

## STATEMENT

Vladimir Phillipov's thesis "Some Aspects of Intonational Typology" proposes a broad analytical model of intonation which is neither strictly phonological, nor semantic, employing methodological devices from other branches of linguistics such as syntax but also anthropology, translation theory and traditional philology. His study of intonation is interdisciplinary. According to the author intonation is a special phonological means of expressing semantic relations operative on the level of grammar.

In different parts of the study he offers elements of a definition of intonation, for instance on p.105 ("the function of all prosodic features on sentence-level conveying linguistic and pragmatic meaning") or on p.169 (« intonation is a manifestation of a language sign, and a complex sign or co-sign at that »). Phillipov reports evidence from diachrony, synchrony and a philological reading of a text. The diachronic evidence contributes to the typological perspective of the study.

### Chapter I

Chapter I outlines a number of important preliminary considerations. The author refers to intonation as the « wandering Jew of linguistics », his objective being to harness it to a specific level. The author thinks that intonation perfectly lends itself to a polysystemic approach as it goes through all levels but never anchors permanently at any of them.

The thesis hypothesis is that the appropriate level for intonation to anchor at is the grammatical category of case.

Section I.3. provides a grammatical parsing of the title <Some Aspects of Intonational Typology> in order to discuss the scope of the thesis. The exact meaning of "aspects" in the title is discussed. The author announces that the issue of intonation typology will be "viewed from a multifaceted perspective".

Section I.4. compares the concepts of intonation (Cheshire cat's grin), prosody and suprasegmentals. The term suprasegmentals is reported to have gained currency and legitimacy in the late sixties and early seventies.

Language typology is analysed as an umbrella term covering all the other concepts in the title.

On p.30 Phillipov sets out his hypothesis that intonation functions as an exponent of the grammatical category of case. In many languages intonation is a case marker and this is typical of two-case language systems. A deep-case grammar model is put forward.

### Chapter II

Section II.2 discusses Benveniste's view on intonation 'Les variétés d'intonation n'ont pas valeur universelle et restent d'appréciation subjective.' (Benveniste, 1966: 128).

The author compares intonation to word formation. Both act functionally on units of all levels.

Pencheva's 1983 article and the Birmingham School of Discourse Analysis' work (diagram 2 on p.40) are cited as the author's sources of inspiration. This section lists three systems that are outside the hierarchy of levels: word formation, intonation and semantics. Diagram 3 on p.42 shows the bidirectional link of intonation with the 'grammar and lexis' component.

Intonation leaves traces at each level it traverses. The substance of intonation lies on the phonological level but its formal exponents function explicitly on all other linguistic levels.

Section II. 3 focuses on intonation interacting with features from Segmental Phonology

An emphatic structure is illustrated by an example from F. Scott Fitzgerald's *The Great Gatsby* and its translations in Russian and Bulgarian. The author provides a critical analysis of the translations. He argues that neither Bulgarian nor Russian utilizes functionally the phonological tense/ lax (long/ short) opposition. This allows vowel lengthening to be used as emphatic feature in these two languages while in American English the effect is achieved by lengthening syllable onsets most often of stressed syllables. French however offers a counter-example in that respect: although the opposition of long and short vowels does not exist in this language it systematically lengthens onset consonants in case of emphatic stress, the so-called "accent d'insistance" (Pierre R. Léon,

Phonétisme et prononciation du français, Nathan, 1996:109). Emphatic stress in French is word-initial and is therefore different from the neutral (non-emphatic) word-final stress which would never lengthen onset consonants.

Section II.4. discusses intonation as a case marker. The author provides evidence of semantic/prosodic interface between case and intonation with relevant examples from German, Latin and Russian.

In German disambiguation can be achieved by the intonation system when there is syncretism of case forms (dative and genitive of feminine singular nouns). Phillipov then examines if intonation interacting with case is a typological characteristic of synthetic languages.

Phillipov introduces the terms of tonality, tonicity and tone ("the three Ts") taken from *Intonation in the Grammar of English* (Halliday and Greaves 2008). He details that systems of TONE (falling, rising, etc.) construe interpersonal meanings, while systems of TONALITY (the division into tone units) and TONICITY (the location of prominence within the tone unit) construe textual meanings. Tone sequences (the sequential choices of tone in successive tone units) play some part in construing logical meanings.

The author lists different views of linguists on the category of case. He discusses the choice of a Case Grammar model suitable for the analysis of intonation according to two criteria: the model has to be explanatory and economical.

Section II. 5 outlines three main questions to be answered focusing on one of them in particular: the abstraction of a small, finite set of meaning-bearing elements. The concepts of 'key' and 'termination' are introduced. The author also lists five factors interacting in assessing the degrees of Communicative Dynamism (CD). He explains the advantage of the "marriage of convenience" of the FSP (Functional Sentence Perspective) approach of Firbas (the Praguians) and the Discourse Intonation approach as elaborated by David Brazil (The Birmingham School). Daneš's three-level approach is reformulated in terms of Firbasian analysis. The three levels are: FSP, a semantic pattern and a syntactic pattern.

### Chapter III

Section III. 2. outlines the foundations of the Autosegmental-Metrical Model in Phonology. Sections III.3 to III.7 explain the concepts of the autosegmental theory: units, principles, etc. In section III. 8 (Metrical Phonology in Comparison with SPE) the author analyses the advantages of a relational treatment of stress. In the following section III.9 he explains how Pierrehumbert's thesis resolved the long-running 'levels vs. configurations' debate.

Sections III.10 to III.15 give an overview of Pierrehumbert's theory of intonational structure (The Phonology and Phonetics of English Intonation) and its units: pitch accents, boundary tones, phrase tones, etc.

Section III.16 outlines the elements of ToBI as an internationally adopted transcription system for intonation.

Section III.17 discusses the introduction of the Intermediate Phrase in the model.

### Chapter IV

Section IV.3 reports judgments on utterances where intonation manifests aspectual systems by native speakers of Bulgarian.

Section IV.4 goes in search of a better (more deterministic) syntax/semantics interface. The author compares a Firbasian approach, and a RRG (Role and Reference Grammar) analysis of an ambiguous sentence.

Gussenhoven's Lexical Phonology Model Diagram on p.113 shows that the rules of intonation (postlexical) are applied after the rules of lexical tone in tone languages.

On p.114 the Content Typology framework is presented. The author then lists the five language types according to Content Typology.

## Chapter V

Sections V.2 and V.3 discuss translations of both poetry and prose by Bulgarian authors (Bagryana, Choudomir) in languages such as English, Russian, Swedish. The author furthermore compares the intrinsic prosodic features of Czech and Russian based on Pushkin's quatrain from « Жил на свете рыцар бедный ».

Yokoama 2003's model is discussed for the distinction of « интонация своего модуса » and « интонация чужого модуса », non-neutral and neutral intonation and reshuffling of semantic roles. In conclusion of this section Phillipov writes : an adequate degree of translation equivalence can only be achieved if the translator keeps under control all the linguistic valves on all levels, from discourse to prosody.

Section V.4 discusses typological similarities spanning almost three millennia of human literary tradition. He gives examples of the use of invocations (vocatives). They start on a High Tone followed by a general movement of declination throughout the Intonation Phrase. Mithen's hypothesis of music and language evolving from a single form of communication and expression is then outlined in relation with Bolinger's view that « it is impossible to separate the linguistically arbitrary from the psychologically expressive.» (Bolinger 1964).

Subsection V.4.2 provides further analysis of the unit of analysis in Intonational Phonology. The author examines different terms that could be the equivalent of IP: intonation unit (Chafe), pause-defined unit (Brown, Currie, Kenworthy 1980).

The vocatives in the examples of section V.4.1 can be assigned to separate IPs with stylized intonation.

The pause-defined unit as the physical manifestation of the Intonational Phrase is illustrated with an excerpt from *The Iliad* and its English translation (Edwards 2002) which follows closely the word order and rhythmic pattern of the original.

The author examines the effect of colloquial immediacy based on the interplay between sense and the system of tonality.

The analysis is given more delicacy by going into the intricacies of the interface between phonology, syntax and discourse. It is supported by facts from history and the theory of literature and folklore. The author uses a simple formal version of Case Grammar of the Fillmorean type and Arkadiev's typology of language variants : accusative, ergative, neutral, contrastive, quasi-neutral.

The intonation aspect of the discussion is as follows: the opening line is an alternative question spoken with a definitive fall; it is treated as one Intonation Phrase (IP); there is a lack of phonologically significant pause preceding OR; the neutralization of the three roles S, A and P is mirrored by the least phonetically marked of intonation patterns.

Section V.6 examines the concept of lekton introduced by the Stoics in ancient Greece as hypernym of presupposition and intonation. According to the author such an approach is undeservedly neglected by the modern phonological treatments of intonation.

### Remarks:

Some important references seem to be missing in the bibliography of this thesis in the field of typology: the International Handbook « Language typology and language universals » (ed. by Haspelmath, Martin / König, Ekkehard / Oesterreicher, Wulf / Raible, Wolfgang, 2001); Andrew Miles Byrd's chapter "The Phonology of Proto-Indo-European", *Comparative Indo-European Linguistics. An International Handbook of Language Comparison and the Reconstruction of Indo-European*, vol. 3 (2018).

The thesis of Brechtje Post on French: 'Tonal and Phrasal Structures in French intonation' (Nijmegen, 2000) could have been included among the works on intonation in languages other than English.

Citing Benveniste on p.157 in the French original rather than the Russian translation would have been better, as on p.44. The French original taken from Benveniste 1966 (p.252-253) reads as follows: Il y

a donc, dans ce procès, une double instance conjuguée : instance de *je* comme référent, et instance de discours contenant *je*, comme référé. La définition peut alors être précisée ainsi : *je* est l'individu qui énonce la présente instance de discours contenant l'instance linguistique *je*. Par conséquent, en introduisant la situation d' « allocution », on obtient une définition symétrique pour *tu*, comme l'individu allocuté dans la présente instance de discours contenant l'instance linguistique *tu* ».

The data on speakers' intuition (based on Yanakiev's examples) discussed on p.104 could have been confirmed by a test with a limited number of speakers of Bulgarian.

#### Recommendations:

1) to include a list of abbreviations (such a list exists for the bibliography only) in order to facilitate the reader of the thesis. For instance, TBU = tone-bearing unit, CSR = Compound Stress Rule, etc., but also LP = Liberman and Prince

2) to add as many cross-references as possible between the chapters and even between sections within a single chapter

For instance, on p.68 «for the time being the empirical justification will be left unaccounted for» no reference is made to another chapter where that justification can be found.

3) to relate better the sections on the role of Intonation Structure and its transcription with the ToBI system to the final analysis of the translated texts

#### Conclusion:

**Vladimir Phillipov** clearly and critically articulates a personal standpoint on the topic of intonational typology. The author shows mastery of both canonical and current relevant literature in the field. Phillipov works with multiple relevant theoretical frameworks and models, looks at the complementarity and tensions of competing theories, uses theory to generate questions and considers their implications. The design of his study manifests a deep understanding of the field and a clear explanation of his methodological choices. He discusses the limitations of the methodology. The author provides a focused discussion of connections with previous work. He advances the field of knowledge and raises questions for the future.

The writing is fluid, precise, and clear, the lexicon of the field is clearly explained and defined, a scholarly style and format are accurately used.

The abstract of the thesis in Bulgarian is straightforward and succinct. It states the problem, findings, methodology and significance of the study.

The research question (hypothesis) is original and significant and has obvious potential to address critical issues within the field of intonational typology.

Given these factors, the thesis should be considered for a PhD award.

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