

**ҚҰЗЫРЕТТІЛІК БІЛІМ: МОДЕЛЬДЕР,
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Принимая во внимание всё вышеперечисленное, автор научной статьи заключил, что для описания вечного образа любви, воплощенного в Лауре в случае Петраркой, может быть применена не только лексика, окрашенная чувством благословения и слепой любви, но и речевые фигуры, выражающие боль, тоску, отчаяние, необъяснимость вихря эмоций автора. Помимо описания внешнего облика объекта восхищения, автор руководствуется природными мотивами, и, как следствие, можно сделать вывод, что в эпоху Возрождения началось осмысление связи человека как земного существа и природы, способной в полной мере раскрыть особенности душевных переживаний автора. В результате проведенного исследования, автор научной статьи обратил свой взгляд на другую сторону любви – безответную и болезненную любовь, способную держать человека в напряжении вплоть до конца жизни. Франческо Петрарка стал известным благодаря своей бескорыстной любви, мучительной, но не просящей ничего взамен.

Проанализировав труды Франческо Петрарки можно заключить, что многолетние скитания и попытки разгадать тайну счастливой любви стали способом самопознания поэта, и совсем не имеет значения, жива Лаура или мертва, поскольку даже после смерти Лаура продолжает являться ему в воображении, уже по воле поэта признаваясь ему в чувствах. Подчеркивая новый взгляд на любовное чувство на момент написания Петраркой сонетов, данное толкование может служить почвой для дальнейших исследований в рамках интерпретации писателями чувства любви.

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**INTONATION PATTERNS AS PERSUASIVE TOOLS
IN MOTIVATIONAL VIDEO SERIES OF PRINCE EA**

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This article is devoted to the study of intonation patterns in motivational video series of Prince Ea as means of persuasion. The authors consider the role of intonation in his motivational speeches and the existence of patterns in them, with the use of which Prince Ea has give the opportunity to influence people.

The art of influencing people has been an important subject of study for many centuries. Great importance was attached to it in Ancient Greece. As for the modern world, this issue is more essential than ever in the framework of leadership popularization.

«By convincing or persuading others, a leader can create direction, alignment, and commitment and make his or her vision or ideas happen»[1, p.3]. People who develop leadership and are able to use persuasion skills achieve their goals more effectively. Moreover, this issue is also considered in the framework of teacher leadership development, which is one of the components of

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the implementation of the updated education system in Kazakhstan, [2-3] the goal of which is to build national identity and increase its global competitiveness.

Having studied a number of experiments [4-6] referred to the relationship between voice intonation and persuasion, it is clear that this problem has not been studied thoroughly from the point of phonetics, that is why the research is dedicated to the investigation of intonation patterns used as a tool of persuasion on the example of videos of a famous American word spoken artist Prince Ea [7, p.3], whose motivational videos on YouTube channel have attracted more than five million subscribers and received millions of views.

The name «Prince Ea» means «The Prince of the Earth» This spoken word artist and activist delivers thought-provoking pieces with important social messages full of wit and passion inspiring positive change [8]. His motivational videos and speeches inspire to dream and make a difference in the world. By being a speaker at conferences and giving lectures to students about self-development passion, he reaches a great number of people all over the world with a simple message of love.

This research is dedicated to the way of his speaking, namely to the intonation patterns used by Prince Ea in his videos as tools of persuasion. The problem is that intonation has rarely been considered an essential tool of influence. However, Prince Ea's videos are a proof of the importance of studying intonation patterns in order to become a good persuader.

To investigate this issue the following research methods have been used: acoustic analysis, namely recognition of the intonation patterns in videos of Prince Ea; interpretation of meaning of the intonation patterns in accordance to the art of persuasion; systematizing the intonation patterns used by Prince Ea; applying statistics to summarizing the research results.

In Discourse Intonation theory [9, p.34] Brazil considers intonation to be the means to help people to grasp the difference in meaning of perceived speech. Traditionally it is regarded as variations in the pitch of the speaking voice. The importance of intonation lies in organizing a sentence, determining communicative types of sentences and clauses, dividing sentences into intonation groups, giving prominence to words and phrases and expressing contrasts and attitudes. Constituting 38% of the content of spoken language [10, p.10], intonation plays a major role in the construction of meaning of the English language, including attitude, feelings and relations of the speaker which show whether a person is certain or not, has doubts or reservations, whether he or she is confident and enthusiastic, how friendly or closed the speaker can be towards a listener. Intonation can reflect the information structure of an utterance, highlighting constituents of importance.

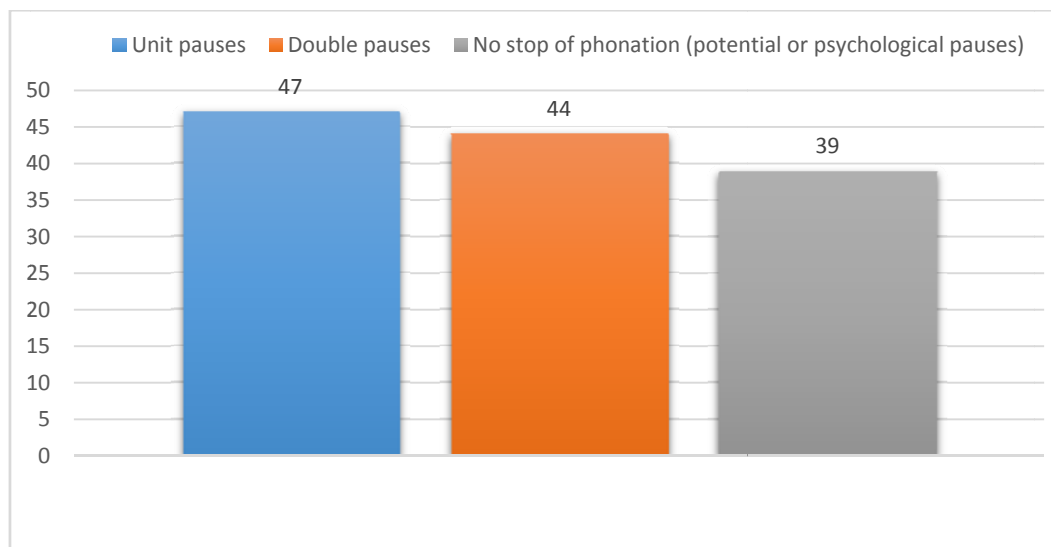
Being a complex unity of prosodic features of speech, intonation includes melody or pitch of the voice, sentence stress, tempo and pausation, rhythm, tamber [11, p.153]. Intonation guides the audience to a particular interpretation highlighting key information in order to make it memorable. Rhythm regulates and rearranges it to facilitate comprehension. The tempo of speech should always be slow enough to attract the attention of the listeners and at the same time be rapid enough to sustain interest. Fast rate may be associated with anger, scolding, etc. Slower than normal rate may be associated with anger, doubt, blame, accusation, etc. Tamber serves to express various moods such as joy, sadness, anger, indignation, etc. A speaker's voice may be characterized as flat, resonant, creaky, husky, bright, dark, soft, flurry, etc. Logical stress is believed to be one of the most expressive means of oral speech. Any word in the sentence including form-words, personal and possessive pronouns, auxiliary and modal verbs may become the nucleus of the communicative centre of the sentence and may be logically stressed as carrying new information. Singling out the link-verb, auxiliary or modal verb conveys the idea of confirmation in statements. In questions it gives a note of curiosity or puzzled wonder.

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In this research on the basis of 5 different videos from absolute different categories intonation patterns have been studied in order to find special features, which can be considered as persuasive tools, that attract so many people. The intonation patterns constitute the whole system of intonation, that is why they have been studied in Prince Ea's motivational videos in complex. The average duration of the videos is 5-7 minutes. Each video has been analysed from the point of all the intonation patterns to find out if there are some tendencies in their usage.

Watching and listening to the motivational videos of Prince Ea from different categories one may become so engaged in the topics described in them, that sometimes it is not so easy to tear oneself away from Prince Ea's channel.

The first intonation pattern studied is pausation. The way of making pauses in Prince Ea's speech may draw attention of the viewer because of its unusualness. Due to the change of tempo Prince Ea's speech the number of pauses varies in different parts of the video [Table 1.1 Average use of pauses]. Starting and ending his monologue the speaker uses slow tempo because all the sentences are divided with double pauses between them and there are enough unit pauses, which divide intonation groups within the sentences. However, when Prince Ea comes to the middle of his video the number of double pauses between sentences decreases, and sometimes does not even exist or their duration becomes equal to the duration of unit pauses. It means that when Prince Ea recites the most important information in the context and does not want to interrupt his and his audience's train of thought, he speaks with minimum number of pauses to keep people's attention stuck to the topic.



[Table 1.1 Average use of pauses]

It should also be mentioned that potential or psychological pauses play a significant role in Prince Ea's speaking. In the sentences, which do not contain any double pauses between them and the amount of unit pauses is very little, a lot of psychological pauses exist within the intonation groups. What is more unusual is that Prince Ea makes such pauses after relative pronouns, particles and prepositions, that show non-finality of a thought and catches people's attention. When a person is really engaged in the video, such pauses can make him or her even lose breath and wait for the speaker to continue his thought. Psychological pauses give a special colouring to the sentence and meaning of importance of the words, which follow this pause.

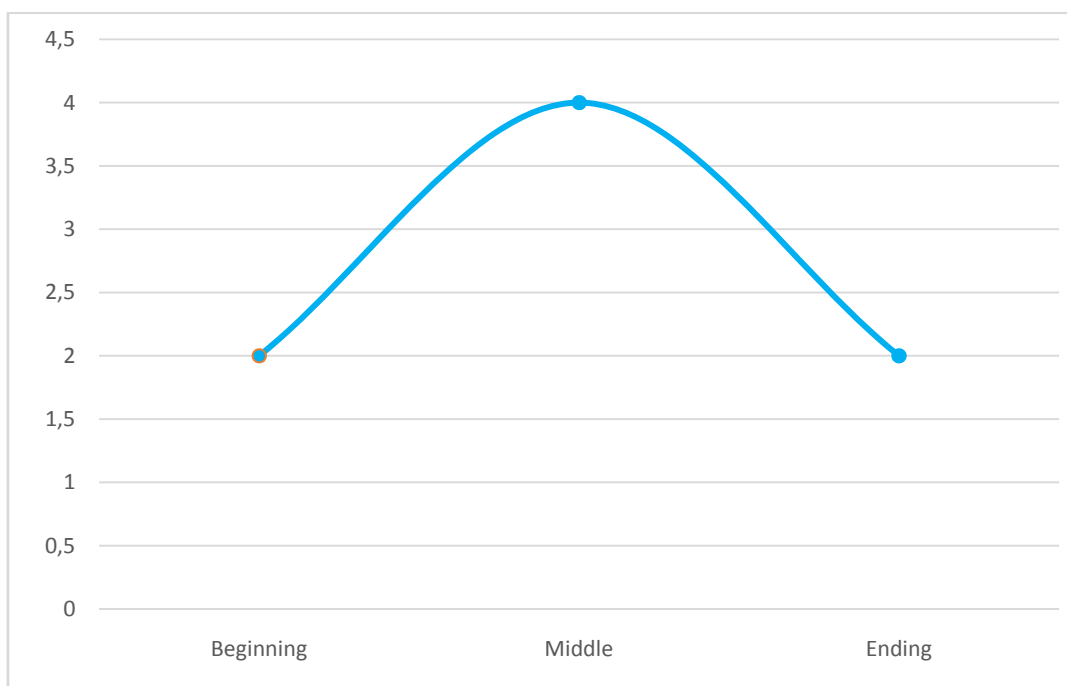
Sometimes instead of using potential pauses Prince Ea starts a new sentence with a temporizer (hesitation filler). Such words as look, so, well show the viewer that something very important is going to be said:

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«See teachers are heroes that often get blamed, | but they're not the problem» | | [12]

Another way of Prince Ea's using temporizers is to clarify the meaning of the statement said by him before. He uses such words as «You know», «I mean». Under the influence of pauses the rate of speech delivery varies throughout the video.

Prince Ea does not maintain the same tempo of speech in order not to make his audience bored. Introducing his topic, he speaks slowly enough to make the problem, which he describes, clear to everyone. When he describes possible consequences of not solving the problem and suggests his solution, he uses normal tempo of speech, and in some videos the tempo might become even fast, but not too rapid, so that the viewers are still interested in this or that topic and are not bored of slow recitation. However, when the video comes to an end, it is important to revise everything mentioned before and give the audience food for thought. That is why the tempo of Prince Ea's speech becomes slow again. Such variation of tempo in speech during the video show that all the information is important, but some words or phrases should be pronounced slow enough to make it even more important for the viewer.



[Table 3.1 Average amount of rhythmic groups per intonation group during the speech]

That is why tempo is another important intonation pattern in Prince Ea's speech and can be used as a tool of persuasion. Due to the change of the rate of delivery and shortening of pauses the number of rhythmic groups varies during Prince Ea's monologue as well. Introducing and concluding the video, when the tempo of speech is slow and all the sentences are divided by unit and double pauses, there are few rhythmic groups pronounced per intonation group. On the other hand, in the main part of the speech, when the tempo is normal and the unit and double pauses are shortened or non-existent, the number of rhythmic groups increases.

All the intonation patterns analysed above has led the research to another one, which is called sentence stress. This category of intonation system is also significant in highlighting important information within the video. Although, it is known that all the content words are usually stressed, yet some words are pronounced with greater prominence than the other ones. It is determined by the logical stress in the sentence which highlights the words that are of a great importance to the listener. By accenting certain words, the speaker wants to deliver new information to the audience

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and show their significance. In some sentences Prince Ea may highlight only one words, whereas in the other ones two or even more words are accented.

It has been mentioned that all the patterns cannot be studied in isolation, they constitute a complex. That is why sentence stress in motivational videos of Prince Ea has been investigated in complex with the rhythm as well as with the pitch or melody of the voice. The logical stress highlights the most important information in the utterance. The most accented words in the sentence represent the nucleus of tone used by the speaker. Stressing the words in the sentence depends on what nuclear tone is used by the speaker. Prince Ea tends to accent the words, which represent a communicative centre of the phrase, as much as possible.

As the nucleus of the tone has been identified with the help of sentence stress, one need to confirm that melody of Prince Ea's voice makes his speech expressive. Having watched his videos, two tendencies of its usage have been defined. Rising and falling contours of speech existing, Prince Ea tends to use nuclear tone with the falling contour more frequently than those with the rising contour, which means that by the falling contour of speech the speaker usually indicates completeness, certainty, strong belief or obligation. Besides that, Prince Ea uses such nuclear tones which express sincerity, enthusiasm, confidence and sympathy. To speak by and large, by choosing a certain nuclear tone Prince Ea can show his attitude, various emotions. Moreover, it can be seen a tendency of his using mostly emphatic nuclear tones. It means that his speech is emotional enough to attract people and make them being touched by his words in order to start a change. Prince Ea's speech sounds like a melody, which makes people start thinking about serious issues that need changing. That is why there is no doubt that Prince Ea's using certain nuclear tones more often than the other ones should be considered as a persuasive tool.

Another thing that should be mentioned is tamber of Prince Ea's speech. Notwithstanding the use of emphatic nuclear tones, which are highly emotional, Prince Ea does not speak in high or low emotional registers, which express either joy and hysteria or sorrow and threat. Instead of that, he uses neutral registers that show confidence in his speech.

Thus, the following means of persuasion using intonation patterns have been identified: Shortening of double pauses between the sentences to maintain the rhythm; Use of slow (*lento*) and normal tempos of speech in order to be slow enough to attract the attention of the listeners and at the same time be rapid enough to sustain interest; Use of emphatic tones expressing emotions and positive meaning; Use of neutral voice registers to show sincerity, confidence and finality in speech.

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ФРАЗЕОЛОГИЗМДЕРДЕГІ «БАЛА» КОНЦЕПТІСІНІҢ КӨРІНІСІ

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Досова А.Т., филология ғылымдарының кандидаты, тіл және әдебиет теориясы кафедрасының қауымдастырылған профессоры, А.Байтұрсынов атындағы Қостанай өңірлік университеті

Қазақ тіліндегі «бала» концептілері – тақырыптық аясы кең, мазмұны терең, қамтитын мәселелері өте маңызды, концептуалды өрісі өте күрделі. Біздің өмірімізге ерекше леп әкелген «бала» концептісі, оның ішінде адам өмірінің жалғасы болған «бала» жайын танып білу – зерттеу жұмысының басты өзектілігі болып табылады. Зерттеуде фразеологизмдердің тіл білімінде зерттелуі, қазақ болмысын танытудағы көрінісі, қазақ дүниетанымындағы «бала» концептісінің бейнесі және көрнекті жазушы Шерхан Мұртаза шығармаларындағы «бала» концептісінің берілу жолдары, адам өмірінде алатын орны жайында болады.

«Фразеология» дегеніміз, біріншіден, тілдегі барлық фразеологизмдердің жиынтығы, әлемі, қазынасы, екіншіден, фразеологизмдерді зерттейтін ғылым саласы» [1, 57]. Ал, фразеологизм дегеніміз – құрамындағы сыңарлары өте тұрақты болып келетін, қолданысқа әрдайым дайын тұратын тұрақты сөз тіркесі. Жалпы фразеология тіл білімінің жеке саласы ретінде ХХ ғасырдың 40-жылдары Кеңес тіл білімінде қалыптаса бастаған. Қазақ тіл білімінде фразеологизмдердің арнайы зерттелуі ХХ ғасырдың 40-жылдарында І.Кеңесбаев еңбектерінен бастау алады. І.Кеңесбаев қазақ тіл біліміндегі фразеологияның негізін салушы, қабырғасын қалаушы болып есептеледі. 1977 ж. оның көпжылдық зерттеулерінің нәтижесі ретінде «Қазақ тілінің фразеологиялық сөздігі» атты көлемді еңбегі жарық көрді, онда 10 мыңнан аса фразеологизм қамтылған.

Көптеген фразеологизмдердің шыққан тегінде тура мағынасы бар еркін тіркестер жатыр. Мұндай фразеологизмдер еркін тіркестердің мағына жағынан жаңғырып-жаңаруынан туған екінші қатардағы туындылар деп аталады. Мысалы, ер жетті, азамат болды мағынасындағы (ам жалын тартып мінді) фразеологизмі жас адам өз бетімен атқа міне алады деген