. Practically, the researcher hopes this research can help the reader to know the used of English intonation in a communication, thus the reader will be aware in using English intonation while communicate with others. Besides, this research can be used as a reference to other researcher who wants to conduct further research about Brazil's discourse intonation analysis.

6. **Definition of Key Terms**

Tone   : The process pitch movements in each tone
                                group.

Intonation   : Intonation describes how the tone rises and falls
                                in a speech.

Discourse Intonation   : Theory which deals with the relationship
                                between the intonational features of speech and
                                the context of the interaction.

Yusuf Estes	: One of an American popular preacher in the world
Islamic Sermon	: An oration or lecture by a preacher about everything about Islam.

7. Previous Study

There are several similar previous studies revealed the intonation meaning of the native speaker used Brazil's discourse intonation theory. First, Odeyemi (2017) analyzed the English intonation of Nigerian people in an advertisement on Radio and Television. The researcher found that the proclaiming tone is more dominant than the referring tone used in the ad. It is because the proclaiming tone can attract viewers to the ad. Ambiguous intonation is also avoided in this case. Besides, there was a no different type of advertisement tone between radio and television advertising.

Second, a study conducted by Shitwi et al. (2019) investigated the type of information tone by the termination tone in Barack Obama interview about the sensitive topics. The researchers wanted to know the discourse intonation of the political figure's interview while discussed about the sensitive one. The researchers found that Obama used all the types of information tone (proclaiming, referring, and level), and the high termination is the most common level. It is used to emphasize the information and capture the attention of the interviewer. Moreover, it was found that the dominance role was higher than the non-dominance, which reflects that Obama was the controller of the discourse during the interview.

Third, Ali (2020) examined the tone of Mohammed Ali Clay in their interview with a Muslim child. In this study, the researcher wanted to underline the religious context in a discourse. This study used the PRAAT application to simplify tone analysis. Then the researcher analyzed the intonation meaning and the controlling role in the interview. The result found that non-dominance is the role mostly done between Mohammed Ali Clay and the interviewer Muslim child. Their speaking style was simple with a low tone, especially clay, which reflects an excellent Muslim speaker.

Fourth, Hamad (2021) conducted the discourse intonation by Margaret Thatcher's in her speech "the Lady's not for turning". The researcher examined the controlling role of Margaret based on the intonation used by her. The finding of this study is the dominance role was higher than the non-dominance, which shows that Margaret is the controller of the discourse.

8. Research Method

1) Research Design

The researcher employed the descriptive qualitative approach for this research. The research used the qualitative approach to result in a more profound understanding of intonation by a native speaker based on the discourse intonation. This research belonged to descriptive because the researcher describes the context of the intonation used and the conversational controlling role.

2) Research Instrument

The main instrument of this research is the researcher itself. The researcher is a person who selects, identifies, and analyses the data. The data is from the chosen dialogue of Yusuf Estes's sermon video on YouTube. In addition, the researcher uses the PRAAT app to easier read the intonation transcription.

3) Data Source

The data source is a video from Muslimah Al-Fatih YouTube account. The video is the sermon of Yusuf Estes that discusses about the "The non-open minded Muslim in the world". The researcher selected the excerpts spoken by Yusuf Estes from some dialogue in the video. Then, the researcher transcribes the intonation with the PRAAT software to produce the image of the spectrogram. The spectrogram is the data that analyzed by the researcher.

4) Data Collection

The first step for collecting the data, the researcher downloaded the audio and heard the selected Yusuf Estes's sermon video several times. In the second step, the researcher decided to take a core dialogue from the full video. Third, the researcher noted the chosen utterance of Yusuf Estes and determined it into a tone unit. In the last step, the researcher imported the tone unit sounds into the PRAAT software to produce the tone's spectrogram. Then, the researcher analyzed the data based on the discourse intonation theory by David Brazil.

5) Data Analysis

After collecting the data, the researcher analyzed the data in three steps. In the first step, the researcher classified the type of intonation in the proclaiming and referring tone by looking at the image of the sound graphic. In the second step, the researcher analyzed the meaning of the tone based on Brazil's discourse intonation theory to reveal the shared/unshared information. In the last step, the researcher classified the controlling role of Yusuf Estes in the interaction based on his intonation used.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of the theoretical aspects of the research. Those are phono-pragmatic, and discourse intonation.

A. **Phono-Pragmatic analysis**

Phono-pragmatic comes from a combination of phonology and pragmatics (Skandera & Burleigh, 2006). Phonology is the study of the systems and patterns of speech sound in a language ,while pragmatic is the study of an utterance's meaning based on the context (Leech, 1983). Therefore, phono-pragmatic analysis means the analysis of the use of phonological processes in conveying specific purposes in an utterance (Sperti, 2017). In this case, the phonological processes refer to the prosodic features like intonation, rhythm, pitch, loudness, stress, and all other relevant elements that considerably influence how the speaker conveys their intentions (Romero-Trillo, 2013).

B. **Discourse Intonation**

Discourse intonation is one of the phono-pragmatic analysis theories. This theory revealed a model of intonation that is influenced by the context of discourse. David Brazil proposed this intonation model to improve and update intonation rules of grammar structures by Halliday (1967), which were deemed no longer practical for learning English intonation by non-native speakers. In mastering English intonation with grammar structure rules, the

non-native speaker has difficulty generalizing intonation from one sentence to another (Chapman, 2007). The other reason why the intonation theory had to be upgraded is there are many inaccuracies in grammatical and emotion rules when applied to native speaker intonation in reality. Therefore, in the discourse intonation model, Brazil tried to interpret several intonations commonly used by native speakers according to the discourse context. In this case, non-native speakers can understand individually how natives usually use intonation. They also can use it as a reference when communicating in English to make it clear and understandable. According to (Hirci, 2015) this intonation model gives the speaker the flexibility to choose how to use the intonation, but still with the intonation standards commonly used by native speakers. In essence, the David Brazil framework served only as a reference point or intonation model that non-native speakers can emulate in the way they are speaking, not an absolute rule or norm (Dalton & Seidhofer 1994, Jenkins 2000). Therefore David Brazil added that

1. **The categories of discourse intonation**

> Brazil's discourse intonation model has several categories related to the way native speakers use intonation. These are the Tone unit, Prominence, Key, Termination, and Tone. The categories are important to understand the interpretation of intonation used by native speakers. When non-native speakers want to speak English better, they also have to know the categories.

a. Tone Unit

Brazil's intonation theory concentrates on explaining how different intonation models within the tone unit affect the interactive event of speech. Tone unit (TU) is the minimum unit in a speech. In discourse intonation theory, Brazil seen a speech as a stream of words that communicates the speaker's ideas, and the main building block of the speech is tone unit, which aids the comprehension of the whole message.

In the intonation transcription, Brazil used the symbol // to show a tone-unit boundary like the example below:

// I think on the whole // that these officials // do a remarkably good job. //

Thus, we can conclude that there are 3 tone units in the example above.

In identifying the tone unit, Brazil explained that there are no specific criteria for forming the tone unit. The speaker is the one who can determine to what extent a tone unit is spoken. However, Brazil added that the average tone unit of a native speaker has no more than 2 prominences.

b. Prominence

Prominence is how David Brazil called Stress, as the definition of stress "lexically assigned property of a syllable that renders the syllable a potential position of prominence" (Hayes

1995). A syllable of a word can be a prominence when the word is the key that the speaker wants to convey. If the speaker believes that the listener is unaware of a point to be introduced, then a prominent syllable will highlight the point for the listener. In addition, there is no right or wrong in the placement of the prominence. It is chosen according to the special circumstances of the moment.

In Brazil intonation transcription, the prominence is marked by the capital letters like the example below:

A: What card did you play?

B: //the QUEEN of HEART//

In the example above, the answerer shows the queen and heart as the prominence. It means the answerer believes that 'queen' and 'heart' is the information needed by the questioner.

While in the next example, the answerer only emphasized the word 'queen':

A: What heart did you play?

B: //the QUEEN of heart//

It means the answerer has the assumption 'queen' is the important information for the questioner, while the 'heart' is known and unnecessary information.

Meanwhile, for the listener point of view, the prominence can be identified through several conditions that are same to the characteristics of stress on table 1 (Collin and Mess).

Table 1. Characteristic of stress and unstressed syllable.

No	Indicators	Stresses	Unstressed
1	Intensity	- Articulation with greater breath/muscular effort - Perceived as greater loudness	- Less breath/muscular effort - Perceived as having less loudness
2	Pitch	- Marked change in pitch	- Syllables tend to follow pitch trend set by previous stressed syllable
3	Vowel Quality	- May contain any vowel - Vowel have clear - Dipthongs have cleary defined glide	- Generally, have central vowels or syllabic consonants - Vowels may have centralized quality - Dipthongs tend to have a musch reduced glide
4	Vowel Duration	- Vowels have full length	- Vowels are considerablt shorter

c. Key & Termination

Key and termination are the name of the prominence in a tone unit. The extended tone unit has more than one prominence, and it has the key as the onset and the termination as the final prominence. While the minimum tone unit has only one prominence, the prominence is called the key. Moreover, each tone unit always has a tonic syllable in one of its prominences. A *tonic syllable* is a syllable that contains a tone in the way the syllable is emphasized. In the extended unit, a tonic syllable is located in the final prominence. While at the minimum tone unit, the tonic syllable is the only prominence. For example:

The extended TU   : //i CAN'T beLIEVE it//

<div align="center">

Key   Termination
(tonic syllable)

</div>

The minimum TU   : //be<u>LIEVE</u> me//

<div align="center">

Key
(tonic syllable)

</div>

In intonation transcription, the prominence containing tonic syllable is marked with the underline and capital letters as the example above. It is intended to facilitate identification because the prominence which contains tonic syllables will determine the tone in one tone unit.

The function of key and termination is related to the pitch-level choices. Both have the low, mid, and high pitch level that has the meaning of each pitch based on the context. However, in this research, the researcher does not analyze the meaning of key and termination. This sub-chapter is only a brief explanation regarding the definition of key and termination to understand the reader.

d. Tones

In Brazil model of intonation, tone is pitch movements in a prominence that affect the overall intonation in one tone unit. Brazil adapted Halliday's five tones which are based on phonological typology, namely fall ↘, rise-fall ↗↘, rise↗, fall-rise ↘↗, and level tone →. However, in Brazil's theory, the intonation choices of the speaker are influenced by the shared/unshared information in the interaction. In addition, each tone also has the role of the conversational control.

<div align="center">

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</div>

The tone analysis in an utterance can be easily identified by seeing the image of the sound graphic. Therefore, Brazil provides several examples of tone images to make the readers easily understand how the pitch movement in a tone unit.

1) Fall tone

↘ i'll GO

i'll   GO

x

y

Figure 2.1 X : Key/Termination Y: the end of pitch

↘ i'll GO home

i'll   GO   home

y

Figure 2.2 Y: the end of pitch

↘ i'll GO home now

i'll   GO   home now

y

Figure 2.3 Y: the end of pitch

2) Rise-fall tone

↗↘ i'll <u>GO</u>

i'll   GO

Figure 2.4

3) Rise tone

↗ i'll <u>GO</u>

i'll   GO

x

y

Figure 2.5 Y: Key X: the end of putch

↗ I'LL <u>GO</u>

I'LL   GO

x

y

z

Figure 2.6 X: Key Y: Termination Z: the end of putch

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i'll   GO   home now

↗ i'll <u>GO</u> home now
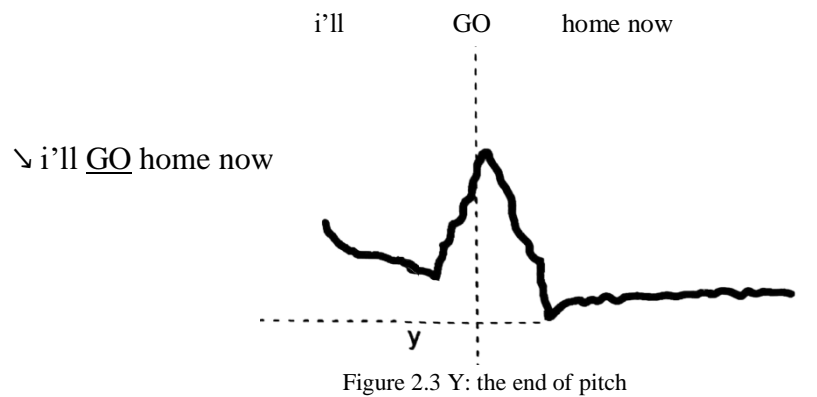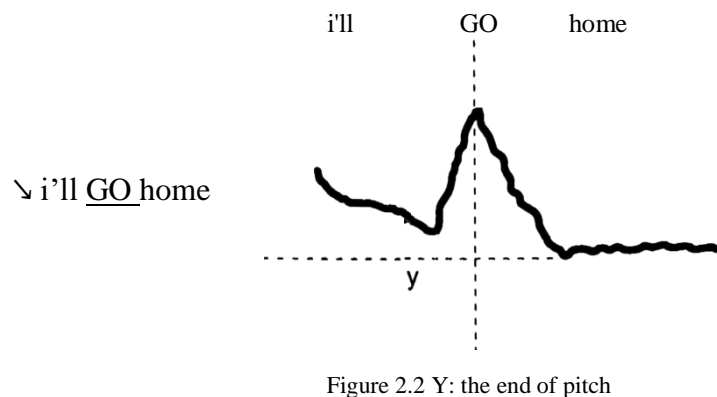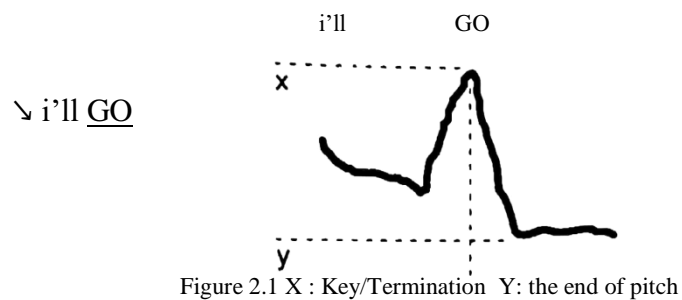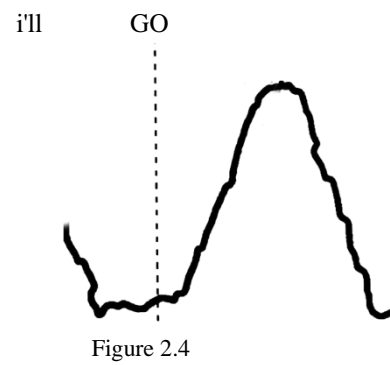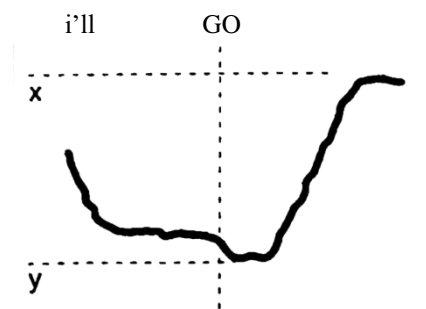
4) Fall-rise tone

i'll   GO

↘↗ i'll <u>GO</u>
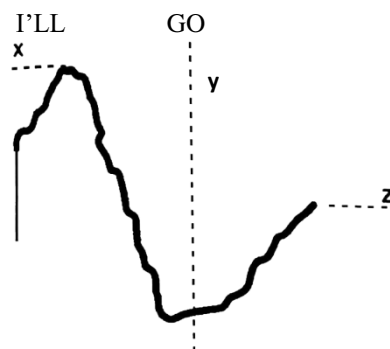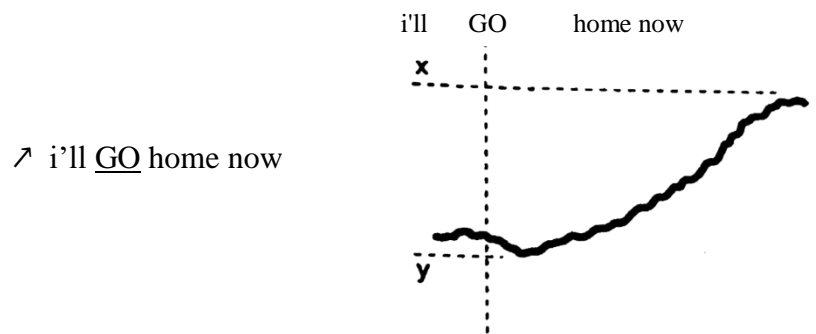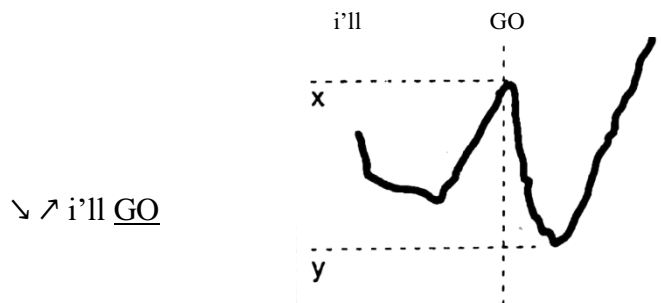
Figure 2.7 X : Key/Termination Y: Pitch movement

i'll   GO   home

↘↗ i'll <u>GO </u>home
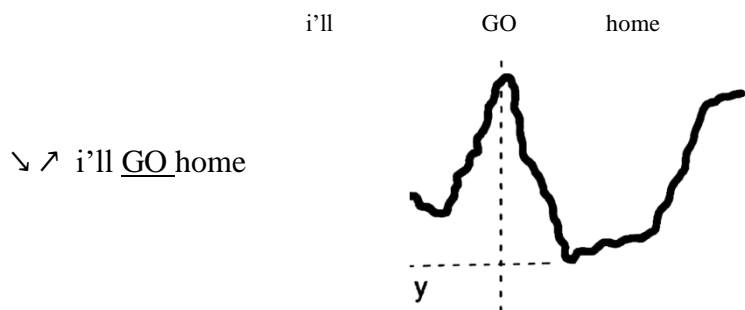
Figure 2.8 Y : pitch movement

i'll   GO   home now

↘↗ i'll <u>GO </u>home now
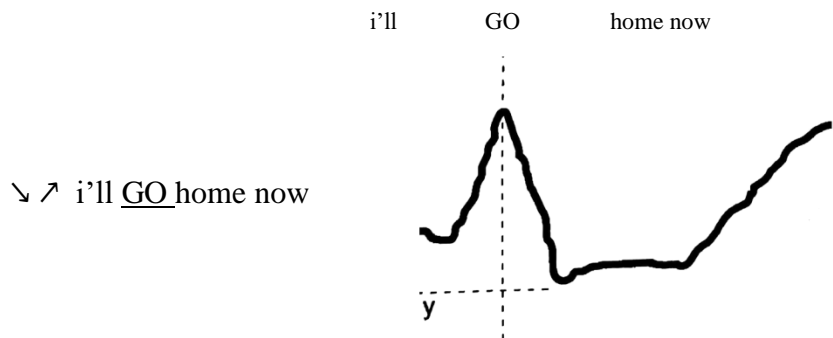
Figure 2.9 Y: Pitch movement

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The audio pictures above are the result of David Brazil utterance when pronouncing according to the tone. Tone movement can be identified starting from the pitch of the last prominence to the end of the pitch utterance.

2. The types of the information tone

Brazil divided the tone in his intonation model into three types: proclaiming, referring, and level tone. The type distribution is according to the unshared/shared information in the tone unit, not based on ambiguity as a statement or question.

a. Referring tone (r)

Referring tone (r) has a rise and fall-rise tone for the speaker's tone choices. The speaker uses this tone when the information of the utterance is already 'in play' in the conversation. It means the listener already knows about the topic discussed by the speaker (shared information).

b. Proclaiming tone (p)

The opposite of referring tone, Proclaiming tone (p) is a tone that is usually used when the speaker thinks what the speaker said is new information for the listener. It means the information has never been discussed before by both parties (unshared information). Proclaiming tone is sign as fall and rise-fall tone.

c. Level tone (o)

As the name suggests, 'level tone' (*o*) is a designation for TU that does not have a tone movement. The speaker used this tone for incomplete TU. The illustration of this tone is like:

// *(o)* → THEN <u>THE</u>//……//*(p)* ↘SYStem was <u>CHANGED</u> //

Level tone does not have the meaning of the information tone because it is not a complete TU. When the speaker chooses to unify the two utterances it is could be:

// *(p)* ↘ then the SYStem was <u>CHANGED</u> //

<u>The comparison example:</u>

To better understand the difference in usage between proclaiming and referring tones, this sub-chapter will explain the context of the different intonation meanings between the two tones by providing some examples.

<u>Example 1:</u>

(1) // *(r)* ↘↗ MARy BWORN// *(p)* ↘ is a TEACHer//

(2) // *(p)* ↘ MARy BWORN// *(r)* ↘↗ is a TEACHer//

Utterance (1) and (2) has the opposite tone choices. In example (1) the speaker uses the referring tone for the utterance 'Mary Brown' and the proclaiming tone for the utterance 'is a teacher'. It means 'Mary Brown' is the shared information and 'is a teacher' is the unshared information. Meanwhile in example (2), 'Mary Brown' tone is proclaiming and 'is a teacher' tone is referring. It means in the example (2) 'Mary Brown' is the unshared information and 'is a teacher' is the

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shared information. From the two examples above the interpretation of context can be seeing like:

Interpretation example (1)

'Talking of Mary Brown, she is a teacher'

Interpretation example (2)

'Talking of teachers, Mary Brown's one'

Example 2:

(3) // (r) ↘↗ When I've finished <u>MID</u>dlemarch // (p) ↘ i shall READ harry <u>POTT</u>er//

(4) // (p) ↘ When I've finished <u>MID</u>dlemarch // (r) ↘↗ i shall READ harry <u>POTT</u>er//

In utterance (3), the speaker uses the referring tone on the first tone unit, indicating that Middlemarch is common ground which means the listener knows the information of "Middlemarch". The speaker assumes the listener has noticed that the speaker is now reading Middlemarch. Maybe there has been a discussion about it before. Meanwhile, the speaker uses a proclaiming tone on the second tone unit, which means Harry Potter is information that has never been discussed before or new information for the listener. In contrast, utterance (4) shows that the speaker uses a proclaiming tone on the first tone unit and a referring tone on the second tone unit. It indicates that Harry Potter is already known to both parties, or they are discussing it at the time. Furthermore,

Middlemarch is the information that has never been shared with the listeners.

In this case Brazil also added "It is worth noting, in passing, that these interpretations still apply if the order of the grammatical constituents is reversed" :

(5) // *(p)* ↘ i shall READ harry POTTer// *(r)* ↘↗ When I've finished MIDdlemarch //

(6) // *(r)* ↘↗ i shall READ harry POTTer// *(p)* ↘ When I've finished MIDdlemarch //

The intonation remains in accordance with the meaning of the information intended by the speaker.

Example 3:

In the question form, intonation is still influenced by information tone with several interpretations of meaning.

The context of the utterance below, the speaker is seeing his/her friend in the act of buttoning up the overcoat. Then the speaker ask:

(7) // *(r)* ↘↗ you're Going OUT//

(8) // *(p)* ↘ you're Going OUT//

The used of the referring tone in question form (7), has the interpretation of negotiate a common ground between speaker and listener. The speaker request for confirmation in what the speaker assumes about the listener. Meanwhile the used of proclaiming tone in

example (8) has the interpretation of asking what the speaker do not know.

Interpretation example (7)

'you're going out? please confirm me that I am drawing the right conclusion for your action'

Interpretation example (8)

'you're going out? Is it that? Or if not, what are doing? I don't know'

3. The type of conversational controlling role

In Brazil's intonation model, an intonation also can determine the speaker's controlling role in discourse. As we know, both proclaiming and referring tones have two kinds of tones. Each tone of the two types has different roles in their conversational control. Brazil divided the controlling role tone into two types. These are the Dominance role and non-dominance role.

a. **Dominance**

Two kinds of tones characterize dominant roles in discourse. These proclaim plus (p+) with the rise-fall tone and refer plus (r+) with the rising tone. Brazil added plus in the name for the difference between dominant and non-dominant roles. When the speaker uses one of the tones, it indicates that the speaker is the holder of control in the discourse. It is like an interaction between teacher and student. A teacher will generally use a proclaiming plus (rise-fall) tone or

referring plus (rise) tone to take on a controlling role in a class, although not all teachers use that tone. Furthermore, a dominant role tone is usually used in formal activities, which requires the listener's full attention.

b. **Non-Dominance**

In contrast to the dominant role, the tone in the non-dominant role tends to be more relaxed and does not have a controlling role in the discourse. This role includes a falling tone (proclaiming tone) and a fall-rise tone (referring tone).

The comparison example:

The example below shows the context differences between the tone which has dominant role and non-dominant role:

(5)// *(r)* WHEN i've finished what I'm DOing// *(p)* i'll <u>HELP</u> you//

(6)// *(r+)* WHEN i've finished what I'm DOing// *(p)* i'll <u>HELP</u> you//

In the example above, two alternative tones have different intended meanings. In example (5), the speaker uses the rise fall tone in the first TU and fall tone in the second TU. It means the speaker has the non-dominant role for the two TU. Meanwhile, example (6) shows that the speaker uses the rising tone in the first TU and the fall tone in the second TU, which means the speaker has the dominant role for the first TU and non-dominant role for the second TU. The use of the dominant tone can affect the intended meaning of the utterance like the interpretation below:

Interpretation example (5)

'if you wait a minute, I'll help you'

Interpretation example (6)

'if you want me to help you, you'll have to wait'

C. PRAAT

PRAAT is the speech analysis software developed by Boersma and Weenink (2004). This application is used to identify the tone movement by looking for the pitch in each tone unit. In the display of this application, the spectrogram shows prominence, pitch, and tone movements. The picture below is an example of the PRAAT audio spectrogram.
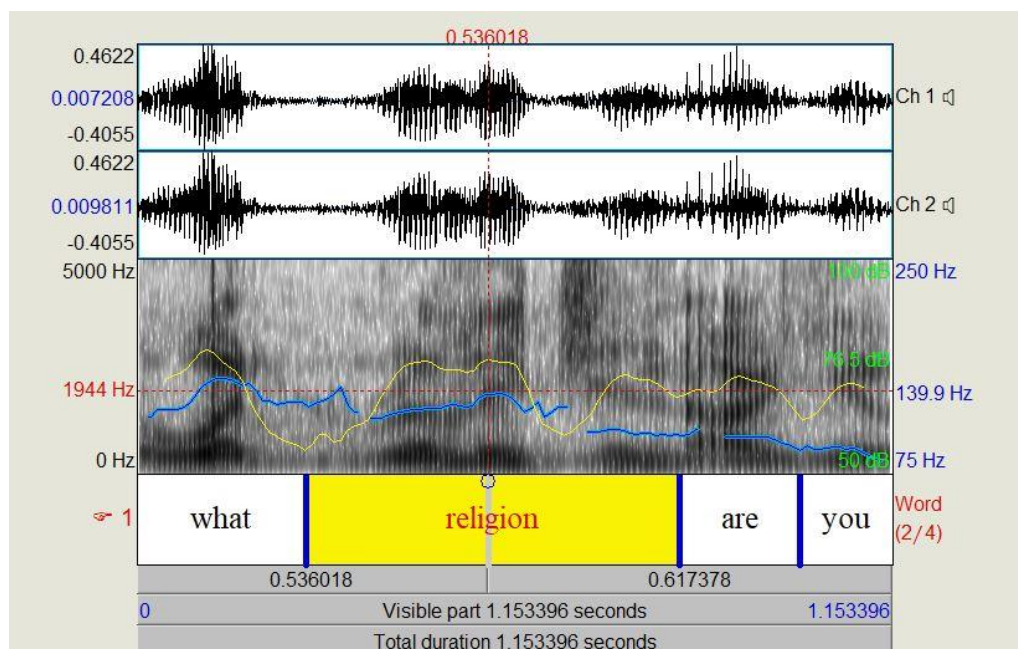
Figure 2.10 The result of the TU "what religion are you" PRAAT analysis

Figure 2.10 shows the audio spectrogram from the utterance "What religion are you?". In PRAAT software, there are many features used for analyzing the audio. The researcher uses the spectrogram and the text grid for this research. Like In figure 2.10, the top box is the input of the audio. The second

box is the audio spectrogram that has two important lines, blue and yellow. The blue line is a sign of the pitch, which has the function of helping identify tone movement. At the same time, the yellow line is the audio intensity which helps to identify prominence. Meanwhile, the bottom box is the 'text grid' for note.

CHAPTER III

FINDING AND DISCUSSION

This chapter provides the findings and discussion of the intonation tone types and the conversational role of Brazil's discourse intonation by the result obtained from the data analysis.

A. Finding

The findings of the study are based on the spectrogram analysis of each tone unit in selected dialogue of Yusuf Estes's sermon about "the non-open minded Muslim in the world". There are 105 data of tone units which has the number of the information tone types and the conversational control roles.

1. The type of information tones.

The discourse intonation by David Brazil divided the type of tone based on the information conveyed in each tone unit into three types. These are referring tone, proclaiming tone, and level tone. The researcher found that Yusuf Estes used all tone types to deliver his sermon, consisting of 51 referring tones, 46 proclaiming tones, and 8 level tones from 105 tone units. Moreover, the researcher decided to take five data in each type of tone for the detailed explanation, which will be shown as follows:

a) Referring Tones

Tone unit 12: "at the same time"

The spectrogram below is an image of the tone used by Yusuf Estes when he said "at the same time"
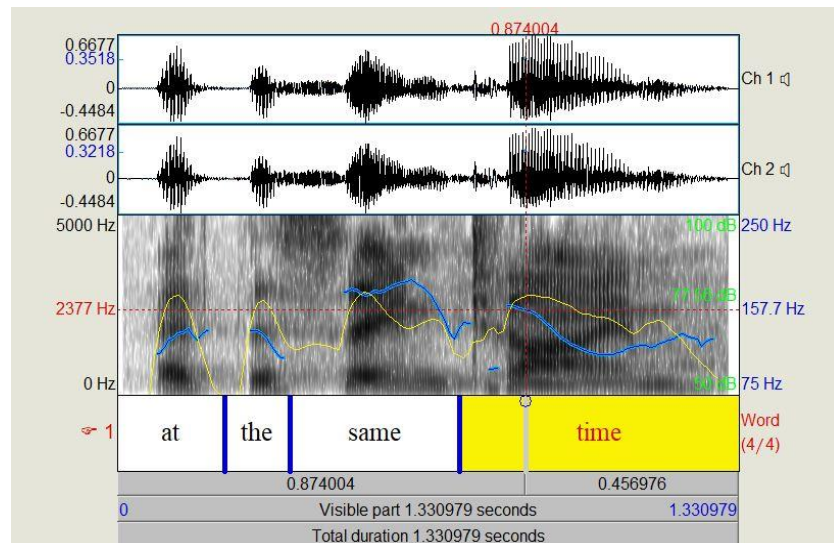
Figure 3.1 The result of the TU "at the same time" PRAAT analysis

Figure 3.1 shows the word *same* and *time* as the prominence, which has the word *time* as the tonic syllable. The tone movement is seen in the word *time* as the tonic syllable from pitch 157.7 Hz falls first then rises in the last. It means this tone unit has the referring tone with the fall-rise tone, which has the meaning of shared information. In the discourse intonation, this tone unit is transcribed as follows:

   // (r) ↘↗ at the SAME TIME//

The context of this tone unit will be shown in Yusuf Estes's utterance below:

"There are a number of organizations, Muslim organizations on the planet who work very hard to do exactly what you said. **At the same time,** there are setbacks coming from the same people you also describe."

In the utterance above, Yusuf Estes talked about the Muslim organizations that work very hard to be open-minded accept different opinions from other organizations. Then Yusuf Estes compared it with the opposite organization who cannot accept the different opinions

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from others. He used the conjunction "*at the same time"* before comparing the two organizations. It means the *time* of what Yusuf Estes said has been talked about before by him. It is referred to the existence of an open-minded Muslim organization.

Tone unit 29: "you grew up**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "you grew up"
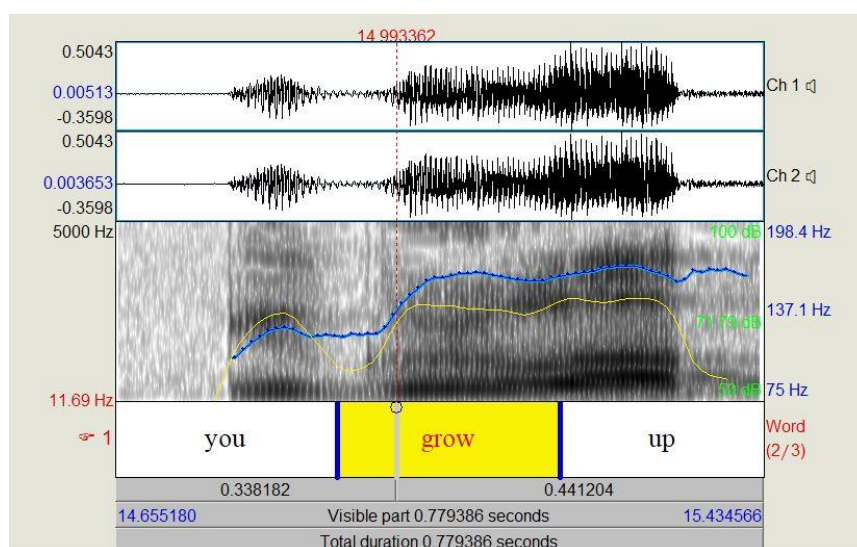
Figure 3.2 The result of the TU "you grew up" PRAAT analysis

Figure 3.2 shows the word *grew* as the prominence and the tonic syllable. In the word grew, the tone movement is seen from the pitch 137,1 Hz then rising until the end of the tone unit. It means this tone unit has the referring tone with a rising tone, which has the meaning of shared information. In the discourse intonation, this tone unit is transcribed as follows:

// (r+) ↗ you <u>GREW</u> up//

The complete utterance was, "**You grew up** in a home catholic and Baptist." Before saying that utterance, Yusuf Estes had asked about the woman questioner's identity, such as the name, the origin, the family, and the religion's woman at the beginning of the dialogue. Then in the utterance *", you grew up,"* Yusuf Estes referred to the woman's story about her environment.

Tone unit 35: "heated discussion**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "heated discussion"
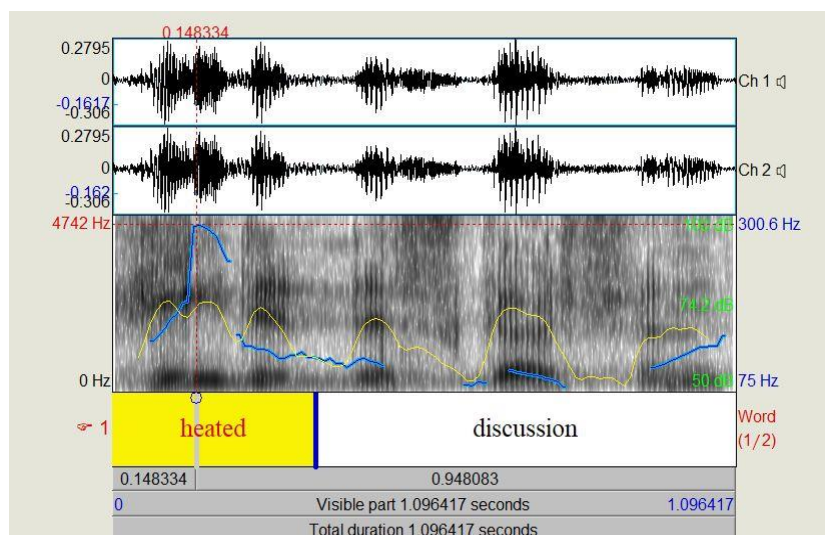
Figure 3.3 The result of the TU "heated discussion" PRAAT analysis

Figure 3.3 shows the word *heated* as the prominence, which has the tonic syllable. In the word *heated*, the tone movement can be seen from 300,6 Hz falling first and then rising slightly in the end. Although it is just a slight movement, in the end, the final tone is still marked as a rising tone from a falling one. It means this tone unit has the referring tone with the fall-rise tone, which has the meaning of shared

information. In the discourse intonation, this tone unit is transcribed as follows:

// (r) ↘↗ HEATed discussion//

The context of this tone unit will be shown in Yusuf Estes's utterance below:

"In this discussion, **heated discussion** that I can imagine would come from the catholic and the protestant, especially this company being about the minister. That's too cliché."

Before the utterance above, Yusuf Estes compared the non-open minded Muslim topic being discussed with the catholic organization. The *heated discussion* in that utterance is referred to the topic being discussed. Yusuf Estes assumed that the listener already agreed that the topic was a heated discussion.

Tone unit 70: "is that what you mean**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he asked "is that what you mean"
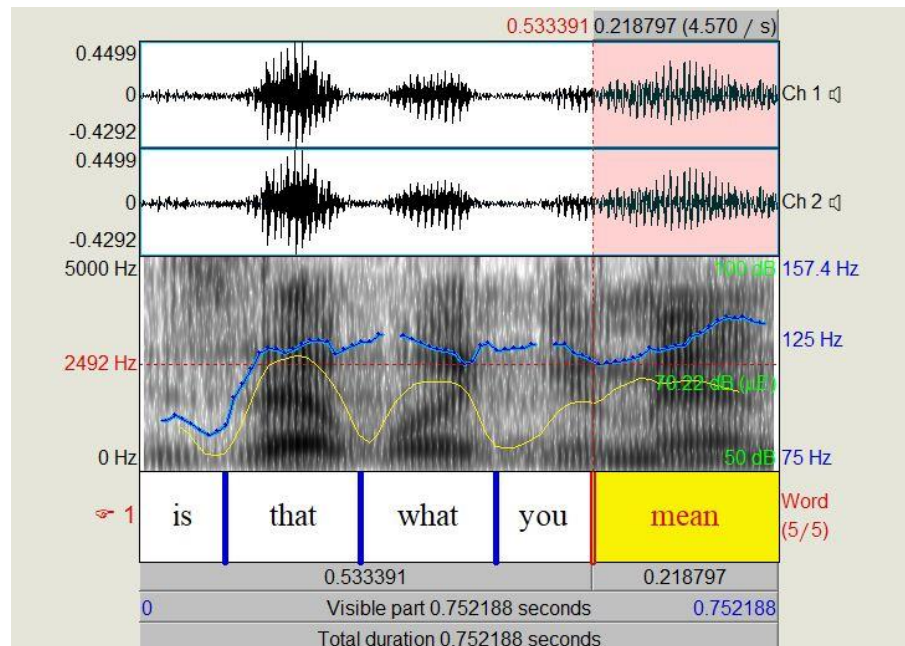
Figure 3.4 The result of the TU "is that what you mean?" PRAAT analysis

Figure 3.4 shows the word *that* and *mean* as the prominence, which has the word *mean* as the tonic syllable. In the word *mean*, the tone movement can be seen from 125 Hz rising until the end of tone unit. This tone unit has the referring tone with the rising tone, which has the meaning of shared information. In the discourse intonation, this tone unit is transcribed as follows:

// (r+) ↗ is THAT what you MEAN//

The context of this tone unit will be shown as the following dialogue below:

Dialogue:

Yusuf Estes: You also mentioned agnostic. This by definition, I'm not telling you how to think, I'm just telling you how we perceive that word. Someone who believes there could be a god. Not giving up on that, but not particularly ascribing themselves to any particular really for faith. Maybe, maybe not it is what it is. **Is that what you mean?**

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Woman   : To me it means more like, I'm not sure what label to attach to a faith, it's not necessarily doubt that god exists.

At the beginning of the dialogue, Yusuf Estes explained his understanding of the agnostic definition. Then Yusuf Estes asked, *"Is that what you mean?"* which has the same meaning as "confirm me that you have the same agnostic meaning with what I described before." It means Yusuf Estes did not need the new information. He just wanted the confirmation of the shared information about the agnostic meaning before. It is why he used the referring tone for the *"is that what you mean"* question.

Tone unit 103: "to faith**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "to faith"
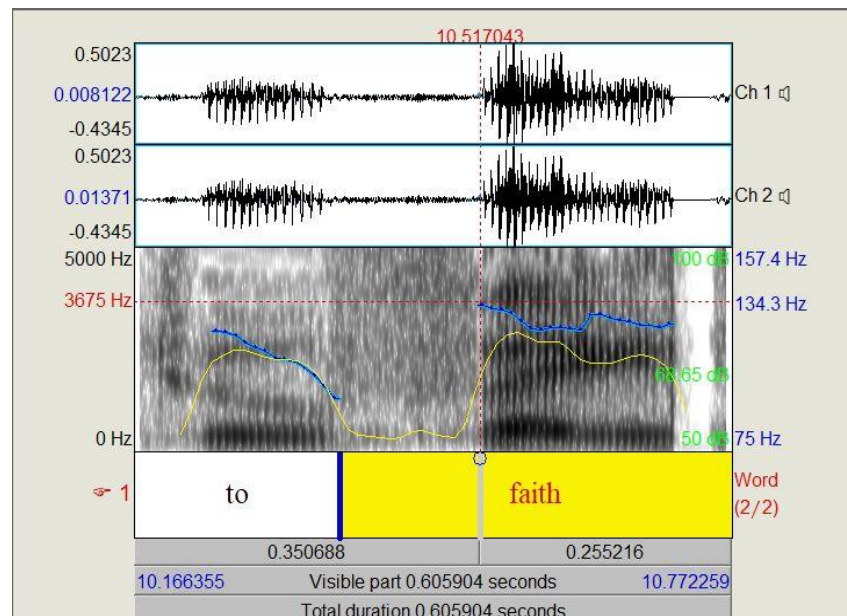
Figure 3.5 The result of the TU "to faith" PRAAT analysis

Figure 3.5 shows the word *faith* as the prominence, which also as the tonic syllable. In the spectrogram, the tone movement has the

ambiguous pitch line's picture. However, in the audio, the utterance sounds rising. The image of the spectrogram is the helper in identifying the tone, but an analysis of a tone is better when we have to pay attention to what we hear first. Then it was confirmed by the spectrogram picture. It is because some graphic picture usually has the missing line.

The researcher chose to include this tone unit as the referring tone from the audio hearer by the researcher. This tone has the rising tone, which has the meaning of shared information. In the discourse intonation, this tone unit is transcribed as follows:

// (r+) ↗ to <u>FAITH</u>//

The context of this tone unit will be shown as the following dialogue:

Dialogue:

Yusuf Estes	: The second thing, is the God that you believe in absolutely real he created the whole universe? And does he have a purpose for us?
Woman	: I believe so
Yusuf Estes	: Okay. Now, you're getting a lot closer **to faith** that what you think! Seriously!

Yusuf Estes was influencing the woman to see Islam deeper. Then he said *to faith* which referred to Islam. And Islam was already 'in play' in the conversation.

b) **Proclaiming Tones**

Tone unit 11: "there are a number of organizations**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "there are a number of organizations"
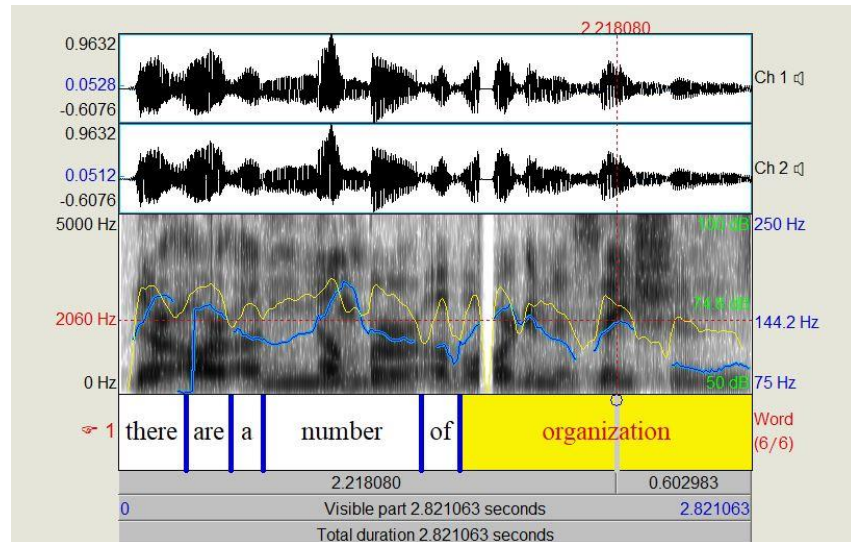
Figure 3.6 The result of the TU "number of organization" PRAAT analysis

Figure 3.6 shows the word *number* and *organization* as the prominence, the word *organization* as the tonic syllable. In the word *organization*, the prominence syllable is *za* which means the tone begins from the *za* syllable. The tone movement is seen from pitch 144,2 Hz falling to the end of the tone unit. It means this tone unit has the proclaiming tone with fall tone, which has the meaning of unshared information. In the discourse intonation, this tone unit is transcribed as follows:

// (p) ↘ there are a NUMber of organiZAtion//

The context of this tone unit will be shown below:

Yusuf Estes: "But, as far as your question goes, **there are a number of organizations,** Muslim organizations on the planet who work very hard to do exactly what you said."

Yusuf Estes was answering the woman's question about why many Muslims could not accept the other opinion when people in this era have to be open-minded. Yusuf Estes used the proclaiming tone for this tone unit to give the new information about the organization who could accept the other opinion. Yusuf Estes assumed that the information was never shared before with the listener.

Tone unit 23: "to expand**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "to expand"
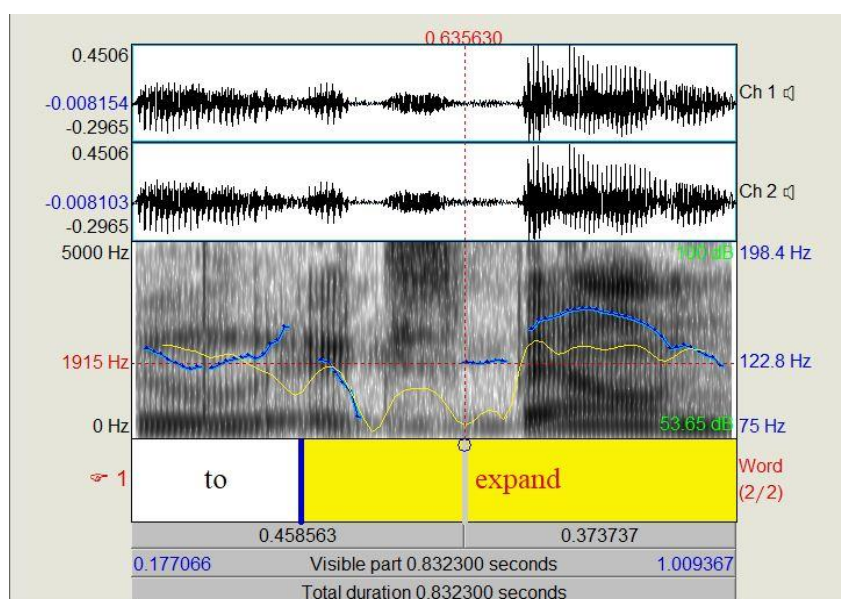
Figure 3.7 The result of the TU "to expand" PRAAT analysis

Figure 3.7 shows the word *expand* as the prominence and the tonic syllable. In the word "expand," the tone movement is seen from 122.8 Hz rising first then falling again to the first syllable pitch. It means this tone unit has the proclaiming tone with the rise-fall tone, which has the

meaning of unshared information. In the discourse intonation, this tone

unit is transcribed as follows:

// (p+) ↗↘ to exPAND//

The context of this tone unit will be shown below:

Yusuf Estes**: "But I would like this opportunity to expand something I
mentioned earlier. From the Qur'an, which tell us about people of the
book".**

In this context, Yusuf Estes talked about the Muslim organizations

who could not accept the other opinion (*madhab*). Then he informed

the woman that he was trying to expand the issue explanation. Yusuf

Estes assumed that he had to inform that he would explain more about

the issue to clarify it. He used a proclaiming tone in this tone unit

because the woman did not know he would add the other information.

Tone unit 36: "That I can imagine**"**

The spectrogram below is an image of the tone used by Yusuf

Estes when he said "I can imagine"
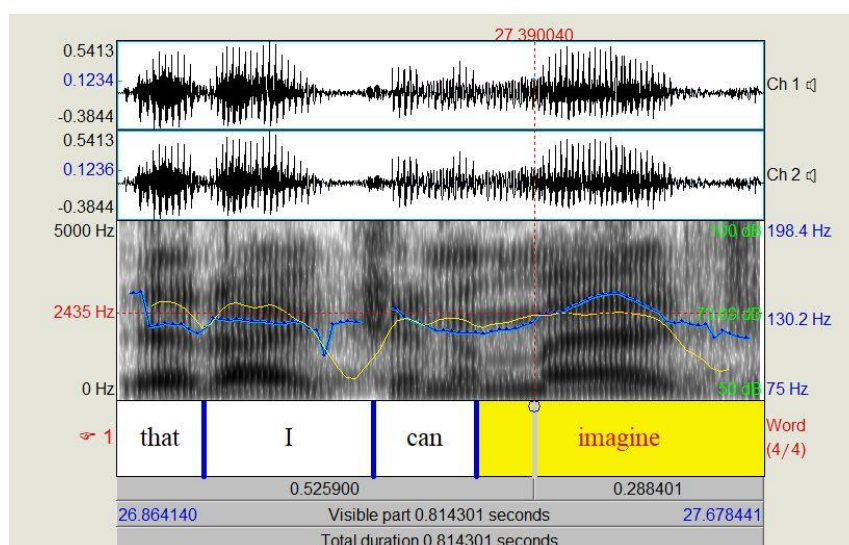
Figure 3.8 The result of the TU "I can imagine" PRAAT analysis

Figure 3.8 shows the word *I* and *imagine* as the prominence, which has the word *imagine* as the tonic segment. In the word *imagine*, the tonic syllable is *ma*. Syllable *ma* begins from 130,2 Hz, rising first, then falling to the end of the tone unit. It means this tone unit has the proclaiming tone with a rise-fall tone that has the meaning of shared information. In the discourse intonation, this tone unit is transcribed as follows:

// (p+) ↗↘ that I can i<u>MA</u>gine//

The context of this tone unit will be shown below:

Yusuf Estes: In this discussion, heated discussion that **I can imagine** would come from the catholic and the protestant, especially this company being about the minister. That's too cliché.

Before the dialogue above, Yusuf Estes was talking about the non-opened-minded of non-Muslim organizations. Then he added that the non-open minded people come from the catholic and the protestant. Yusuf Estes used a proclaiming tone to inform that what he said was his own opinion. He assumed that the listener did not know about it before.

Tone unit 45: "really a god"

The spectrogram below is an image of the tone used by Yusuf Estes when he said "really a god" in the question "is there really a God know doubt in your mind about that?."
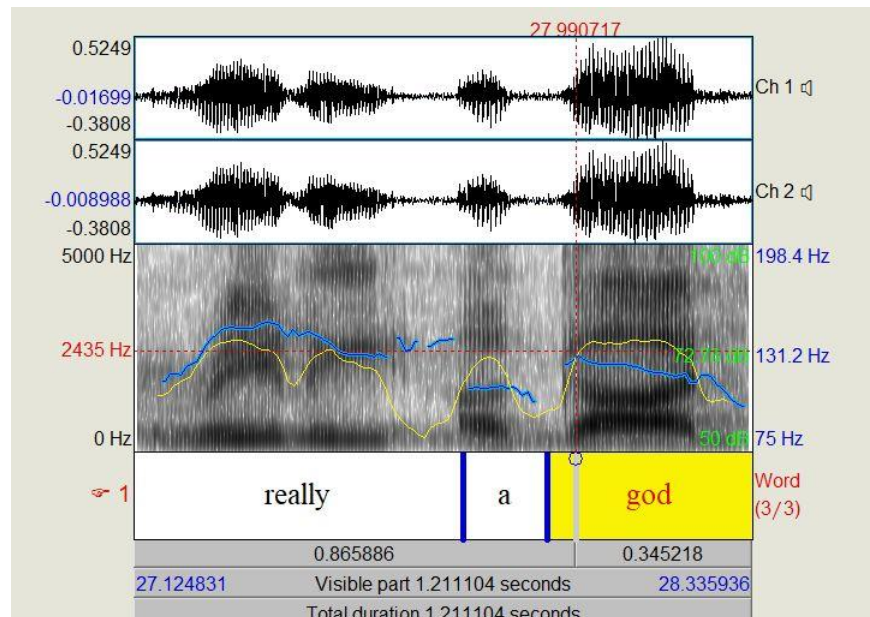
Figure 3.9 The result of the TU "really a god" PRAAT analysis

Figure 3.9 shows the word *really* and *god* as the prominence which has the word *god* as the tonic syllable. In the word *god*, the pitch movement is seen from 131,2 Hz falling until the end of the tone unit. It means this tone unit has the proclaiming tone with a fall tone that has the meaning of unshared information. In the discourse intonation, this tone unit is transcribed as follows:

// (p) ↘ REally a GOD//

Yusuf Estes was asking the question, "is there really a God no doubt in your mind about that?". This question has the referring tone for the dominant tone, which has DI transcription as follows:

// (r+) is THERE// (p) Really a GOD // (r+) no DOUBT in your mind about THAT// /

This question has the meaning "give me the confirmation that your god is no doubt in your mind as I described before". However, Yusuf

Estes used the proclaiming in the tone unit "really a god", because a *god* what woman thinking is never shared before.

This example shows that each tone unit has the different information meaning, although for the main ideas will follows the last tone unit.

Tone unit 95: "that you believe in**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "that you believe in" in the question "is the God that you believe in absolutely real he created the whole universe?".
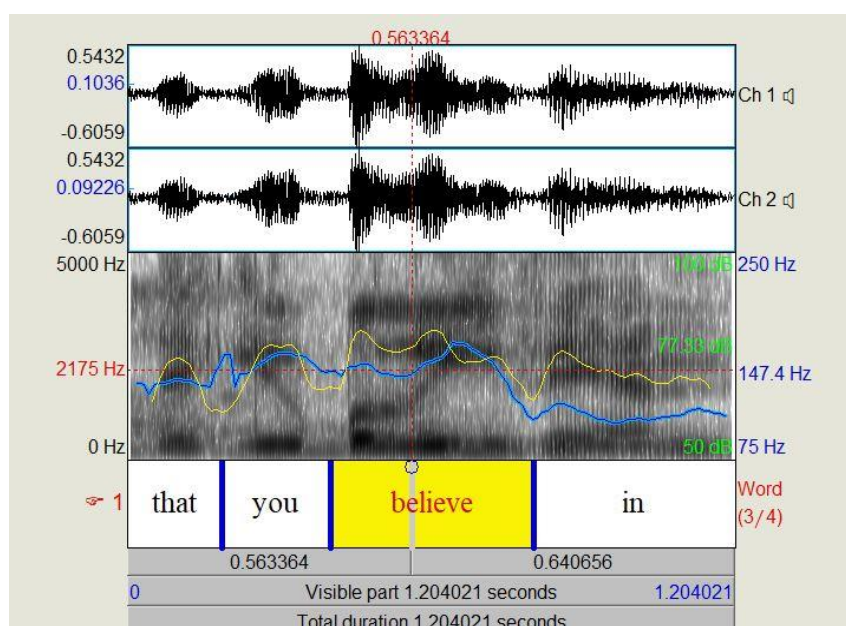
Figure 3.10 The result of the TU "that you believe in" PRAAT analysis

The figure 3.10 shows the word *believe* as the prominence which has tonic syllable. In the tonic syllable *lieve*, the pitch is falling. It means this tone unit has the proclaiming tone with a fall tone that has the meaning of unshared information. In the discourse intonation, this tone unit is transcribed as follows:

// (p) ↘ that you be<u>LIEVE</u> in//

Same with the tone unit before, in this tone unit Yusuf Estes was asking the question, "is the God that you believe in absolutely real he created the whole universe?". Yusuf Estes used the proclaiming in the tone unit *"that you believe in"* because what woman belief is never shared before.

c) **Level Tones**

Tone unit 18: "and…..**"**

The sound graphic below is an image of the tone used by Yusuf Estes when said "and….."
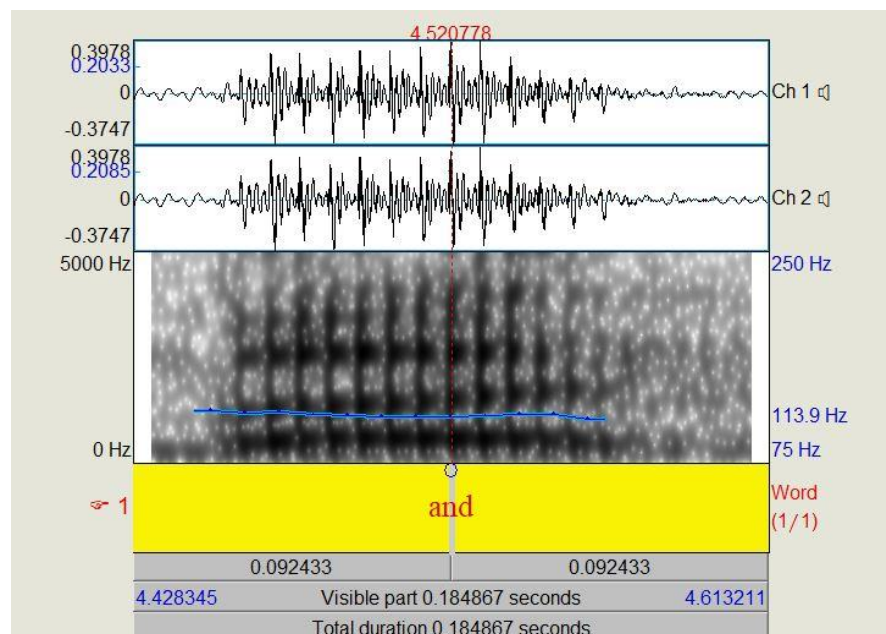
Figure 3.11 The result of the TU "and" PRAAT analysis

Figure 3.11 shows the tone is neutral. It means that this word is incomplete tone unit. In the discourse intonation, this tone unit is transcribed as follows:

// (o) → <u>AND</u>//……..// (r+) still there who DON'T <u>WANT</u>//

The complete tone unit is actually like the transcription below:

// (r) and still there who DON'T <u>WANT</u> //

The word *and* can be a tone unit because there is the long pause from *and* to *"still there who don't want"*. Moreover, this tone does not have the meaning since it is actually part of another tone unit. The other tone units that have level tones are:

Tone unit 18: "and….."
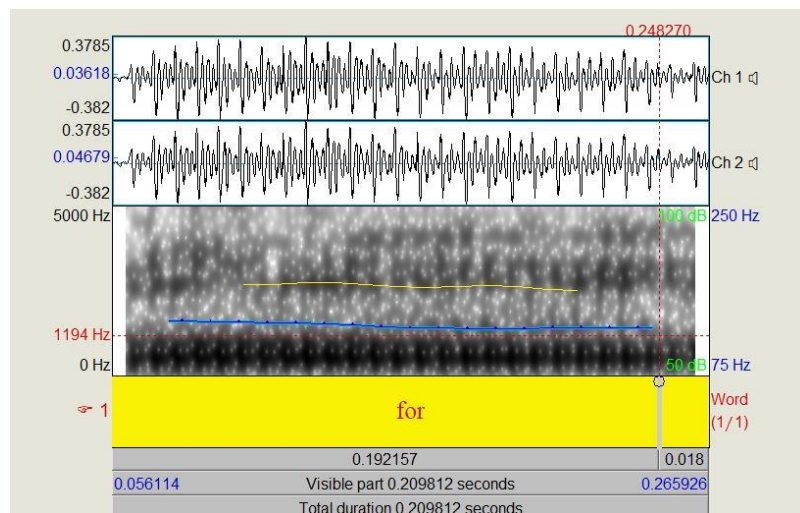
Figure 3.12 The result of the TU "for" PRAAT analysis

// (o) → FOR//…..// (p) how I <u>GET </u>into//

Tone unit 45: "but….."

43
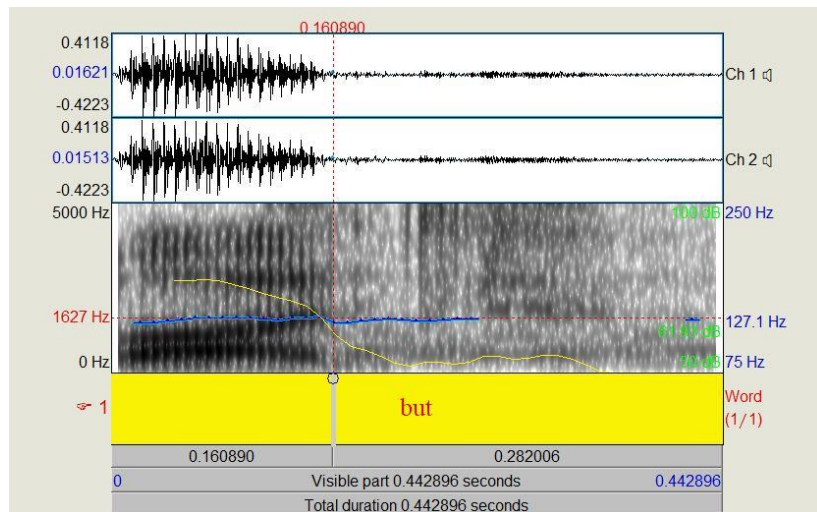
Figure 3.13 The result of the TU "but" PRAAT analysis

// (o) → BUT//…..// (p+) in the qur'AN is//

Tone unit 66: "you know….."**
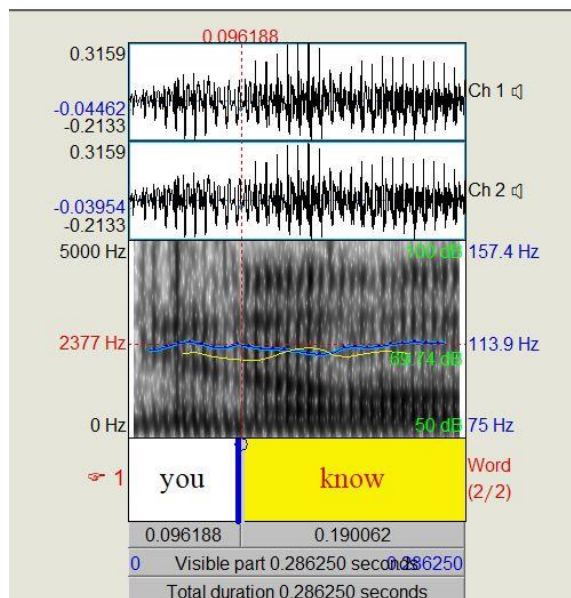
Figure 3.14 The result of the TU "you know" PRAAT analysis

// (o) → YOU <u>KNOW</u>//…..// (p) <u>MAY</u>be//

Tone unit 101: "and….."**
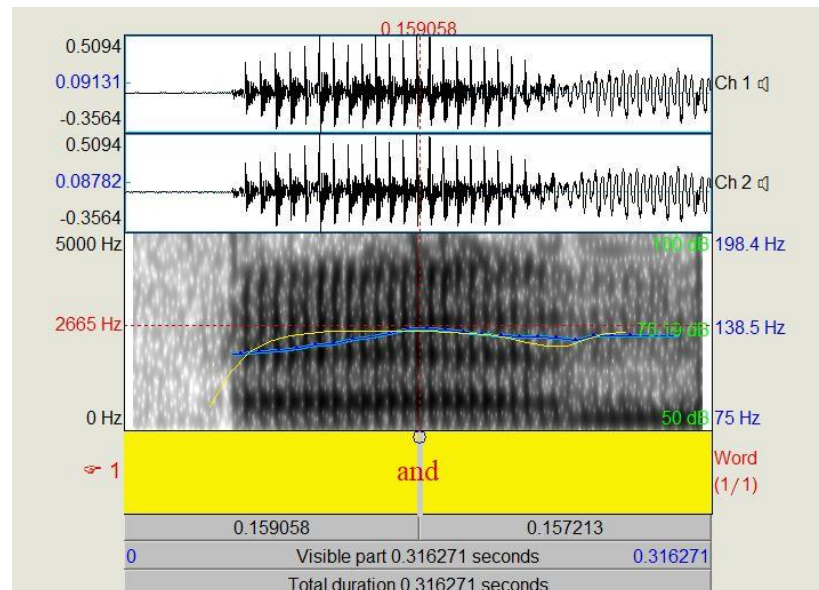
Figure 3.11 The result of the TU "at the same time" PRAAT analysis

// (o) → AND//…..// (r) that he HAS a PURpose for us//

2. The conversational controlling role

The discourse intonation by David Brazil divided the type of conversational controlling role based on the intonation in each tone unit into two types. These are dominant and non-dominant role. In the selected dialogue of Yusuf Estes's sermon, the researcher found 68 dominant roles and 29 non-dominant roles from 105 tone units. The dominant role has 21 *r+* tones and eight *p+* tones, while the non-dominant role has 30 *r* tone and 38 *p* tone. Furthermore, the researcher decided to take five data in each type of tone for the detailed explanation, which will be shown as follows:

a. **Dominance**

Tone unit 29: "you grew up**"**

45

The spectrogram below is an image of the tone used by Yusuf Estes when said "you grew up"
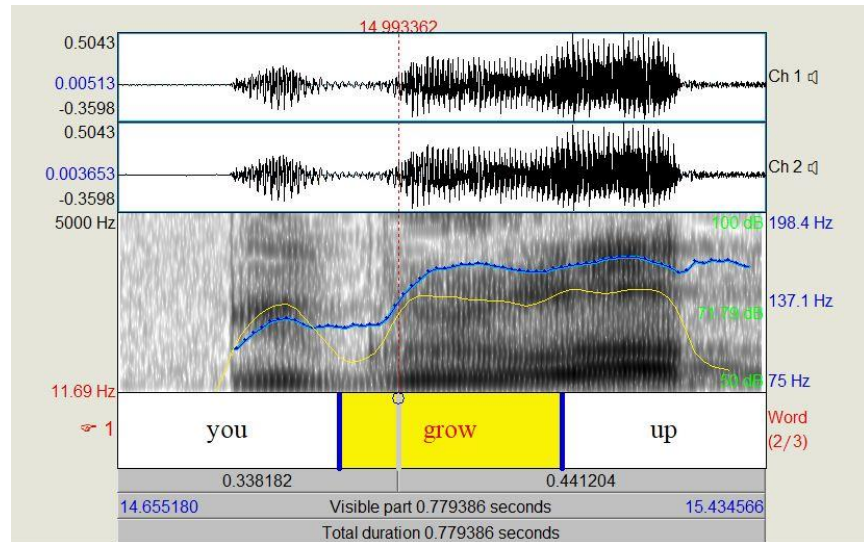
Figure 3.15 The result of the TU "you grew up" PRAAT analysis

Figure 3.9 shows the word *grew* as the prominence which has the tonic syllable. In the word *grew,* the tone movement can be seen from 137,1 Hz. then it is rising until the end of the tone unit. It means this tone unit has the referring plus tone with a rise tone. In the discourse intonation, this tone unit is transcribed as follows:

// *(r+)* you <u>GREW</u> up//

Referring plus tone (rise) is identic with the uncompleted speech. It is the reason why this tone has the dominant role of conversational control. The interpretation of this tone unit is Yusuf Estes was commanding the woman to wait because he did not complete the speech yet. It means Yusuf Estes take control of the conversation by making the woman wait and listen to his speech.

Tone unit 30: "in a home**"**

The spectrogram below is an image of the tone used by Yusuf Estes when said "in a home"
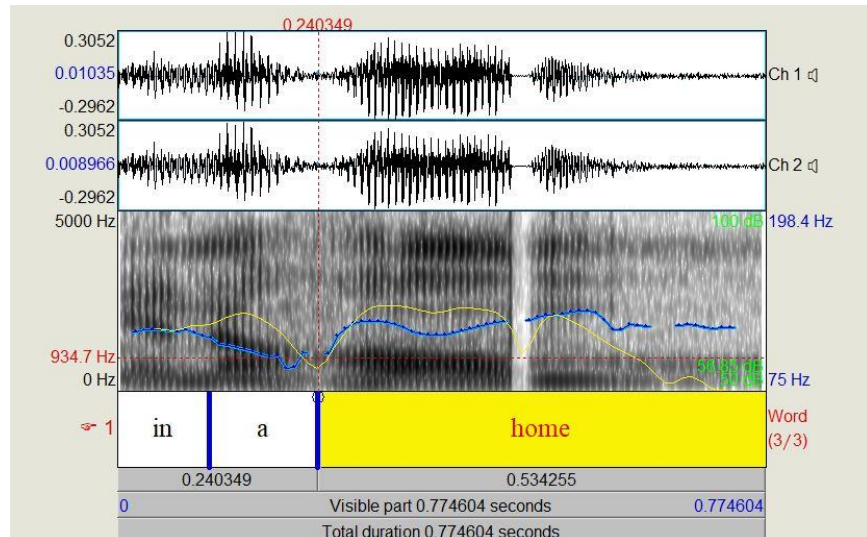
Figure 3.16 The result of the TU "in a home" PRAAT analysis

The figure 3.16 shows the word *home* as the prominence and the tonic syllable. In the word *home,* the tone movement is seen rising until the end of the tone unit. It means this tone unit has the referring plus tone with a rising tone. In the discourse intonation, this tone unit is transcribed as follows:

//(r+) in a HOME//

Same with TU 29, TU 30 has the dominant role with the referring plus tone (rise tone). The interpretation of this tone unit is Yusuf Estes was commanding the woman to wait because he did not complete the speech yet. It means Yusuf Estes take the control of the conversation by make the woman wait and listen his speech.

Tone unit 29: "is that what you mean?**"**

The sound graphic below is an image of the tone used by Yusuf Estes when ask "is that what you mean?"
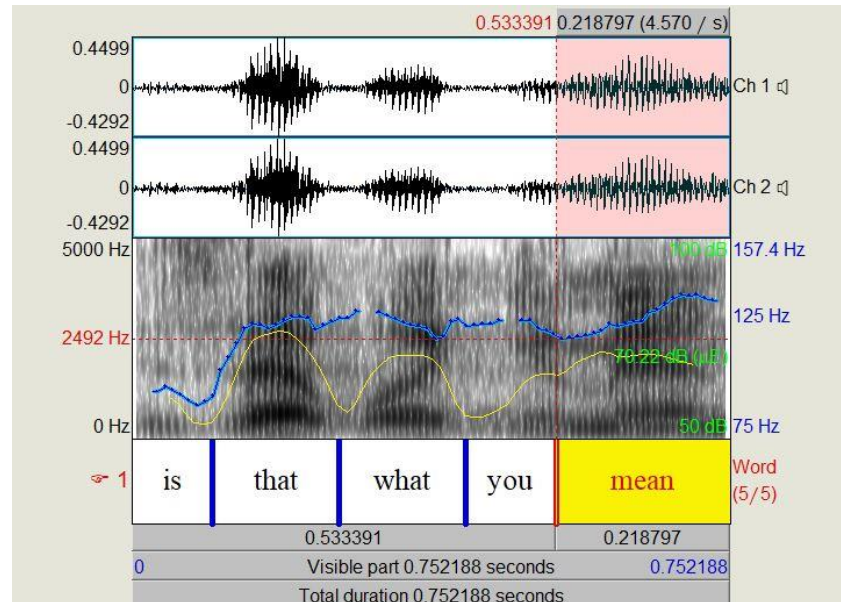
Figure 3.17 The result of the TU "is that what you mean?" PRAAT analysis

Figure 3.17 shows the word *that* and *mean* as the prominence which has the word *mean* as the tonic syllable. In the word *mean,* the tone movement is seen from 125 Hz rising until the end of the tone unit. It means this tone unit has the referring plus tone (rising tone) which has the dominant role of conversational control. In the discourse intonation, this tone unit is can be transcribed as follows:

//(r+) is THAT what you MEAN//

Tone unit 87: "okay so you not"

The spectrogram below is an image of the tone used by Yusuf Estes when said "okay so you not"

48
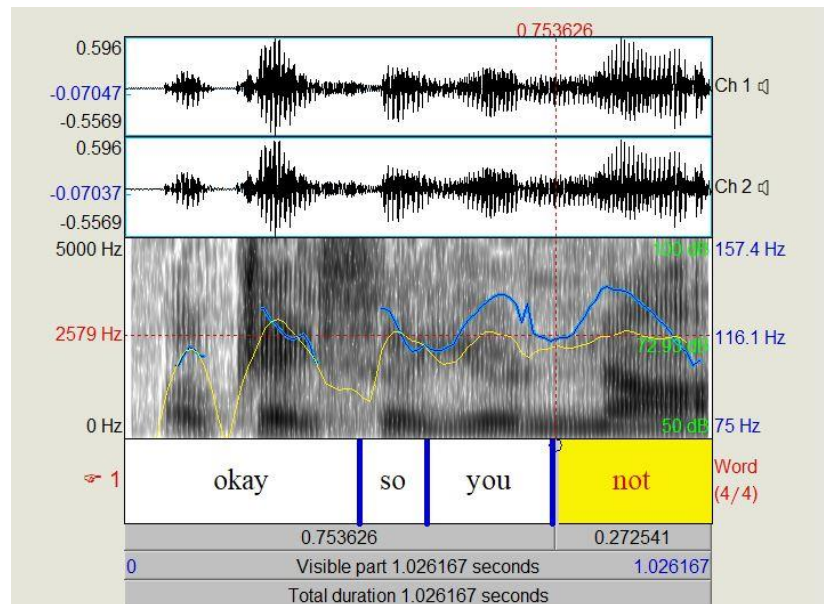
Figure 3.18 The result of the TU "okay so you not" PRAAT analyis

The figure 3.18 shows the word *not* as the prominence and the tonic syllable. In the word *not,* the tone movement is seen from 116,1 Hz rising first and then falling until the end of the tone unit. It means this tone unit has the proclaiming plus tone (rise-fall). In the discourse intonation, this tone unit is can be transcribed as follows:

//(p+) okay so you <u>NOT</u>//

Yusuf Estes used the proclaiming plus tone (rise-fall) for TU 60, which has the dominant role to indicate exclamations. It means that Yusuf Estes wanted his words to be heard more when he pronounces this tone unit.

Tone unit 94: "the god**"**

The spectrogram below is an image of the tone used by Yusuf Estes when said "the god"

49
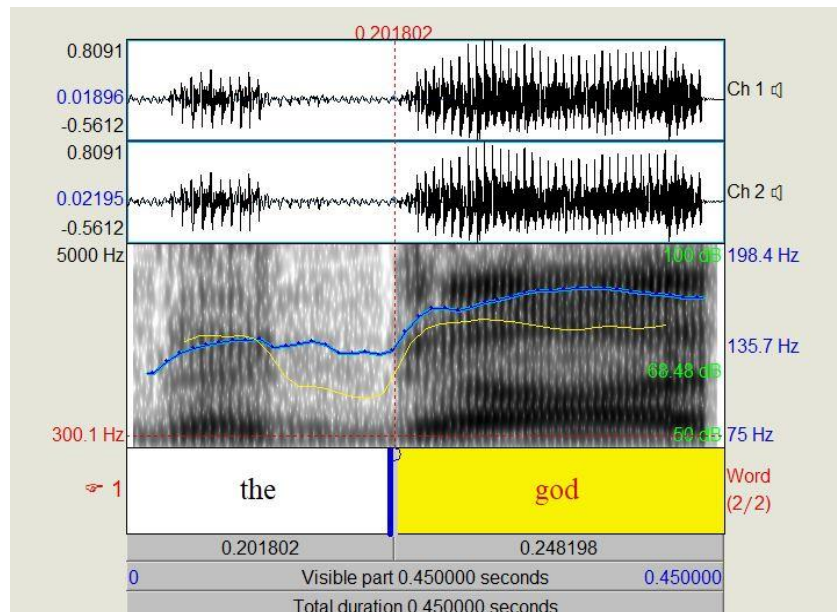
Figure 3.19 The result of the TU "the god" PRAAT analysis

Figure 3.19 shows the word *god* as the prominence and the tonic syllable. In the word *god,* the tone movement is seen from 135,7 Hz rising until the end of the tone unit. In the discourse intonation, this tone unit is transcribed as follows:

// (r+) the GOD//

This tone unit has the dominant role with the referring plus tone (rise tone). The interpretation of this tone unit is Yusuf Estes was commanding the woman to wait because he did not complete the speech yet.

b. **Non-dominance**

Tone unit 9: "who are working**"**

The spectrogram below is an image of the tone used by Yusuf Estes when said "who are working"

50
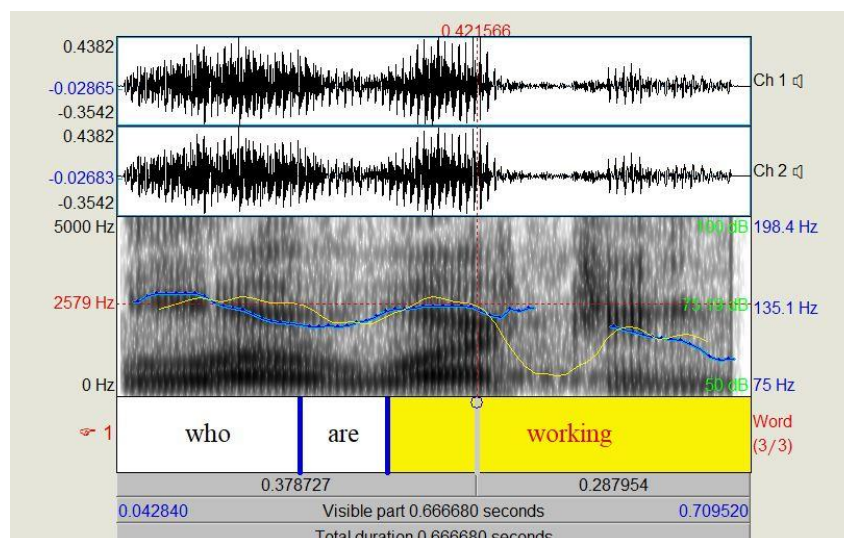
Figure 3.20 The result of the TU "who are working" PRAAT analysis

Figure 3.20 shows the word *working* the prominence which has the syllable *work* as the tonic syllable. In the syllable *work,* the tone movement is seen from 135,1 Hz falling until the end of the tone unit. It means this tone unit has the proclaiming tone with a fall tone that has non-dominant role of conversational control. In the discourse intonation, this tone unit is can be transcribed as follows:

//(p) who are <u>WORK</u>ing//

A non-dominant tone suggests that Yusuf Estes wanted to be casual when saying this tone unit.

Tone unit 12: "at the same time**"**

The spectrogram below is an image of the tone used by Yusuf Estes when said "at the same time"

51
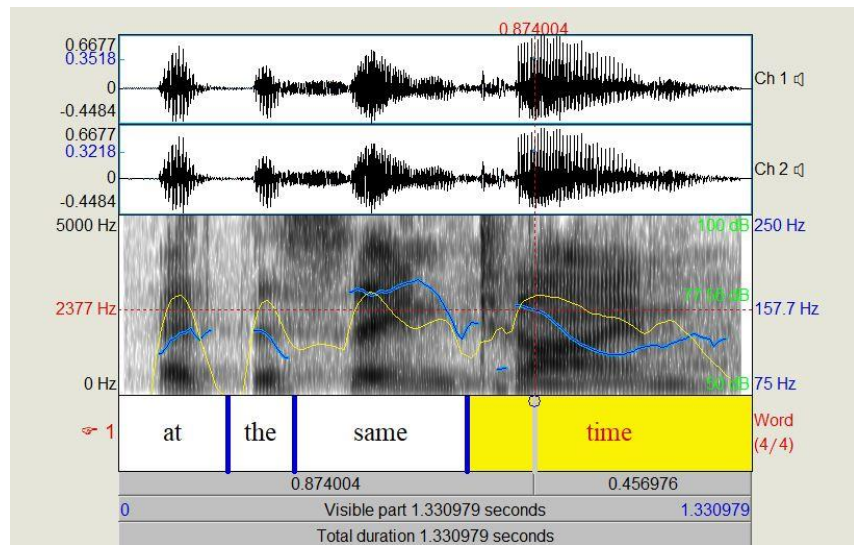
Figure 3.21 The result of the TU "at the same time" PRAAT analysis

Figure 3.21 shows the word *same* and *time* as the prominence which has the word *time* as the tonic syllable. In the word *time,* the tone movement can be seen from 157,7 Hz, it is falling first then rising until the end of the tone unit. It means this tone unit has the referring tone (fall-rise) that has the non-dominant role of conversational control. In the discourse intonation, this tone unit is transcribed as follows:

//(r) at the SAME TIME//

A non-dominant role tone suggests that Yusuf Estes wanted to be casual when saying this tone unit.

Tone unit 31: "Catholic and Baptist**"**

The spectrogram below is an image of the tone used by Yusuf Estes when said "Catholic and Baptist"

52
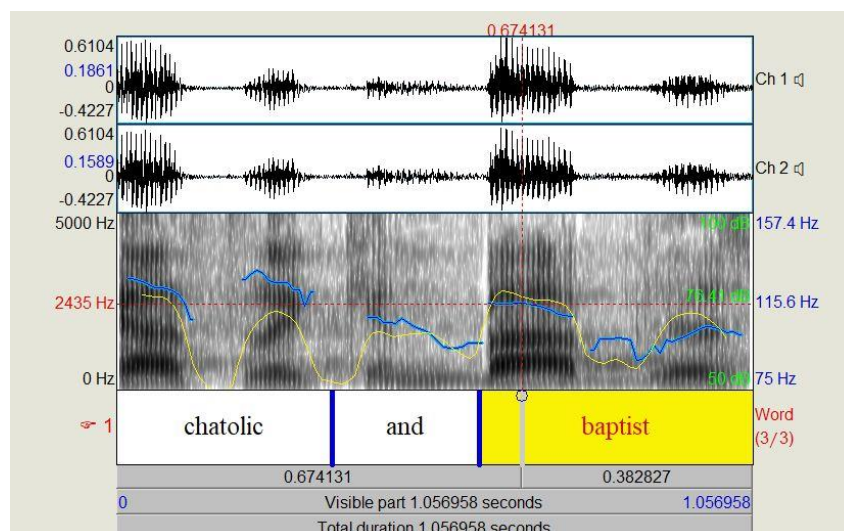
Figure 3.22 The result of the TU "chatolic and baptist" PRAAT analysis

Figure 322 shows the word *Catholic* and *Baptist* as the prominence which has the word *Baptist* as the tonic segment. In the word *organization*, the prominence syllable is *bap* which means the tone begins from the *bap* syllable. In the word *Baptist,* the pitch movement is seen from 115,6 Hz, it is falling first then rising until the end of the tone unit. It means this tone unit has the referring tone (fall-rise) that has the non-dominant role of conversational control. In the discourse intonation, this tone unit is transcribed as follows:

//(r) CAtholic and BAPtist//

A non-dominant role tone suggests that Yusuf Estes wanted to be casual when saying this tone unit.

Tone unit 92: "the second thing**"**

The spectrogram below is an image of the tone used by Yusuf Estes when said "the second thing"

53
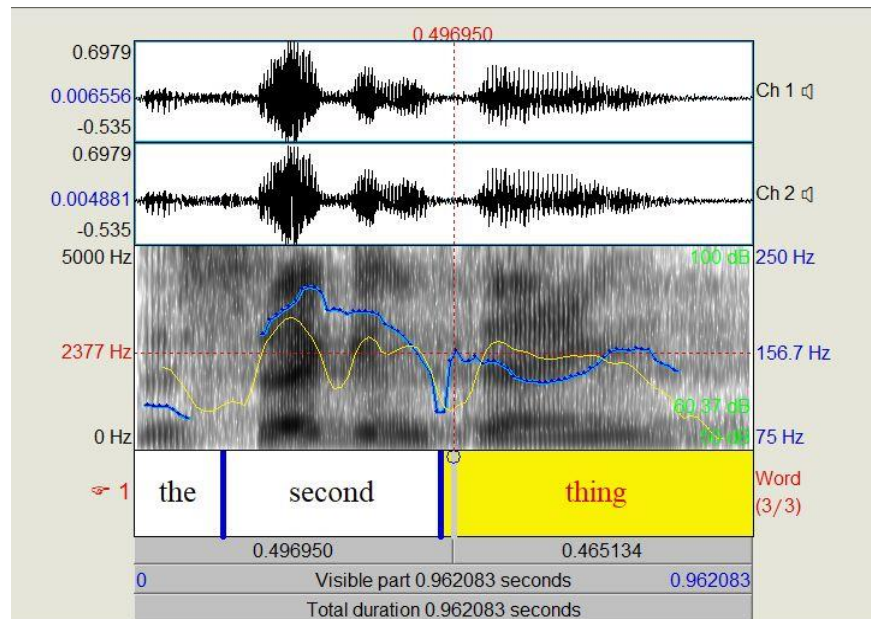
Figure 3.23 The result of the TU "the second thing" PRAAT analyis

Figure 3.23 shows the word *second* and *thing* as the prominence which has the word *thing* as the tonic syllable. In the word *thing,* the pitch movement is seen from 156,7 Hz, it is falling first then rising until the end of the tone unit. It means this tone unit has the referring tone (fall-rise tone) that has the non-dominant role of conversational control. In the discourse intonation, this tone unit is transcribed as follows:

// (r) the Second THING//

A non-dominant role tone suggests that Yusuf Estes wanted to be casual when saying this tone unit.

Tone unit 80: "so it doesn't mean you without faith**"**

The spectrogram below is an image of the tone used by Yusuf Estes when he said "so it doesn't mean you without faith"

54
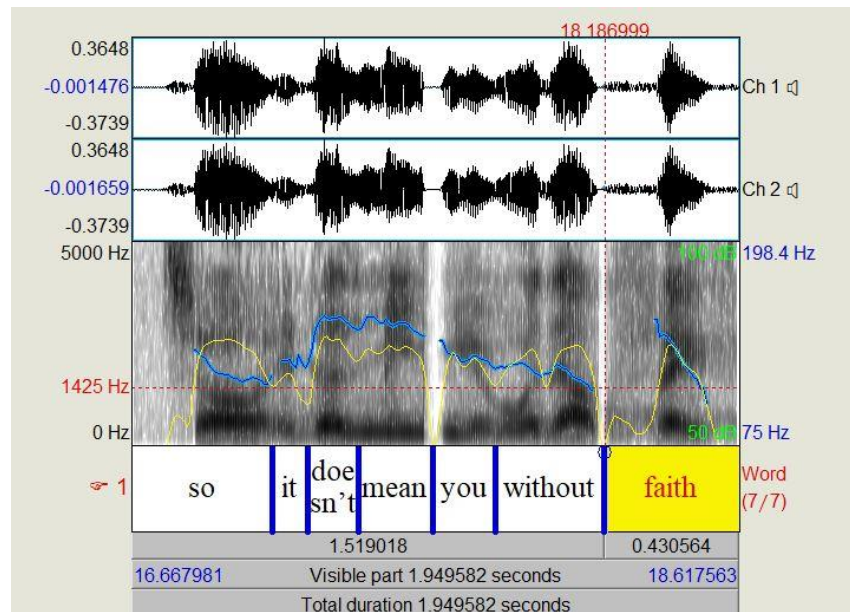
Figure 3.24 The result of the TU "so it doesn't mean you without faith" PRAAT analysis

Figure 3.24 shows the word *faith* as the prominence and the tonic syllable. In the word faith, the tone is falling. It means this tone unit has the proclaiming tone that has the non-dominant role of conversational control. In the discourse intonation, this tone unit is transcribed as follows:

// (p) so it doesn't mean you without FAITH//

A non-dominant role tone suggests that Yusuf Estes wanted to be casual when saying this tone unit.

B. Discussion

Based on the finding of this research above, Yusuf Estes used all types of information tone. These are proclaiming tone, referring tone, and level tone. From 105 tones, Yusuf Estes used 51 referring tones, 46 proclaiming tones, and 8 level tones. The use of proclaiming and referring tone has an almost equal amount. It means Yusuf Estes invited the listener to be communicative

by referring to the discussion that both of them have known. However, Yusuf Estes also balances it with the proclaiming tone where Yusuf Estes is the speaker here. He had to provide much new information for the listener.

For the conversational control role, Yusuf Estes tend to use the tone with the non-dominant role. From 105 tone units, the tone he used has 68 non-dominant roles, 28 dominant roles, and the rest were level tones that have no role in conversational control. This case shows that although Yusuf Estes was the controller in the interaction, he chose to use more casual language. It did not command and did not use many exclamations.

CHAPTER IV

CONCLUSION & SUGGESTION

This chapter presents the conclusion and the suggestion of the research. The conclusion explains about the summary result of the data analysis. Furthermore, the suggestion explains the recommendation for the students and the next researcher who interest in discourse intonation.

A. Conclusion

This study examines the phono-pragmatic analysis of intonation in a discourse. The data were chosen from the selected dialogue of the preacher Yusuf Estes in his sermon about "the non-open minded Muslim in the world." The researcher used discourse intonation by David Brazil in analyzing the data. Brazil's intonation model's theory is revealed the intonation based on the information tone and the conversational control role of the interaction.

Based on the result of the present study, the researcher found many intonation models used by Yusuf Estes in delivering his sermon. Yusuf Estes used all of the intonation types of information based on discourse intonation theory. The types are proclaiming tones, referring tones, and level tones. From 105 tone units in the selected dialogue of Yusuf Estes's sermon, he used 51 referring tones, 46 proclaiming tones, and 8 level tones. This result shows that the referring and proclaiming tone has an almost equal amount. It means Yusuf Estes tend to be communicative with his listener by using the referring tones. However, he still gave much new information to the listener because he is the preacher who has to share the knowledge.

Besides, discourse intonation also reveals the role of speakers in discourse according to the intonation used. In the selected Yusuf Estes dialogue sermon, he used more intonation with non-dominant role than the dominant role. From 105 tone units, he used 68 tones with the non-dominant role, which has 38 proclaiming tones and 30 referring tones. Meanwhile, he used 29 the dominant role tones, with 8 proclaiming plus tones (rise-fall) and 27 referring plus tones (rise). This result shows that Yusuf Estes did not have much control in the conversation, even though an identical preacher has a high probability of mastering control in a discourse. Yusuf Estes chose to make the conversation more casual and straightforward using most non-dominant role tones. He did not use a lot of command tone and exclamatory tone in the discourse.

B. Suggestion

The researcher gives several suggestions for the readers and the further researchers. For the readers, the present study's findings can support the readers in understanding the English intonation of a native speaker. Besides, Yusuf Estes's intonation model can be used to refer readers in communicating English with appropriate intonation.

For further researchers, discourse intonation has many categories that can be analyzed. The next researcher can conduct the meaning of key and termination of native speaker's intonation. The object of this research theory is also not as much as others. Many objects can still be explored, such as the intonation of a character in the movie scene's context. The comparison of

intonation by English speaker as the second language and the native speaker can be also analyzed. Moreover, the researcher expects this research can inspire other researchers to conduct the discourse intonation research to enrich the existing study.

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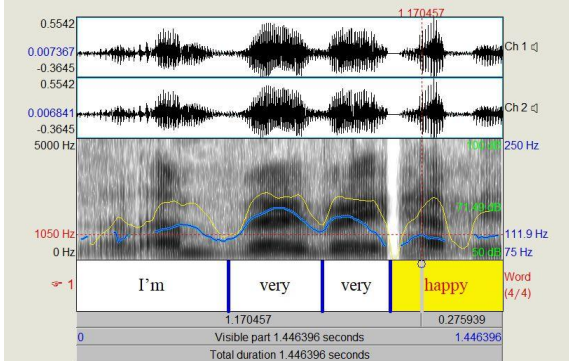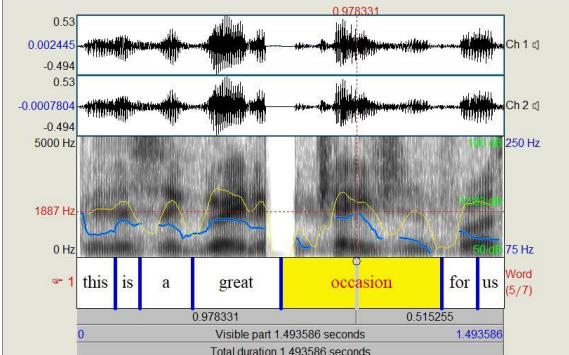
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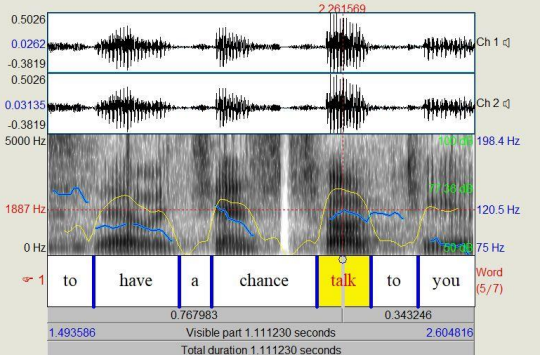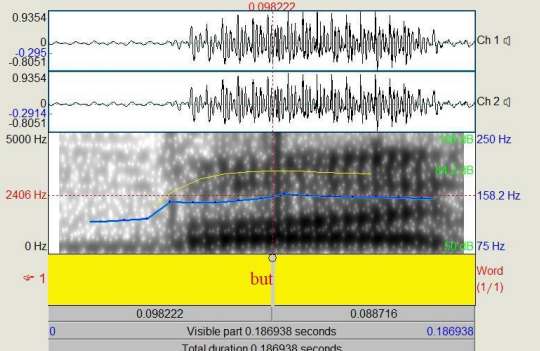
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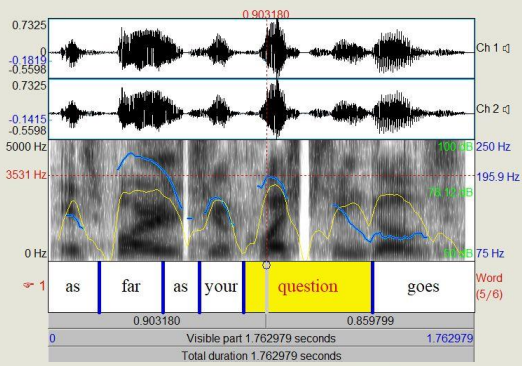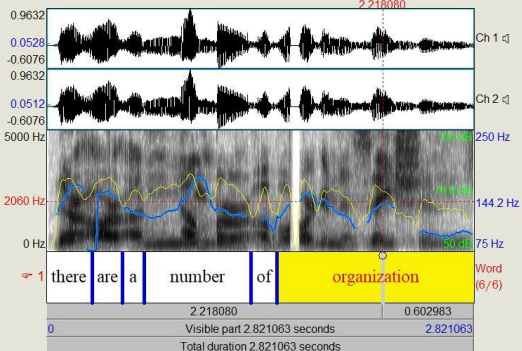
APPENDICES

Appendix 1

The type of tone and the conversational control role

TU	DI Transcription	PRAAT Analysis	Type of tone	Meaning	Conversational control role
1	//i'm VERy <u>HAPP</u>y//		*r* (fall-rise)	Shared Information	Non-dominance
2	//this is a GREAT o<u>CCA</u>sion for us//		*r* (fall-rise)	Shared Information	Non-dominance

3	//to have a CHANCE TALK to you//		*p* (fall)	Unshared Information	Non-dominance
4	//BUT//		*0* (level tone)	-	-

63
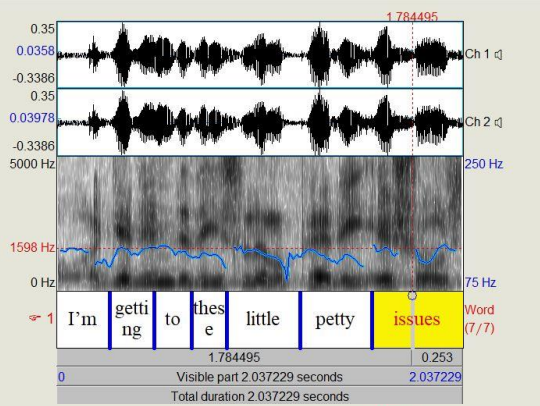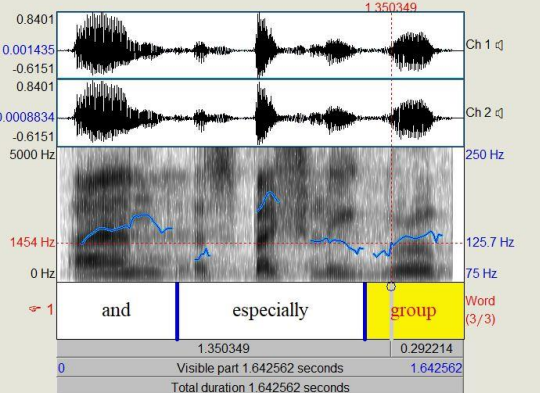
| 5 | //as FAR as your <u>QUES</u>tion goes// | | *r*
(fall-rise) | Unshared
Information | Non-dominance |
| 6 | //there are a NUMber of organi<u>ZA</u>tion | | *P*
(fall) | Unshared
Information | Non-Dominance |

| 7 | //MUSlim organiZAtion// | | *p* (fall) | Shared information | Non-dominance |
| 8 | //on the PLAnet// | | *p* (fall) | Shared Information | Non-dominance |
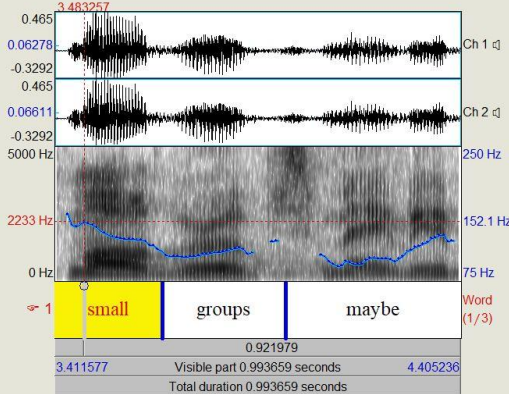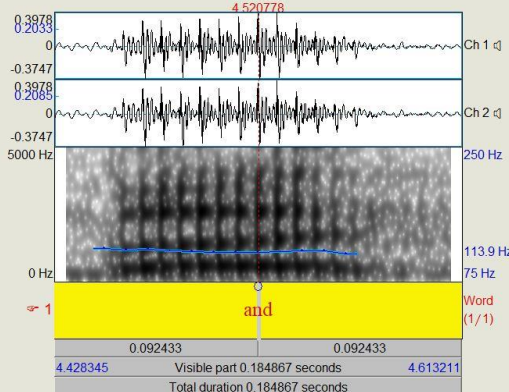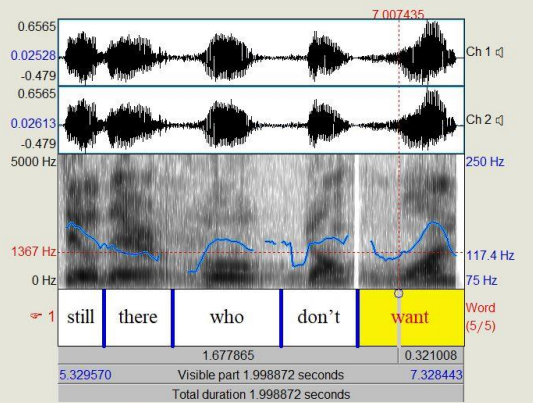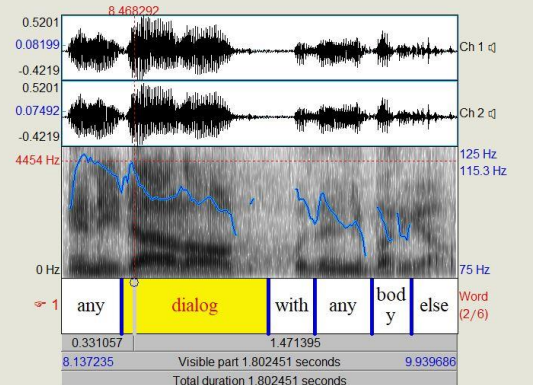
9	//WHO are <u>WORK</u>ing//		*p* (fall)	Unshared Information	Non-dominance
10	//VERy <u>HARD</u>//		*r+* (rise)	Shared Information	Dominance
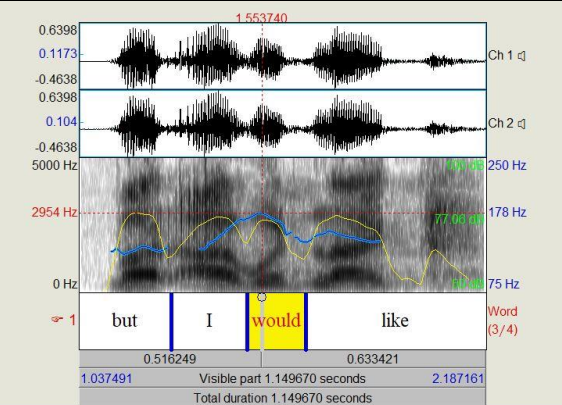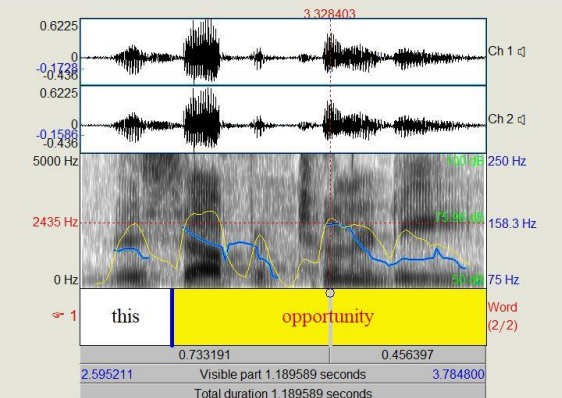
11	//to do eXACTly what you <u>SAID</u>//		*P+* (rise-fall)	Unshared Information	Dominance
12	//at the SAME <u>TIME</u>//		*r* (fall-rise)	Shared Information	Non-Dominance

13	//THERE are set<u>BACKS</u>//		*r* (fall-rise)	Shared Information	Non-dominance
14	//coming from the same people you ALso des<u>CRIBE</u>//		*r* (fall-rise)	Shared Information	Non-dominance

15	//I getting to these little petty i<u>SSUES</u>//		*r* (fall-rise)	Shared Information	Non-dominance
16	// and eSPEcially GROUP//		*r+* (rise)	Shared Information	Dominance
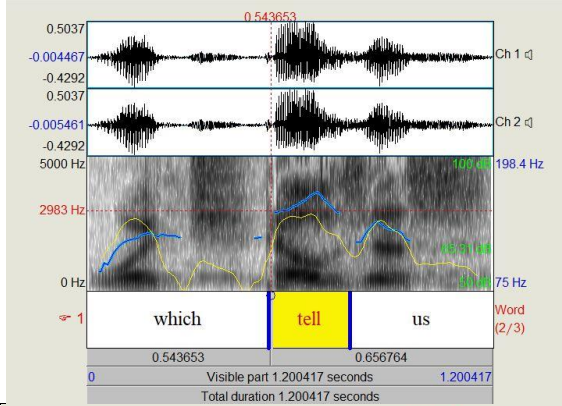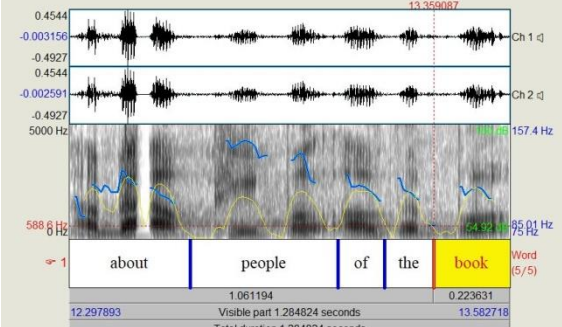
17	//<u>SMALL</u> groups maybe//		*r* (fall-rise)	Shared Information	Non-dominance
18	//<u>AND</u>//		*0* (level tone)	-	-

19	//still there who DON'T <u>WANT</u>//		*r+* (rise)	Shared Information	Dominance
20	//any <u>DIA</u>log with anybody else//		*r* (fall-rise)	Shared Information	Non-dominance

21	//but I WOULD like//		*r* (fall-rise)	Shared Information	Non-dominance
22	//this opporTUnity//		*p* (fall)	Unshared Information	Non-dominance
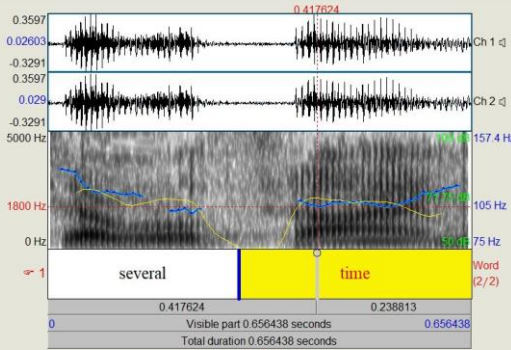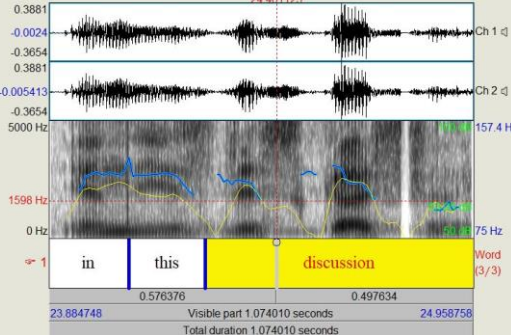
23	//to ex<u>PAND</u>//		*p+* (fall)	Unshared Information	Dominance
24	//on SOMEthing i <u>MEN</u>tion//		*p* (fall)	Unshared Information	Non-dominance

25	//<u>EAR</u>lier//		*r* (fall-rise)	Shared Information	Non-dominance
26	//FROM the <u>QUR</u>'an//		*r* (fall-rise)	Shared Information	Non-dominance

27	//which <u>TELL</u> us//		*r* (fall-rise)	Unshared Information	Non-dominance
28	//a<u>BOUT</u>// PEOple of the <u>BOOK</u>//		*p* (fall)	Unshared Information	Non-Dominance

75
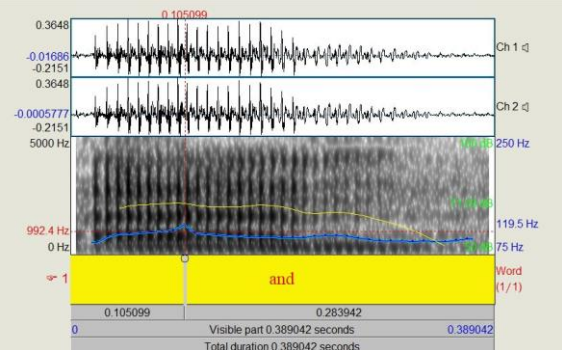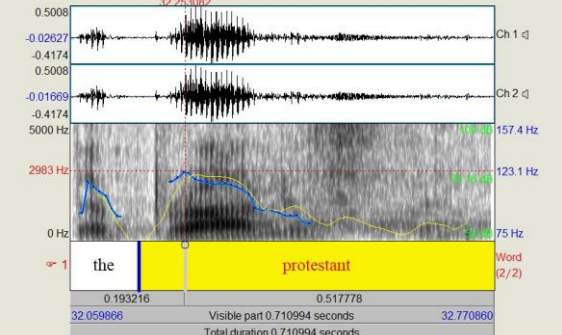
29	//you <u>GROW</u> up//		*r+* (rise)	Shared Information	Dominance
30	// in a <u>HOME</u>//		*r+* (rise)	Shared Information	Dominance
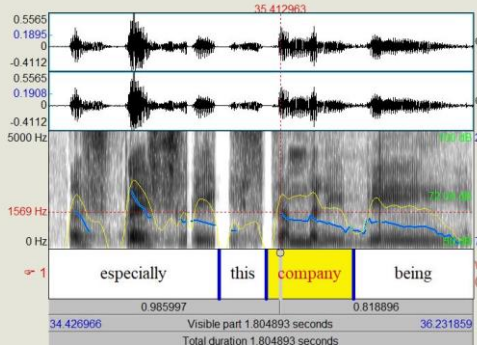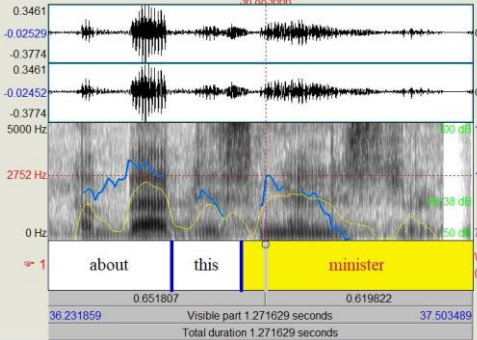
31	//CAtholic and BAPtist//		*r* (fall-rise)	Shared Information	Non-dominance
32	//probably PLAY the ping pong BALL back//		*r* (fall-rise)	Shared Information	Non-dominance
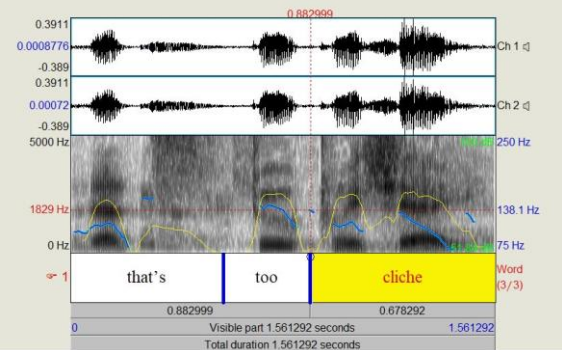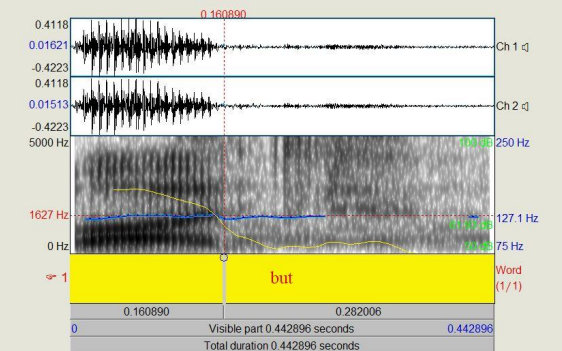
33	//several <u>TIME</u>//		*r+* (rise)	Shared Information	Dominance
34	//in this dis<u>CUS</u>sion//		*p* (fall)	Unshared Information	Non-dominance

35	//<u>HEA</u>ted discussion//		*r* (fall-rise)	Shared Information	Non-dominance
36	//that I can i<u>MA</u>gine//		*P* (fall)	Unshared Information	Non-dominance

37	//would COME <u>FROM</u>//		*r* (fall-rise)	Shared Information	Non-dominance
38	//the <u>CA</u>tholic//		*p* (fall)	Unshared Information	Non-dominance
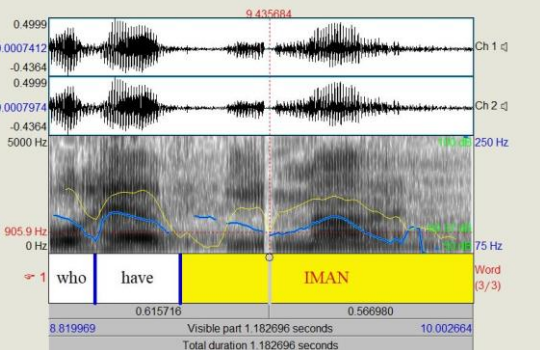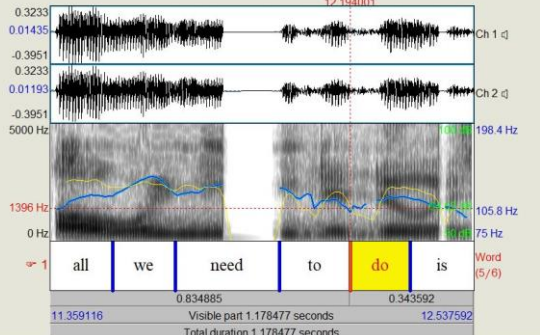
39	//__AND__//		_0_ (level tone)	-	-
40	//the __PRO__testant//		_p_ (fall)	Unshared Information	Non-dominance

41	//eSPEcially this <u>COM</u>pany being//		*r* (fall-rise)	Shared Information	Non-dominance
42	//aBOUT the <u>MI</u>nister//		*p* (fall)	Unshared Information	Non-dominance

43	//that's TOO cli<u>CHE</u>/		*r* (fall-rise)	Shared Information	Non-dominance
44	//<u>BUT</u>//		*0* (level tone)	-	-
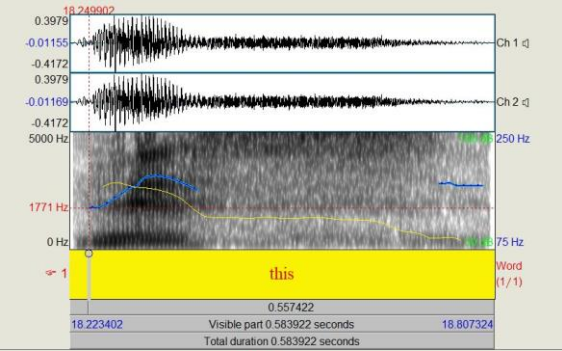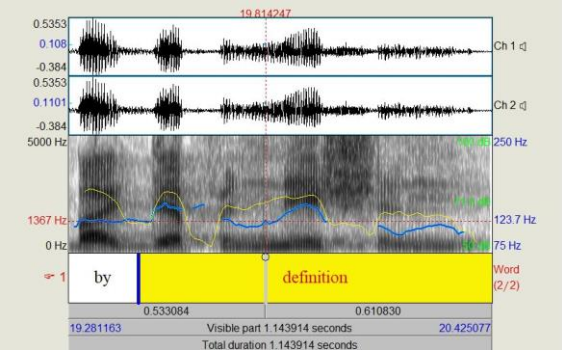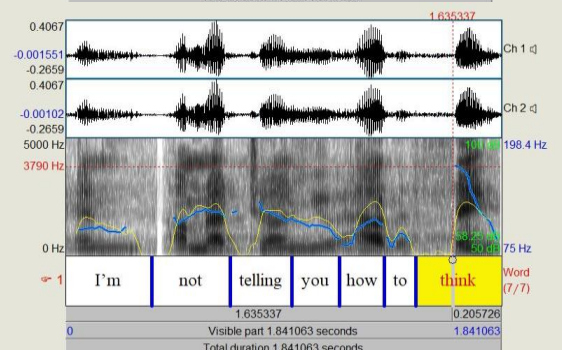
45	//in the qur'<u>AN</u> is//		*p* (fall)	Unshared Information	Non-dominance
46	//<u>TELL</u>ing us//		*p* (fall)	Unshared Information	Non-dominance

47	//that there ARE PEOple//		*p* (fall)	Unshared Information	Non-dominance
48	//FROM the PEOple of the book//		*r* (fall-rise)	Shared Information	Non-dominance
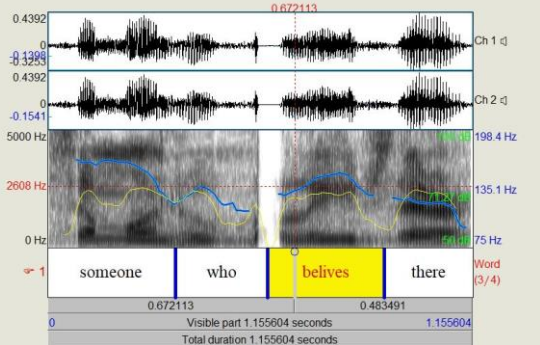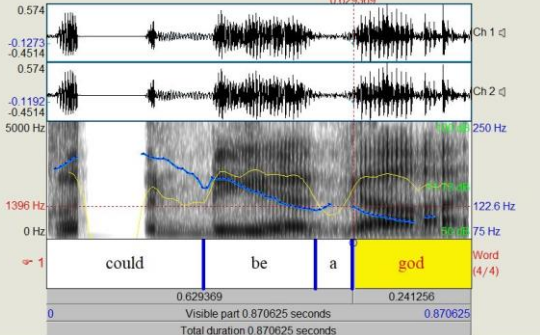
49	//who HAVE IMAN//		*p+* (rise-fall)	Unshared Information	Dominance
50	//al we NEED to DO is//		*p* (fall)	Unshared Information	Dominance

86
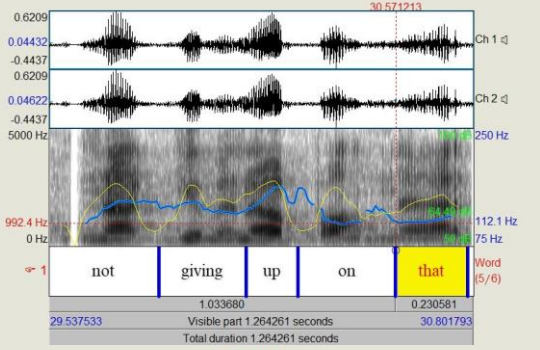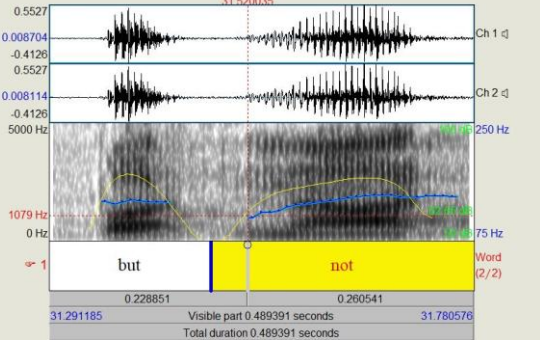
51	//Open the <u>DOOR</u> for them//		*r* (fall-rise)	Shared Information	Non-dominance
52	//to SEE MORE about it//		*p* (fall)	Unshared Information	Non-dominance

53	//YOU also <u>MEN</u>tion//		*r* (fall-rise)	Shared Information	Non-dominance
54	//ag<u>NOS</u>tic//		*p* (fall)	Unshared Information	Non-dominance

55	//THIS//		r+ (rise)	Shared Information	Dominance
56	//by defi<u>NI</u>tion//		p (fall)	Unshared Information	Non-dominance
57	//i'm not TELLing you how to <u>THINK</u>//		p (fall)	Unshared Information	Non-dominance
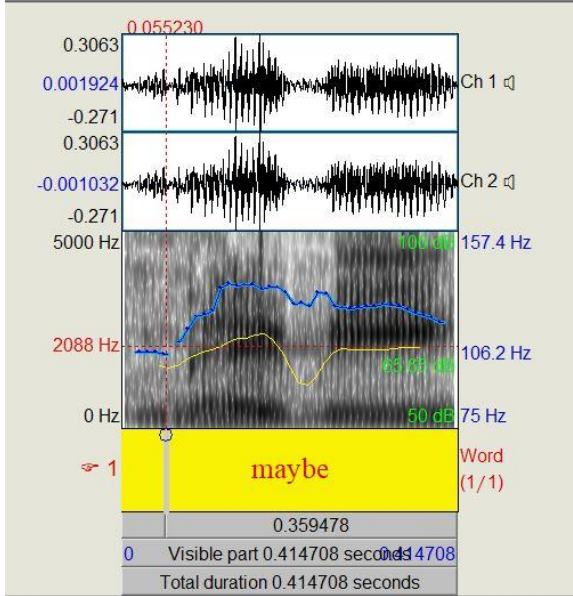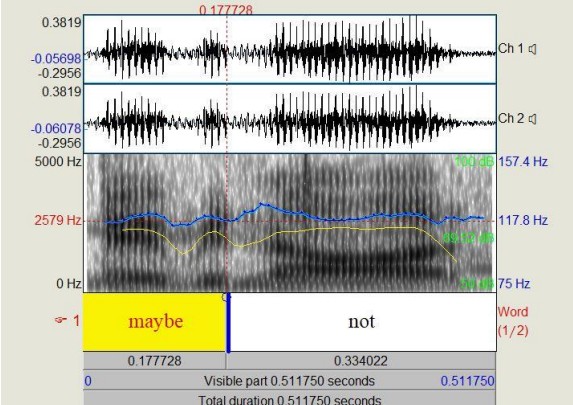
58	//I'm just telling you HOW <u>WE</u>//		*r+* (rise)	Shared Information	Dominance
59	//perCEIVE that <u>WORD</u>//		*p+* (rise-fall)	Unshared Information	Dominance

60	//SOMEone who beLIEVEs there//		*p* (fall)	Unshared Information	Non-dominance
61	//could be a GOD//		*p* (fall)	Unshared Information	Non-dominance

62	//not giving UP on <u>THAT</u>//		*r* (fall-rise)	Shared Information	Non-dominance
63	//BUT <u>NOT</u>//		*r+* (rise)	Shared Information	Dominance

64	//particularly asCRIbing theme<u>SELVES</u> any//		*r* (fall-rise)	Shared Information	Non-dominance
65	//particular really for <u>FAITH</u>//		*r* (fall-rise)	Shared Information	Non-dominance

| 66 | //YOU <u>KNOW</u>// | | *0*
(level tone) | - | - |
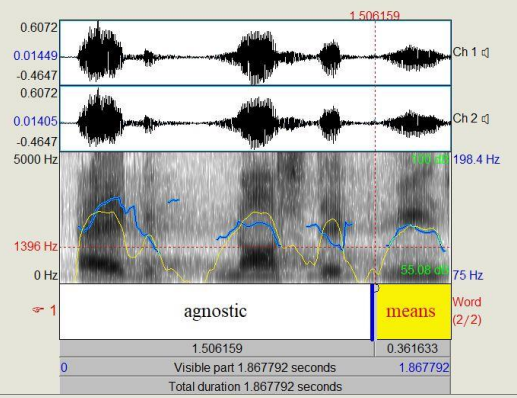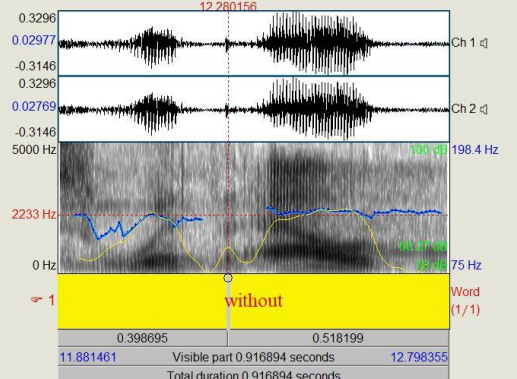
67	//MAYbe//		*p+* (rise-fall)	Unshared Information	Dominance
68	//maybe NOT//		*r+* (rise)	Shared Information	Dominance

95
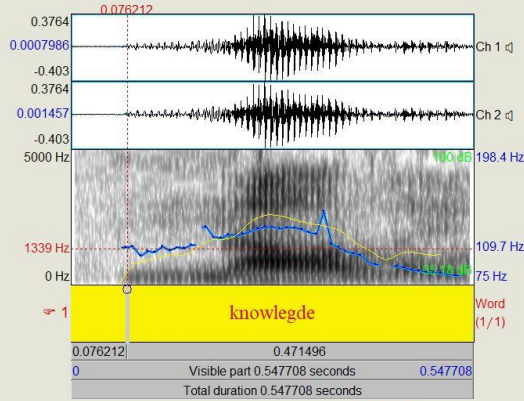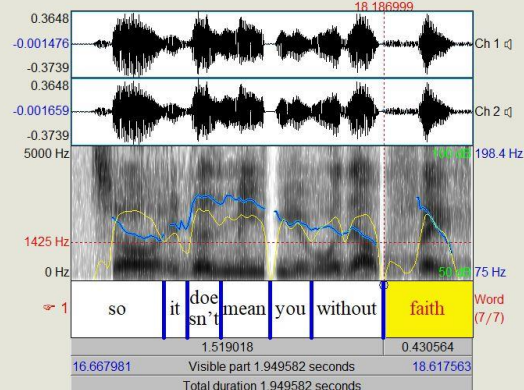
| 69 | //it is WHAT it <u>IS</u>// | | *p*
(fall) | Unshared
Information | Non-dominance |
| 70 | //is THAT what you <u>MEAN</u>// | | *r+*
(rise) | Shared
Information | Dominance |
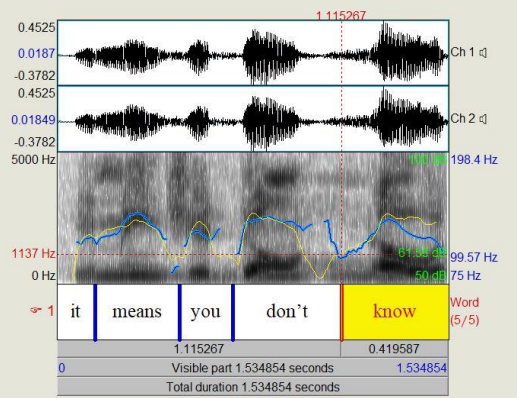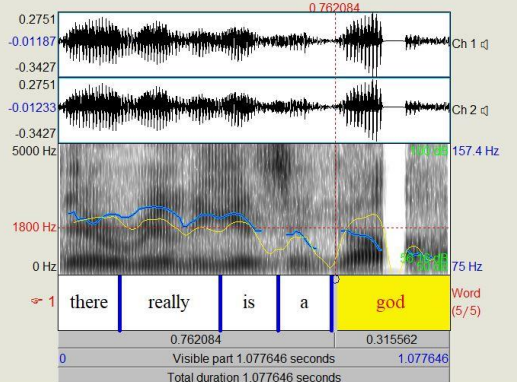
71	//o<u>KAY</u>//		*p* (fall)	Unshared Information	Non-dominance
72	//SO//		*p* (fall)	Unshared Information	Non-dominance

73	//you MIGHT WANNa//		*p* (fall)	Unshared Information	Non-dominance
74	//look at the WORD//		*p* (fall)	Unshared Information	Non-dominance
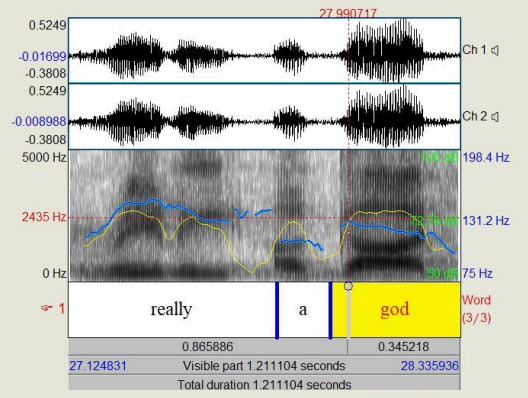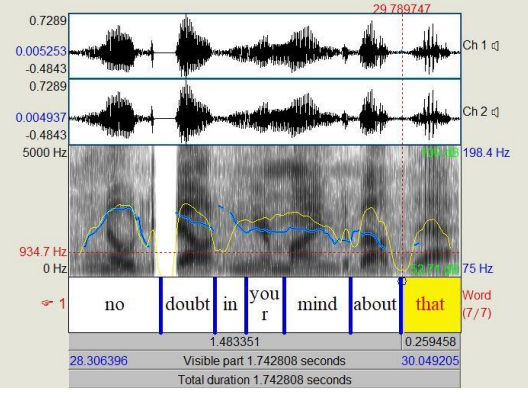
75	//ag<u>NOS</u>ticism//		*r* (fall-rise)	Shared Information	Non-dominance
76	//it support the WORD that is <u>COME</u> from//		*r* (fall-rise)	Shared Information	Non-dominance

77	//AGNOStic <u>MEANS</u>//		*p+* (rise-fall)	Unshared Information	Dominance
78	//with<u>OUT</u>//		*r+* (rise)	Shared Information	Dominance
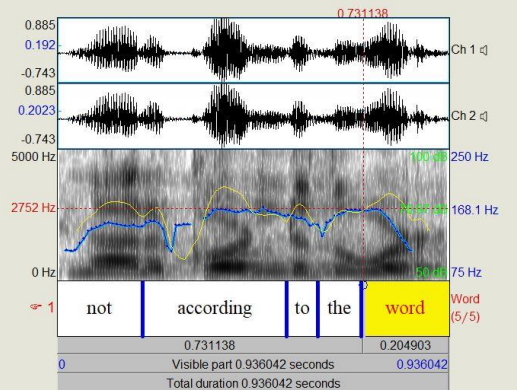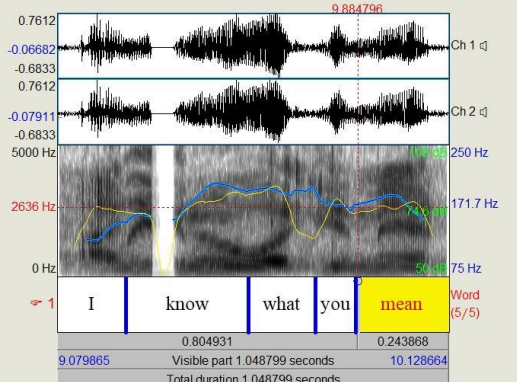
79	//<u>KNOW</u>ledge//		*p* (fall)	Unshared Information	Non-dominance
80	//so it doesn't mean you without <u>FAITH</u>//		*p* (fall)	Unshared Information	Non-dominance

81	//it means you DON'T <u>KNOW</u>//		*p+* (rise-fall)	Unshared Information	Dominance
82	//there really is a <u>GOD</u>//		*p* (fall)	Unshared Information	Non-dominance
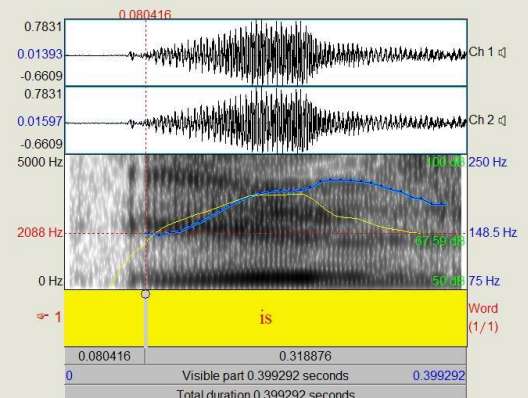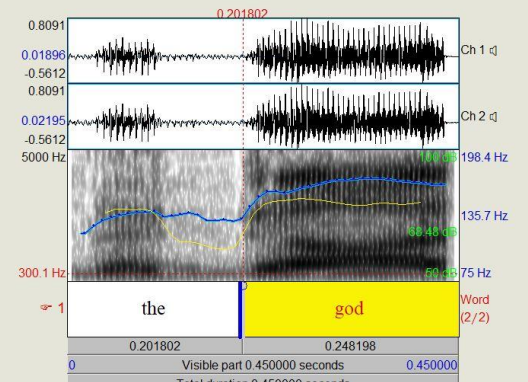
83	//let me ASK you this <u>HEA</u>ther//		*r* (fall-rise)	Shared Information	Non-dominance
84	//IS <u>THERE</u>//		*r+* (rise)	Shared Information	Dominance
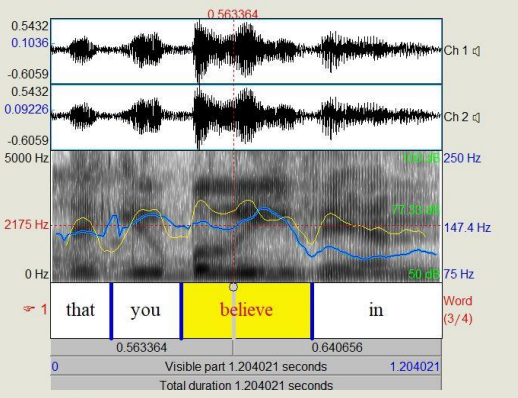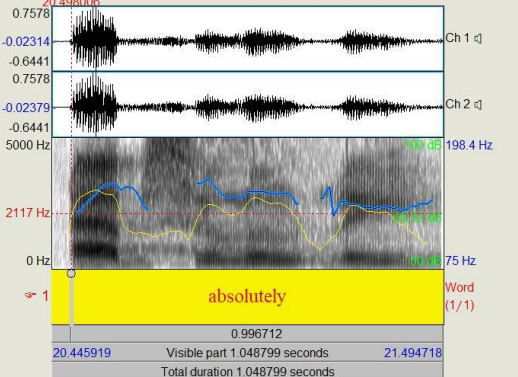
85	//REally a <u>GOD</u>//		*p* (fall)	Unshared Information	Non-dominance
86	//no DOUBT in your mind about <u>THAT</u>//		*r+* (rise)	Shared Information	Dominance
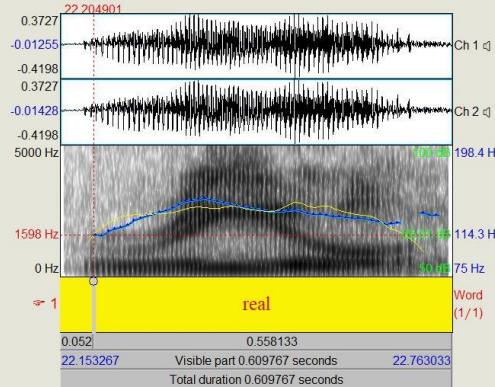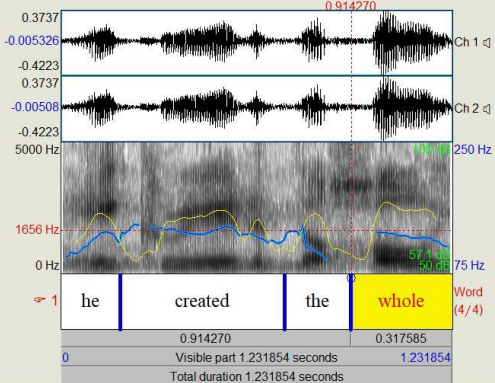
87	//okay so you <u>NOT</u>//		*p+* (rise-fall)	Unshared Information	Dominance
88	//an AGnostic any<u>MORE</u>//		*p* (fall)	Unshared Information	Non-dominance
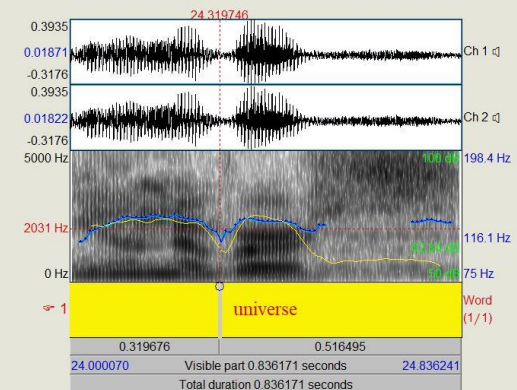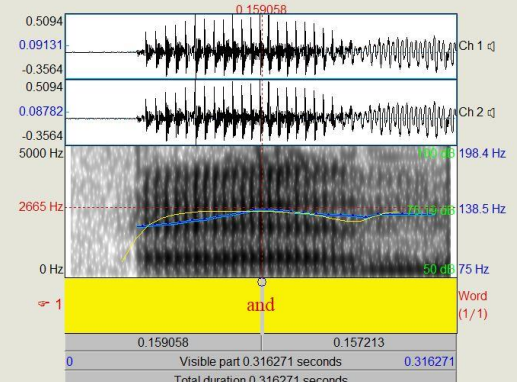
89	//not aCCORding to the <u>WORD</u>//		*p* (fall)	Unshared Information	Non-dominance
90	//i KNOW what you <u>MEAN</u>//		*p* (fall)	Unshared Information	Non-dominance

91	//because I WENT through the same <u>THING</u>//		*p* (fall)	Unshared Information	Non-dominance
92	// the SEcond <u>THING</u>//		*r* (fall-rise)	Shared Information	Non-dominance
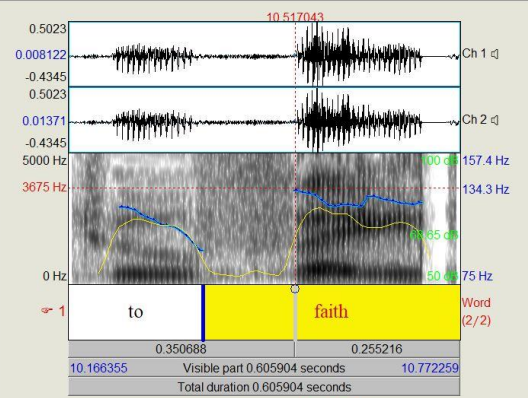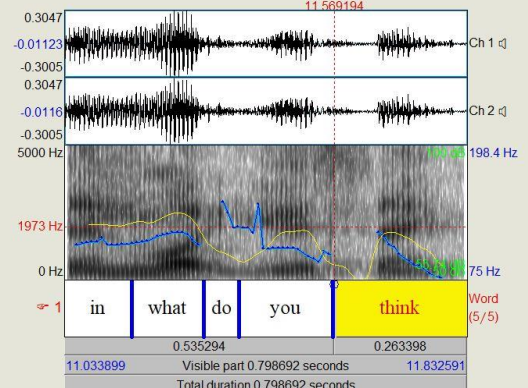
93	//<u>IS</u>//		*r+* (rise)	Shared Information	Dominance
94	//the <u>GOD</u>//		*r+* (rise)	Shared Information	Dominance
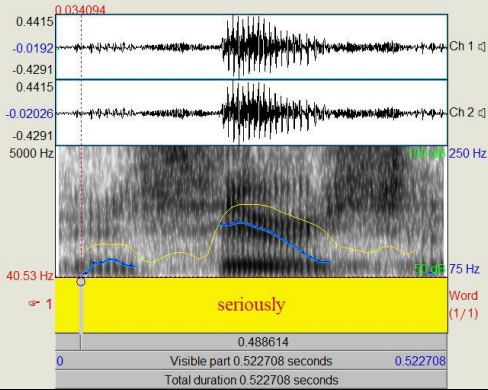
95	//that you beLIEVE in//		*p* (fall)	Unshared Information	Non-dominance
96	//ABsolutely//		*r+* (rise)	Unshared Information	Dominance

97	//<u>REAL</u>//		*r+* (rise)	Unshared Information	Dominance
98	//he CREATed the <u>WHOLE</u>//		*r+* (rise)	Shared Information	Dominance

99	//uni<u>VERSE</u>//		*r+* (rise)	Shared Information	Dominance
100	//<u>AND</u>//		*0* (level tone)	-	-

101	//that he HAS a <u>PUR</u>pose for us//		*r* (fall-rise)	Shared Information	Non-dominance
102	//now you're getting a LOT <u>CLO</u>ser//		*p+* (rise-fall)	Unshared Information	Dominance

103	//to <u>FAITH</u>//		*r+* (rise)	Shared Information	Dominance
104	//in WHAT do you <u>THINK</u>//		*p* (fall)	Unshared Information	Non-dominance

105	//seri<u>OUS</u>ly//		*p+* (rise-fall)	Unshared Information	Dominance

Appendix 2
The type of information tone

Number of tone unit	Referring tone		Proclaiming tone		Level tone
	r *(fall-rise)*	*r+* *(rise)*	*p* *(fall)*	*p+* *(rise-fall)*	
105	51		46		8
	30	*21*	*38*	*8*	

The Controlling role

Number of tone unit	Dominance role		Non-dominance role		Level tone
	r+ *(rise)*	*p+* *(rise-fall)*	*r* *(fall-rise)*	*p* *(fall)*	
105	29		68		8
	21	*8*	*30*	*38*	

Appendix 3

The sermon dialogue

(Y : Yusuf Estes, H: "Heather" the questioner)

H: Okay. Obviously I am one of the few non-Muslims here. So, I want to ask about opening dialogue between different religion and even different the nominations within religions. In my experience among people that I've met, most religions encourage very similar core values about good things. Of course don't kill, don't steal, love your family so on. But a lot of people focus on small details and differences. And when you have so many different leaders and different systems saying that anyone who believes differently is being deceived by Satan. How can you get people to listen to each other if they are taught? That just listening to another viewpoint will lead them down the wrong path. How can we open up more listening and communication.

Y : I'm very very happy, this is a great occasion for us that we have a chance to talk to you. But, as far as your question goes, there are a number of organizations, Muslim organizations on the planet who work very hard to do exactly what you said. At the same time, there are set backs coming from the same people you also

describe. I'm getting to these little petty issues. And especially groups, small groups maybe. But still who don't want any dialogue with anybody else. But I would like this opportunity to expand something I mentioned earlier.