



Discourse Cohesion Markers and Pragmatic Tones in Oprah Winfrey's (2008) Motivational Speech

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ABSTRACT

This study examined how forms and functions of intonation discourse markers could be employed to deliver the pragmatic force of motivation in Oprah Winfrey's (2008) Speech at Stanford's Commencement Ceremony. It also explored the most recurring tones as classified by Well's (2006) in relation to Searle's (1969) speech act theory and Halliday and Hasan's (1976) discourse cohesion categorizations, with specific reference to lexical repetition as a discourse cohesive device. The findings revealed that the most frequently used tones were the rising and falling tones. The extensive use of these tones was due to the nature of illocutionary force investigated, which was motivation, to assert strong feelings of excitement. The rising tone was used mostly as a discourse marker of introducing and contrasting information and as a cohesive device for enhancing ideas, while the falling tone was used mostly as a discourse marker of finishing and concluding and as a cohesive device for extending ideas.

Keywords: intonation, discourse markers, speech acts, lexical cohesion, pitch contour.



Introduction

Intonation is a fundamental tool to deliver messages to listeners and is as important as the choice of lexical words . Intonation helps to determine meaning and gives information about the attitudes of the speaker (Farhan, 2018). In order to get a better idea of the speaker's intention, the pragmatic forces are advised be incorporated alongside patterns of intonation. The pragmatist's central interest is the context of speech. Therefore, it is essential to know the context and the surrounding circumstances of a selected speech. Austin(1969) and Searle (1975) claim that speech is not only pronouncing words, but it also contains actions. In other words, speech includes actions and forces (Baby & Afzal, 2020). The reason for choosing Oprah's speech is because Oprah is considered a role model to many people as she stands out for her ability to inspire them positively. Thus, Oprah's speeches should be taken into consideration in the field of phono-pragmatic studies. Her (2008) speech in Stanford commencement ceremony is one of the most inspirational speeches as she addressed several personal life stories of her own success and experience to motivate others to achieve their goals and follow her footsteps. The purpose of the current study is to analyze Oprah Winfrey's (2008) motivational speech from a pragmatic perspective in relation to forms and functions of intonation. It relates Well's (2006) patterns of intonation to Searle's (1969) classification of illocutionary acts and to Halliday and Hasan's (1979) theory of cohesion discourse markers to introduces different angles for a broader understanding of motivational speech. Intonation played an essential role in executing a successful verbal communication between Oprah and her audience as variation in pitch movement helped her convey linguistic and pragmatic meanings. In this manner, according to Well (22006), a falling tone may indicate definiteness, a rising tone may indicate incompleteness and a fall-rise may indicate implicature. One of the most important functions of intonation in English, and in the scope of this study, is the focusing function used for adding strong opinions and information. This function is rather a pragmatic function where intonation serves to signal the newness of what is being said. On the other hand, intonation discourse markers refer to words that help the listener comprehend the message of speaker in relation to intonation forms and function at an interpersonal level (Alami, 2015). These intonation markers deal with the pragmatic aspects of discourse (Anderson, 2001). Thus they help in understanding the illocutionary act and precautionary forces from a pragmatic perspective as they foreground or background information (Schiffrin et al. 2003). The current paper aims to examine the role on intonation in relation to pragmatic forces of motivation and discourse cohesive markers in Oprah's (2008) speech. It examines the most frequently used tones to express motivational cues based on the classification of Sereal (1975) acts of intonation and on Halliday and Hassan's (1976) discourse theory in relation to lexical repetition as a discourse cohesive device.



Literature Review

There have been a number of studies that dealt with discourse analysis from theoretical and analytical perspectives such as Crane (2016), Nordquist (2017) and Tannen (2012). Also, many other studies have dealt with phonological aspects of speech as (Roach (2006), Brazil (1997), and well (2006). However, Not many studies have related the use of intonation form and function to discourse cohesion markers. On the basis of what Wells (2006) has mentioned, the way information is presented in an utterance is reflected in three intonation systems, tonality, tonicity, and tone. Tonality deals with the way information is presented in international phrases where each has its distinct intonation pattern or tone. Tonicity is where the focus of information is being attended to the hearer as highlighted by accenting a stressed syllable. Wells (2006) stated that pitch prominence is defined as a change in pitch, or the beginning of a pitch movement to the rhythmic prominence that a stressed syllable bear. Thus, tone is the type of pitch movement, varying between a rise, fall, rise-fall, fall-rise, and level tone. As realized within each system, a number of intonation functions could be performed. According to Wells (2006) the intonation functions are as follow: 1) The attitudinal function that serves to express attitude and emotion and it is realized in the tone. 2) The grammatical function that serves to mark grammatical units by use of tonality or a syntactic function as it serves to distinguish clause type and it is mainly realized by the use of tone. 3) The focusing function, also known as the accentual or informational function rendering this function as pragmatic. The use of tonicity, the choice of tone and the placement of other accents serve to bring focus to certain information and distinguish whether what is being said is new or given. 4) The discourse or the cohesive function that serves to signal conversational cues. 5) The psychological function where intonation helps to organize speech into units that are easy to perceive, memorize and perform. 5) The indexical function that serves to indicate personal or social identities. This is important to consider as intonation adds meaning to language in certain ways and not in others (Gee and Handford, 2016). In 1969, Searle developed speech act theory, which was introduced by Austin in 1962. Speech act theory is concerned with the way we use language. Altikriti (2011) clarified that the speech act theory attempts to explain how speakers use language to accomplish intended actions and how hearers infer intended meaning from what is said. Actually, Austin(1969)introduced three action categories of speech, which were locutionary, illocutionary, and perlocutionary act forces. The locutionary act refers to the literal and grammatical meaning of the word, the illocutionary act communicates the speaker's intention, and the perlocutionary act refers to the act being performed by saying something. Later, Searle(1969) modified Austin's theory by introducing new categories of illocutionary act: assertive, directive, commissure, expressive, and declarative act. Some other studies have investigated the use of intonation in politicians' speeches (e.g. Faris & Abdulsatar (2021); Shitwi, Ali& Khalil, 2019). Faris and Abdulsatar(2021), investigated how Theresa May have employed intonation in her speech to represent attitude and power. The results reveal that the use of a rising intonation was to show her openness for reassuring, and a falling intonation was elicited to show her respect towards the European leaders.



(Shitwi, Ali& Khalil, 2019) conducted another study on Obama's speeches to analyze the information tones. Additionally, numerous studies have scrutinized the effectiveness of pragmatic forces in politicians' speeches, with regard to their influence on their followers (Farhan, 2018; Mufiah & Rahman, 2019). According to Baby and Afzal (2020), one can effectively discover a politicians' ideology through investigating their use of commissive and commitment speech acts in speech. Baby and Afzal (2020) also stated that political speech has characteristics of promises, woes, and future plans, where a leader uses commissive and assertive sentences to elaborate future planning and goals. Searle's linguistic framework (1975) has been used in some previous studies to figure out a speaker's ideology from a discourse perspective. For example, Mufiah and Rahman (2019) identified the most frequently used types of illocutionary acts in speeches made by Donald Trump (the former president of the United States). The findings of this study reveal that Trump used four types of speech acts: representative, commissive, directive, expressive, and declarative for persuasion purposes. However, this study adopted the framework of Searle's (1969) classification of illocutionary and perlocutionary acts and Halliday and Hasan's (1976) discourse cohesion marker theory in relation to Well's (2006) intonation patterns to reveal the sub-textual motivational functions in Oprah's (2008)'s speech.

Table 1: Intonation forms and function in relation to Searle's (1969) classification of Speech Acts

Patterns of intonation	Functions of intonation	Sub-classification of illocutionary acts
Fall	Statements, alternative question, command, wh-question, exclamation	Representing, asserting, introducing, stating, believing
Rise	Yes/no question, offers, enumeration, request	Committing, promising, offering, pledging, vowing
Rise-fall	Uncertainty, addition, statement, polite request, invitation, tag question	Directing, insisting, questioning, warning
Fall-rise	Choices, lists, conditional sentences, hesitation	Representing, reporting, denying, asking

Categories of discourse cohesion markers are certainly essential in discourse as effective linguistic devices. Discourse markers could emphasize cohesion within the text, provide the hearer with opportunity to process instructions regarding possible interpretations, stress propositional/illocutionary force and stress interpersonal relations (Andersen, 1998). In addition, in order to smoothly sustain the flow of talk, interlocutors likely apply various strategies and provide diverse kinds of clues to establish mutual understanding at both interpersonal and textual levels. From the present study's perspective, intonation patterns could be an effective linguistic tool in texts depending on their type, number, and degree of utilization (McCarthy, 1991). Halliday and Hasan (1976) stated that discourse cohesion could be grammatical and lexical. Grammatical cohesion consists of devices like reference, substitution, ellipsis and conjunction, while lexical cohesion is categorized into reiteration (repetition,



synonymy etc.) and collocation (co-occurrence of lexical items) (Wang and Qiao, 2014). Halliday and Hasan (1976) further identified eleven discourse markers (DMs) that could be linked to intonation forms and function to deliver pragmatic meanings which are as follows: 1. numbering and ordering points, 2. adding something, 3. linking similar things, 4. introducing contrasting information, 5. giving causes and results, 6. generalizing, 7. giving examples, 8. re-stating/saying again 9. preparing for news 10. introducing strong points of view 11. finishing and concluding use to show that the information is not new. According to Wang and Qiao (2014), lexical repetition could be divided into three categories based on semantic relations: elaboration (giving specific details and vivid descriptions), extension (providing additional or new meaning) and enhancement (enriching the existing meaning). This study hopes to examine how intonation patterns could add cohesion in relation to illocutionary acts as well as semantic relations. With regard to the relationship between intonation discourse cohesion and lexical repetition, intonation patterns could help in relating the lexical features, which form connections between parts of the text, to the semantic sub-textual senses. This is supported by McCarthy (1991) as he stressed that discourse analysis has reached into an extensive and heterogeneous discipline which pertains with the study of the relationship between language and the contexts in which it is employed. And as intonation is an indispensable part of speech, its employment as a discourse marker of speech act is a flourishing area of linguistic studies which could add a valuable contribution to our understanding of how language works.

Research Objectives

- 1) To investigate the employment of intonation in relation to the pragmatic categories of discourse markers, illocutionary acts and lexical repetitions in Oprah' (2008) motivational speech
- 2) To identify the most prominent forms and functions of intonation in relation to the pragmatic categories of discourse markers, illocutionary acts and lexical repetitions in Oprah's (2008) motivational speech.
- 3) To examine the role of intonation discourse markers as a cohesive device in relation to lexical repetition in Oprah's (2008) motivational speech

Research Methodology

The study adopts qualitative and quantitative methods to analyze Oprah's (2008) speech which was obtained from the audio-visual content media platform; YouTube, as posted by Stanford University's channel. The speech was approximately 29-minute long. Only eleven excerpts that consisted of fifty two turn units were chosen to be extracted from Oprah's (2008) speech to examine the pitch contours of tonic syllables based on Well's (2006) model. Pitch contours were obtained by using praat's software to identify the primary and tonic syllables of the tone units. Tonic syllables were chosen for identifying pitch contours as they are the obligatory components in tone units and they indicate functions of the overall used tones in relation the role of the



speaker in the discourse (Roach, 2006). In addition, prominent syllables were analyzed in relation to lexical repetition, as words were not necessarily repeated at the end of tone units. Tone units were put between brackets and tonic and prominent syllables were underlined and marked by intonation forms based on the extracted pitch contours. To ensure the reliability and validity of pitch contour analysis, the researcher consulted two of her colleagues who are native speakers of English and have doctoral degrees in linguistics, particularly phonetics and phonology. Intonation forms and functions were analyzed based the frameworks of Well's (2006) intonation patterns, Searle's (1969) classification of speech acts and Halliday and Hasan's (1976) categorization of discourse cohesion markers with reference to lexical repetition as a cohesive device. The criteria for the selection of excerpts were the presence of different intonation patterns of attitude and illocutionary speech acts reflecting the pragmatic force of motivation.

Fig. 1 An extraction of (rise-fall) pitch contour in
//^Oh my God//

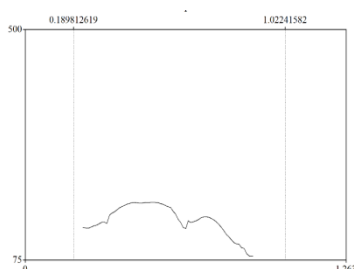
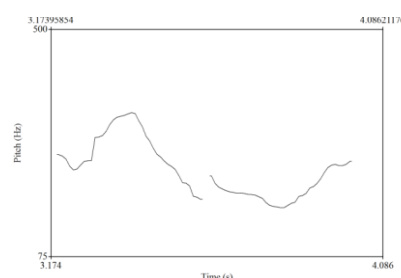


Fig. 2 An extraction of (fall-rise) pitch contour in
//she's my mom//



Results and Discussion

The present analysis of study focused on the forms and functions of intonation used in Oprah's (2008) speech to elaborate on the sub-classifications of illocutionary acts and discourse cohesion marker categories with reference to lexical repetition as a cohesive device. Eleven excerpts were chosen for the analysis of intonation patterns of tone units in relation to illocutionary acts and cohesion discourse markers

Intonation forms and functions in relation to discourse markers and illocutionary acts

Table 2: Pragmatic tone analysis of tone units of selected excerpts from Oprah's (2008) speech

No.	Excerpts	TUs	Form of intonation in tonic syllables	Function of intonation	Sub-classification of illocutionary act	Function of intonation discourse marker
1	Kirby <u>Bumpus</u> //Stanford class of <u>^08</u> // is my <u>goddaughter</u> //	1 2 3	Bumpus (fall) ^'08 (rise-fall) goddaughter (fall)	Certainty Excitement Finality	Asserting Representing Stating	Preparing for good news Adding information Finishing and concluding



2	And somebody came up to Kirby and they <u>say</u> // oh my <u>God</u> // is that Gayle <u>King</u> // <u>^Ah-huh</u> // she's my <u>mom</u> //	4 5 6 7 8	say (rise) ^God (rise-fall) Gayle King (rise) ^Ah-huh (fall-rise) mom (fall-rise)	More to follow Surprise Question Boredom Finality	Reporting Reporting Commission Stating Stating	Preparing for good news Contrasting information Preparing for news Finishing and concluding Finishing and concluding
3	Oprah <u>Gail</u> // I don't know what you're gonna do without that <u>degree</u> // But <u>^dad</u> // I have my own television <u>show</u> //	9 10 11 12	Gail (rise) degree (fall) ^dad (rise-fall) Show (fall)	More to follow Finality Direct address Finality	Promising Believing Denying Believing	Preparing for bad new Giving cause and results Introducing strong opinion Contrasting information
4	The <u>world</u> // has many lessons to teach <u>you</u> //and the secret I've learned to getting <u>ahead</u> // is being open to the <u>lessons</u> //	13 14 15 16	world (rise) you (fall) ahead (rise) lessons (fall)	More to follow Certainty More to follow Finality	Offering Believing Promising representing	Introducing strong opinion Preparing for information Introducing strong opinion Linking similar things
5	And the <u>moment</u> //I sat down doing that talk <u>show</u> // it felt <u>breathing</u> // It <u>felt</u> // it <u>felt</u> // <u>right</u> // when you're doing the work you're meant to <u>do</u> //feels <u>right</u> //	17 18 19 20 21 22 23 24 25	^moment (rise-fall) show (fall) breathing (fall) felt (rise) felt (rise) ^right (rise-fall) do (rise) right (fall)	Emphasis Finality Certainty More to follow Emphasis Excitement More to follow certainty	Reporting Asserting Stating Representing Asserting Representing Representing Stating	Introducing strong opinion Introducing strong opinion Giving causes and results Introducing strong opinion Linking similar things Restating /saying again Finishing and concluding
6	When you're doing the work you're meant to <u>do</u> // it feels <u>right</u> //and every day is a <u>bonus</u> // regardless of what you're getting <u>paid</u> //	26 27 28 29	do (rise) right (fall) bonus (fall) paid (fall)	Continuity Certainty Certainty Certainty	Promising Promising Believing Asserting	Introducing strong opinion Restating /saying again Adding something Introducing contrasting information
7	If it doesn't feel <u>right</u> //don't do <u>it</u> //that's the <u>lesson</u> //	30 31 32	right (rise) do (rise) lesson (fall)	More to follow Command Finality	Committing Pledging Introducing	Restating/saying again Restating/saying again Restating/saying again
8	But having a lot of <u>money</u> // does not <u>automatically</u> // make you a successful <u>person</u> //.what you <u>want</u> // is <u>^money</u> // and <u>meaning</u> //	33 34 35 36 37 38 39	money (rise) automatically (rise) person (fall) want (rise) ^money (rise-fall) meaning (fall)	More to follow More to follow Finality Continuity Emphasis Finality	Representing Representing Asserting Offering Representing Asserting	Introducing contrastive ideas Introducing contrasting ideas Giving causes and results Introducing strong opinions Adding something Adding something
9	Every <u>failure</u> //every <u>crisis</u> //every difficult <u>time</u> // I <u>say</u> // //what is this here to teach <u>me</u> //	40 41 42 43 44	failure (rise) crisis (rise) time (rise) say (rise) teach (rise)	Listing Listing Listing More to follow Question	Offering Offering Offering Offering Offering	Introducing contrasting ideas Introducing contrasting ideas Introducing contrasting ideas Introducing contrasting ideas Introducing contrasting ideas Preparing for information Introducing strong ideas
10	You have to live for the <u>present</u> // you have to be in the <u>moment</u> // whatever has happened to you in your <u>past</u> // has	45 46 47	present (fall) moment (fall) past (rise)	Finality Finality More to follow	Asserting Asserting Promising	Introducing strong opinions Restating/saying again Introducing contrasting



	no power over this present <u>moment</u> // because life is <u>now</u> //	48 49	moment (rise) now(fall)	More to follow Encouragement	Promising promising	ideas Introducing contrasting ideas Finishing and concluding
11	Dr King said not everybody can be <u>famous</u> // but everybody can be <u>great</u> // because greatness is determined by <u>service</u> //	50 51 52	famous (fall) great (fall) service (fall)	Definiteness Definiteness Finality	Asserting Asserting Committing	Giving examples and introducing contrasting ideas Giving causing and result Finishing and concluding

The above table 2 is a presentation of forms and functions of intonation discourse markers in eleven selected excerpts of Oprah's (2008) speech with reference to sub-textual classifications of illocutionary and perlocutionary acts represented and illustrated as follows:

Excerpt 1: Kirby Bumpus// Stanford class of ^08// is my goddaughter//

In the above example, Oprah started and ended the tone unit with a falling tone, but used a (rise-fall) tone as she wanted to draw attention to the surprising news in the middle of the TU. A rise-fall tone was used in the tonic syllable (^08); to express excitement. This TU is an assertion of Oprah's strong feelings and it carried the pragmatic force of stating the forthcoming hidden news. The perlocutionary act of this utterance lies in motivating the audience to pay attention to the coming speech. Thus, Intonation could be a discourse marker of preparing the audience for the good news, Oprah's being Kirby's godmother, by using a (falling tone) in the words (Bumpus, goddaughter). Intonation could also be a discourse marker of adding new information by using a (rise-fall tone), as Oprah was excited to add new information to the audience by representing Kirby, as this exciting news was shared only with Stanford class of (^08). In addition, intonation could be a discourse marker of finishing and concluding by using a (falling tone) as Oprah stated her relationship to Kirby as her (goddaughter). Thus, the (falling) tone could be an intonation marker of preparing for news or ending news, while the (rise-fall) tone could be an intonation marker of adding information.

Excerpt 2: And somebody came up to Kirby and they say// oh my ^ God// is that Gayle King// Ah-huh// she's my mom//

Oprah's intonation tones ranged between (rising) and (falling), (rise-fall) and (fall-rise) as the excerpt was more of a reported speech, with a mixture of expressive tones. A (rising) tone was used at the start to prepare for continuous news, followed by a (rise-fall) tone to express strong feelings of surprise, then another (rise) tone was used with an interrogative function, followed by a (fall-rise) tone as Oprah expressed the frustrating feelings of her goddaughter for facing this situation often times, and she ended her speech with a (falling) tone to conclude a typical situation. The illocutionary act varied from commission, with the use of a (rising) tone, to reporting everyday exciting events by the use of a (rise-fall) tone (oh my ^ God). However, the



feeling of Kirby's boredom was expressed by the use of a (fall-rise)(^ˈAh-huh)to state a fact by the use of a (falling) tone (^ˈmom). The perlocutionary force could be drawing the audience's attention to a story that could surprise them and perhaps a mixture of feelings that could stir their emotions to listen attentively to what Oprah intended to say. A (rising) tone could be a discourse marker of preparing for news (^ˈsay, King) as everyone in the university did not know that King is Kirby's mom, while a (rise-fall) tone could be a discourse marker of contrasting information as that news was not expected. (Fall-rise), and (falling) tones could be discourse markers of finishing or concluding, as Kirby chose to reveal the story she did not share before with feelings of frustration.

Excerpt 3: Oprah ^ˈGail//I don't know what you're gonna do without that degree// But ^ˈdad//I have my own television show//

As Oprah's dad was denying his daughter's abilities to succeed by the use of a (rising) tone (^ˈGail), the use of a (falling) tone stated his definite belief in his daughter's failure for not finishing her (^ˈdegree). Oprah's intonation of surprise and insisting attitude to prove her point to her dad was expressed by the use of a (rise-fall) tone (^ˈdad) and a (falling) tone (^ˈshow) to finalize the topic. The illocutionary act behind the tones used was to express the frustration of Oprah as she tried to convince her dad about the right path she chose, and the perlocutionary force hidden was to direct the audience and motivate them to learn from the coming lessons that Oprah proposed in her speech. The (falling) tones could be a discourse marker of giving cause or results, which was Oprah's failure (result) for not finishing her degree (cause), or it could express contrasting information, as Oprah proved to her dad the opposite even though she did not finish her degree. On the other hand, the (rising tone) could be a marker of preparing for the news, which was her dad's speculation about her successful future, while the (rise-fall) tone could be a discourse marker of introducing strong opinion of the path Oprah chose to follow as she worked as a news reporter instead of finishing her degree.

Excerpt 4: The world has many lessons to teach you// And the secret I've learned to getting ahead// is being open to the lessons//

The rising tone was used whenever there was a sense of continuation. As life lessons continue showing to teach people, the (rising) tone added the meaning of continuity. The use of the (falling) tone indicated the final result of life's (^ˈlessons), which was to teach (^ˈyou). The illocutionary act was to offer the audience valuable lessons based on Oprah's own experience as she believed they were worth mentioning. The perlocutionary force was to prepare them for the upcoming lessons represented in her speech. Intonation was a discourse marker of introducing strong opinions and ideas when it was associated with a (rising) tone. These ideas of being taught by the (^ˈworld), and the secret of getting (^ˈahead) in this world were meant to be motivating and encouraging when they were expressed with a (rising) tone. On the



other hand, the (falling) intonation could be a discourse marker of preparing for information and linking similar things. Oprah wanted to teach her audience the secret of succeeding and she used to the (falling) tone before introducing that secret as a preparation sign. She also used a (falling) tone to link the idea of learning the world's lessons to the secret of success which is being open to the (lessons).

Excerpt 5: And the moment // I sat down doing that talk show//it felt breathing//It felt// it felt// right//when you're doing the work you're meant to do// it feels right//

The Excerpt started with an expressive (rise-fall) tone to introduce a strong belief which Oprah wanted to share with her audience, the moment of truth. She reported how this (^ moment) had a certain feeling of inspiration, when she sat down doing the talk (show)and she used a (falling)tone to assert that feeling as it felt (^ breathing). The word (^ felt) was used twice with the same (rising) intonation form but with different functions. The first one was to represent an idea and the second one was to emphasize the idea of the exciting (^ right) feeling. Oprah reemphasized this idea for the third time by using the same word (^ right) but this time by using a (falling) tone to restate the certain idea which is doing what you're meant to (^ do). This doing required persistence and resistance, and that was indicated by the use of a (rising) tone. The use of (rise-fall)tones was a discourse marker of emphasizing the new exciting experience which Oprah was trying to share with her audience to motivate them. The use of (falling) tones showed her defiantness in stating the facts that should be taken seriously which indicated a discourse marker of giving cause(doing the right thing) and results(it feels right) and a marker of linking similar ideas of successful moments. The illocutionary act here showed assertion while the perlocutionary force was setting an example to be followed by the audience.

Excerpt 6: When you're doing the work you're meant to do// it feels right// and every day is a bonus// regardless of what you're getting paid//

To state her beliefs, Oprah used a (falling) tone in most of the TUs. However, the (rising) tone was used at the beginning to indicate continuity of actions taken in order to achieve and succeed in life. Thus the (rising) tone was a discourse marker of introducing and emphasizing strong ideas, while the (falling) tone was a discourse marker of restating an contrasting beliefs. This was because the (^right) feeling gives meaning to your life (everyday) regardless of what you're getting (^paid). The illocutionary act was an assertion of promise while the perlocutionary force was to encourage the audience to continue working hard to reach their goals.

Excerpt 7: If it doesn't feel right// don't do it// That's the lesson//

The conditional " if " indicated continuity of action to reach a result, that is indicated by the use of a (rising) tone, while the falling tone stated the positive outcome of



taking a decision. Oprah restated the idea of taking life's lesson, which was to (do) the right thing. If it does not feel (right) one should not do (it). The use of (rising) and falling tones was a discourse marker of restating the strong beliefs of Oprah. The illocutionary act was commission and pledging and the perlocutionary force was motivating the audience to choose the right methods to make good decisions.

Excerpt 8: But having a lot of money// does not automatically// make you a successful person// What you want// is money //and meaning//

Asserting the ways of successful achievements was mostly indicated by a (falling) tone, while the representation of the benefits of the right achievements was indicated by (rising) or (rise-fall) tones. The word (money) was repeated twice but with different tones to reflect the different functions it served, as a continuously useless tool (rising tone) and as useful tool when it has a meaningful purpose (rise-fall tone) . The discourse marker of contrastive ideas is indicated by the contrasting tones used. Also cause and result discourse marker was displayed and added at the end of the excerpt with a (falling) tone to conclude emphasize the the lesson. The illocutionary act of emphasis was indicated by the use of a (falling) tone that reflected the force of advising and motivating the audience to have purpose in the actions taken.

Excerpt 9: Every failure// every crisis// every difficult time// I say //what is this here to teach me//

As Oprah listed the constant different obstacles that could keep one away from their goals by the use of (rising) tones which reflected continuity, and she also concluded the TU with a (rising) tone as she asked a question. The repetitive use of the word (every) in association with the (failure, crisis, time), the use of (rising) tones was a discourse marker of introducing continuous contrastive strong lessons that should be learned from life and this type tone carried the illocutionary act of offering advice. The pragmatic force could be motivating the audience to learn the lesson behind every failure.

Excerpt 10: You have to live for the present// you have to be in the moment// whatever has happened to you in your past// has no power over this present moment// because life is now//

Final statements were indicated by the use of (falling) tones, while the continuous effect of the past on the present was indicated by a (rising) tone. However, the impact of the past has to stop in the present moment was, and this was expressed by a (falling) tone. Intonation could be a discourse marker of introducing strong opinions or concluding the topic (falling tone) or a marker of contrasting ideas (a rising tone). The illocutionary act was assertion while the perlocutionary force was motivating the audience to have control over the present.



Excerpt 11: Dr King said not everybody can be famous// but everybody can be great//because' is determined by service//

The the above excerpt, cause/result discourse marker was expressed by a (rising) tone, while contrast of information, strong opinions and conclusive remarks were all expressed by the use (falling) tones. The illocutionary act of assertion revealed the perlocutionary force of Oprah's motivating advice to her audience to consider the act of service. Oprah's reported speech carried definite messages as she concluded every TU with (falling) tones . However, the word (greatness) carried a rising tone when it was a repetition of the word (great) that was expressed with a (falling) tone. The (rising) tone was used to reflect the contrast sense of uniqueness. Moreover, it expressed continuity as (greatness) is always connected to the act of (service).

Table 3. Percentages of intonation forms and sub-classifications of illocutionary acts

No	Sub-classification of illocutionary act	Fall	rise	Rise-fall	Fall-rise	Total %
1	Asserting	19.2%	1.9%	0%	0%	21.1 %
2	Representing	1.9%	9.6%	3.8%	0%	15.3 %
3	Stating	7.6%	0%	0%	1.9%	9.6%
4	Reporting	0%	1.9%	3.8%	0%	5.7%
5	Committing	0%	5.7%	0%	0%	5.7%
6	Pledging	0%	1.9%	0%	0%	1.9%
7	Promising	1.9%	11.5%	0%	0%	13.4%
8	Believing	0%	9.6%	0%	0%	9.6%
9	Denying	0%	0%	1.9%	0%	1.9%
10	Offering	0%	13.4%	0%	0%	13.4%
11	Introducing	1.9%	0%	0%	0%	1.9%
Total % of intonation DMs		32.6%	55.7%	9.6%	1.9%	

The above table 3 shows that the most frequently occurring illocutionary act was (asserting) with the percentage 21.1%, followed by (representing) with the percentage 15.3% followed by (promising) with the percentage 13.4%. The least frequently occurring illocutionary acts were (denying), (pledging) and (introducing) with the percentage 1.9%, followed by (reporting) and (committing) with the percentage 5.7%, followed by (believing) and (stating) with the percentage 9.6%. Examining intonation forms, it was found that the most frequently occurring tone was the (rising) tone with the percentage 55.7%, followed by the (falling) tone with the percentage 32.6%, followed by the (rise-fall) tone with the percentage 9.6%. The (rising) tone was used mostly with offering (13.4%) followed by promising (11.5%). While, the (falling) tone was mostly used with asserting (19.2%) followed by stating (7.6%). The high use of the (rising) tone with (offering) and (promising) was a discourse marker of preparing and introducing strong opinions in most of the examples. On the other hand, the high use of the (falling) tone with (asserting) and (stating) was a discourse marker of restating and contrasting ideas. The cooperatively used functions of intonation in association with the illocutionary acts and discourse markers reflected the cohesion of speech and the speaker/audience communicative relationship.

**Table 4.** Percentages of intonation forms and discourse markers

No	Forms of DM	Fall	rise	Rise-fall	Fall-rise	Total %
1	Numbering and ordering point	0%	0%	0%	0%	0%
2	Adding something	3.8%	0%	3.8%	0%	7.6%
3	Linking similar things together	1.9%	1.9%	0%	0%	3.8%
4	Introducing contrasting information	5.7%	15.3%	1.9%	0%	22.9%
5	Giving causes and results	5.7%	3.8%	0%	0%	9.5%
6	Generalizing	0%	0%	0%	0%	0%
7	Giving examples	1.9%	0%	0%	0%	1.9%
8	Restating/saying again	7.6%	3.8%	1.9%	0%	13.3%
9	Preparing for news	3.8%	5.7%	0%	0%	9.5%
10	Introducing strong points of view	5.7%	11.5%	3.8%	0%	21%
11	Finishing and concluding	7.6%	0%	0%	1.9%	9.5%
12	Total % of intonation DM	44.2%	42.3%	11.5%	1.9%	

Table 4. shows the percentage of intonation discourse markers forms and functions applied in the selected excerpts of Oprah's (2008) speech. Oprah has used a great number of intonation forms and functions of DMs with a total of nine which include: adding something, linking similar things, introducing contrasting information, giving causes and results, giving examples, restating/saying again, preparing for news, introducing strong points of view, and finishing and concluding. It is also worth mentioning that (introducing contrasting information) with a total percentage of 22.9% was the most employed discourse markers by Oprah, while (giving examples) was the least used discourse marker with a total percentage of 1.9%. The high use of contrasting information indicated that Oprah established meaningful communication with her audience by engaging them with contrastive thoughts and beliefs. The second most frequently used DM was (introducing strong points of view) with the percentage 21%. This was a reinforcement of the main purpose of Oprah's speech which was to motivate and teach her audience valuable lessons that could help them in their upcoming journey after graduation. (Restating/saying again) DM was also used frequently in Oprah's speech with the percentage 13.3%. It reflected her emphasis on the well comprehension of the presented ideas by her audience. Other DMs that were used with the same frequency were: (giving causes and results), (preparing for news), and (finishing and concluding) with the percentage 9.5%. These DMs were of high importance as Oprah's motivational speech needed strong ways to attract her audience's attention and stir their minds in preparation of her inspirational advice. (Adding something) DM was used frequently with the percentage 7.6%, and it was an effective tool in Oprah's speech as she aimed at adding valuable information that could help her audience proceed successfully in their after-graduation life.

Examining the intonation forms in relation to DMs employed by Oprah, it was found that the (falling) tone was the most frequently used tone with the percentage 44.2%,



followed by the (rising tone) with the percentage 42.3%, followed by (rise-fall) tone with the percentage 11.5%, while the least used tone was the (fall-rise) tone with the percentage 1.9%. The (falling) tone was mostly used as DM of (restating/saying again) and (finishing and concluding) with the percentage 7.6%. These two DMs were the most effective tools to achieve the main purpose of speech, reinforcing the three lessons of life, failure, happiness, and service. Restating needed (assertion) and (affirmation) to deliver senses of confidence and motivation, and to conclude the messages with definiteness. The (falling) tone was also a helpful means to (introduce and contrast information), (give cause and results) and (introduce strong points of view) as this tone reflected the firmness of beliefs and ideas presented to the audience. Although (adding information) and (preparing for the news) were not presented with a (falling) tone, however, Oprah used (rising) tones to indicate her strong belief in the information as valuable and necessary. It was noticed that the use of the (falling) and (rising) tones varied according to context of DMs in Oprah's speech. For example, (introducing contrasting information) was used with a (rising) tone with percentage 15.3%, while it was used 5.7% with a (falling) tone. Also, (introducing strong ideas) was used more with a (rising) tone with the percentage 11.5% compared to the (falling) tone with the percentage 5.7%. This was logical because the illocutionary force of (assertion) and (commission) would require a (rising) tone that reflected continuity and emphasis. In addition, (preparing for news) was used more with a (rising tone) with the percentage 5.7%, than with a (falling) tone with the percentage 3.8%. This reflected the sense of "more to follow" which was triggered by the sense of motivation. Of all the forms and functions of discourse markers, (adding something) was commonly used by Oprah which indicated her intention to provide more elaborations and additional information in her speeches. Alami (2015) posited that DMs serve numerous communicative functions in diverse dimensions. They serve general-purpose communicative functions, such as informing, elaboration of various kinds, suggestions, warnings, disagreements, etc., as well as frequently used to establish or maintain the conditions for successful interaction (Petukhova and Bunt, 2009). Such claims were supported by Fuller (2003) who found that discourse marker utilization relies on context (Lim, 2016).

Intonation and lexical repetition

Table 5. Percentages of intonation forms in relation to lexical repetition

Target	No. of lexical repetition	Fall %	Rise %	Rise-fall %	Fall-rise%	Total % of forms of intonation
Kirby	2	3%	3%	0%	0%	6%
King	2	0%	6%	0%	0%	6%
Felt	5	6%	9%	0%	0%	15%
Right	4	6%	3%	3%	0%	12%
Lessons	3	9%	0%	0%	0%	9%
Work	2	0%	6%	0%	0%	6%



Moment	2	3%	0%	3%	0%	6%
Meant	2	3%	3%	0%	0%	6%
Money	2	3%	3%	0%	0%	6%
Present	2	3%	3%	0%	0%	6%
Every	5	6%	9%	0%	0%	15%
Total % of intonation forms		39.3%	45.4%	6%	0%	

The above table 5 shows the different intonation patterns associated with lexical repetition. The words (felt) and (every) showed the highest percentage of occurrence intonation forms with the percentage 15%, followed by (right) with the percentage 12%, followed by (lessons) with the percentage 9%. The rest of the words were less repeated with the percentage 6%. The (rising) tone was the most frequently used tone with lexical repetition with the percentage 45.4%, and this reflected the theme of speech; motivation. The second most frequently used intonation form with lexical repetition was the (falling) tone with the percentage 39%, which reflected the definiteness and emphasis of the messages delivered. The variation of intonation form of words in different contexts could add cohesion to the text. This is because each tone reflected a different function that contributed to the message delivered. The word (felt) for example was used 6% with a falling tone either in final position of turn units, or in association with different lexical collocates. In the following excerpt, the former (felt) was used with a (rising) tone as it was preparing and motivating the listeners, but the latter was used with a (falling) tone to add a sense of definiteness, as Oprah said in excerpt 5: And the moment //I sat down doing that talk show// it felt breathing// It felt// it felt// right// when you're doing the work you're meant to do/feels right//. Thus, the same tone may occur with similar repeated words in different contexts. Another example is the word (right) which was used with different tones (rise-fall/falling tones) to add lexical cohesion in the context restating strong opinions, as showed in excerpt 5. The word (every) in Excerpt 9, is another example that showed how intonation could change by context as it was used with different tones: Every failure//every crisis//every difficult time// I say//what is this here to teach me //. (Every) was used in the context of listing, thus the same (rising) tone was repeated to add lexical cohesion, but it was then used with a (falling) tone in excerpt 11 to state facts: Dr King said// not everybody can be famous// but everybody can be great//. Another interesting word to consider in lexical repetition as a cohesive device in relation to intonation forms is (lessons), which was repeated (24) times in the Oprah's speech and (3) times in excerpts (4,7) which were chosen for analysis: The world// has many lessons to teach you//And the secret I've learned to getting ahead// is being open to the lessons//If it doesn't feel right//don't do it//. Also, the words (money), (moment) and (present) were used with a (rising) or a (rise-fall) when they reflected strong opinions that carried the sense of continuity, and with a (falling) tone when they reflected the sense of addition or conclusion: And the moment //I sat down doing that talk show// it felt breathing// It felt// it felt// right// when you're doing the work you're meant to do/feels right//...But having a lot of money// does not automatically// make you a successful person//. What



you want// , is money// and meaning//...You have to live for the present// you have to be in the moment// whatever has happened to you in your past// has no power over this present moment// because life is now//. Therefore, context triggered change of tone in lexical repetition. All in all, intonation was used with lexical repetition to add cohesion to the discourse of speech which made the speaker/listener bond stronger and more communicative.

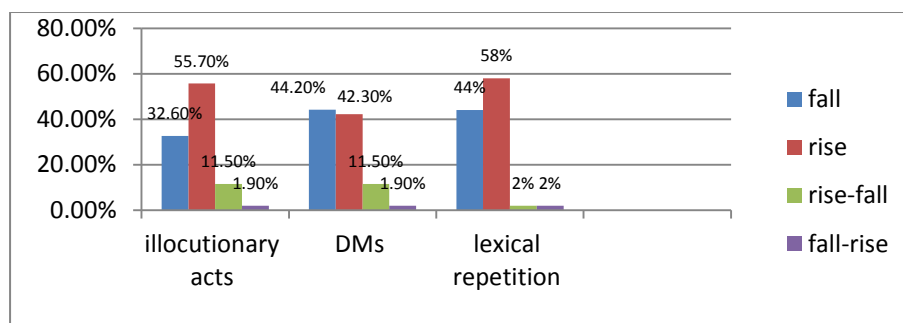
Table 6. Percentages of intonation-pragmatic relations of lexical repetition

Intonation-semantic relation of lexical repetition	Fall	Rise	Rise-fall	Fall-rise	Total %
Elaboration	18 %	4%	2%	2%	26%
Extension	22%	32%	0%	0%	54%
Enhancement	4%	22%	0%	0%	26%
Total %	44%	58%	2%	2%	%

The analysis showed that lexical repetition was one of the most distinguished cohesive devices in Oprah's speech. Most of the repeated words were the ones associated with the theme of the speech which was motivation. This was mainly reinforced by setting examples of Oprah's real life lessons and experiences. Intonation played an effective role in delivering the inspirational messages when it was employed with lexical repetition. The (rising) tone was the the most frequently used tone with the percentage (58%) followed by the (falling) tone with the percentage 44%. Intonation carried mainly three functions that were explored as follows: elaboration, extension and enhancement (wang and Qiao, 2014). Extension was the most frequently used lexical repetition with the percentage 54%, followed by both elaboration and enhancement with the percentage 26%. Extension and enhancement were expressed mostly by a (rising) tone with percentages 32% and 22%, and they were expressed less frequently by a (falling) tone with the percentages 22% and 4%. On the other hand, elaboration was expressed mostly by a (falling) tone and less frequently by a (rising) tone. In all the categories of lexical repetition, (fall-rise) and (rise-fall) tones were hardly used, as they occurred with the percentage (2%). Elaboration was highly expressed with a (falling) tone, while extension and enhancement were highly expressed by a (rising) tone. The high use of the (rising) tone is triggered by Oprah's desire to enhance motivation and exciting reactions from her audience, while the (falling) tone was used mainly to elaborate on finalized matters that were inarguable. The shift between (rising) and (falling) tones helped to sustain the audience's excitement and willingness to listen attentively to Oprah's speech. Thus, intonation was an effective tool in lexical repetition as a cohesive device and both intonation and lexical repetition strengthened the communicative bond between Oprah and her audience so that the messages could be received successfully.

**Table 7.** Percentages of pragmatic tones and cohesion discourse markers

Intonation forms/pragmatic classifications	Illocutionary acts	Discourse markers	Lexical repetition	Total %
Fall	32.6%	44.2%	44%	120.8%
Rise	55.7%	42.3%	58%	156%
Rise-fall	11.5%	11.5%	2%	25%
Fall-rise	1.9%	1.9%	2%	5.8%

**Fig. 3** Percentages of of intonation forms in relation to illocutionary acts, discourse markers and lexical repetition

The above figure illustrates the correlation between intonation, illocutionary acts, discourse markers and lexical repetition. In all the categories, the (rising) tone was the most domineering tone. It was more distinguished in illocutionary acts and lexical repetition. The (falling) tone was also used with highly frequency levels with discourse markers and lexical repetitions. (Rise-fall) and (fall-rise) tones did not show a high frequency usage in all the three categories compared to other tones. Both (falling) and (rising) tones reflected the perlocutionary force of motivation in different contexts of Oprah's speech. This could reflect what Goertel (2011) concluded in his study as he said that, linguistically, DMs add pragmatic tones to the utterance indicating the speaker's intention and attitude towards the hearer and is a vital tool for communicative competence (Beebe and Waring, 2002). Schiffrin (2006) defined pragmatic tones in relation to discourse markers to convey communicative meaning. She also added that pragmatic meaning is dependent upon the relational functions and lexical repetitions that markers develop in the respective text or context of use (Dylgjeri, 2014). This study found that intonation worked effectively and cohesively in relation to discourse markers, illocutionary acts and lexical repetition in Oprah's speech and it helped to reflect her purpose and attitude towards the audience (motivation) in particular contexts (graduation ceremony). The findings of this study aligned with what Alami (2015) pointed as he mentioned that DMs perform multiplicity of functions in the discourse and they serve numerous communicative functions in diverse dimensions. They also serve general-purpose communicative



functions, such as informing, elaborations of various kinds, suggestions, warnings, and disagreements, to establish or maintain the conditions for successful interaction (Petukhova and Bunt, 2009). Such claims were supported by Fuller (2003) who found that discourse marker utilization relies on context (Lim, 2016). In the present study, the various contexts of Oprah's speech focused on motivating her audience to find their successful paths in life, and this was achieved by the use of different pragmatic tones as mentioned by Goertel (2011). The extensive use of (rising) intonation reflected Oprah's motivational attitude which was present in all her speech. It also represented her strong feelings of excitement about her achievements. This result reinforced the studies of Yamoto (2004) and Campo (2004) as they concluded that speakers rely on the extensive use of rising intonation to show exaggeration when expressing strong feelings of excitement about one's self or accomplishments. Campo (2004) indicated that rising tones of intonation impact the power of illocutionary force in speech, which justifies Oprah's extensive use of rising tones as she tried to motivate and induce the audience's positive judgment of their qualities. On the other hand the (falling) tone represented different feelings and attitudes such as finality, emphasis and confidence. Oprah's most frequently used speech acts were the ones that expressed assertion (with falling tones) and commission (with rising tones). This was to express her commitment to deliver all the lessons that could motivate her audience positively. This result is consistent with the findings of Baby and Afzal (2020), which stated that commissive and assertive sentences are employed to elaborate future plans and goals. As far as intonation discourse cohesive markers are concerned, The study showed how they could be effective in displaying the pragmatic forces in Oprah's speech. The study also illustrated how lexical repetition could build a comprehensive structure of mutual understanding between the speaker and her audience by the employment of intonation patterns. This was emphasized by the findings of Levy and Jaeger (2007) as he stated that in meaningful communication, intonation discourses markers would be structured in such a way to increase the amount of information a speaker conveys. This is to achieve communicative efficiency (in Rohde and Frank, 2011). Bu (2013) found out that DMs favor different functions based on intonation tones used by speakers (Lim, 2016). These studies proved to be relevant to the present study as it examined intonation DMs in relation to pragmatic, semantic features to discover the interplay between form and function (Yinxu, 2014).

Conclusion

The study showed how the use of intonation could help in delivering ideas and perspectives. Therefore, employment of the forms and functions of intonation discourse markers revealed the pragmatic force of motivation in Oprah's (2008) speech. In addition, the study examined how Oprah used different types of intonation to express and present her inner feelings to her audience and the application of Searle's (1975) classification of speech acts helped to explore the sub-textual messages in her speech. Moreover, the study showed how pragmatic tones could work cooperatively with lexical repetition to add discourse cohesion. The



findings of the study aligned with Xuefeng's (2016) and Farhan's (2018) studies as they concluded that speakers utilize different tones to express a variety of pragmatic meanings. Farhan (2018) argued that speakers tend to use different tones to deliver different illocutionary forces such as (rising) tones to show satisfaction, pride, and joy, or they may use (falling) tones to show disinterest in their speech. The most recurring tone which Oprah relied on to deliver her speech was the (rising) tone. This was evident in relation to categories of discourse markers, illocutionary acts and lexical repetition. To sum up, The study found that Oprah employed significant number of intonation forms and functions of DMs which mainly include: introducing contrasting Information, adding something, linking similar things together, giving causes and results and concluding. Interestingly, among the DMs, introducing contrasting information and introducing strong ideas were highly employed in Oprah's speech with variable tone patterns. This implies what was amplified by Hyland and Tse (2004) when they asserted that intonation discourse marker categories are interpersonal and textual markers which are used to convince readers; to organize discourse and to reflect writer's stance towards both the content of the text and the prospective reader (Dylgjeri, 2014). In other words, Oprah wanted to convince her audience by giving contrasting images of perspectives and also by extension of new ideas that could explain different methods to succeed in life by the use of pragmatic tones. Also, intonation and lexical cohesion worked together to reinforce Oprah's message by repetition of words. Even though there were other devices used to achieve cohesion, lexical repetition was highly used and it employed intonation to build a communicative speaker-audience structure, on the one hand (Nilopa et al., 2017), and to incorporate different kinds of meanings to the text on the other hand (Sharif (2015). Intonation lexical cohesion, as explicated by Halliday and Hasan (1976) pertained to the cohesive effect achieved by the repetition of a words (Malgwi, 2016). And as stated by (He, 2017), employing intonation with lexical repetition makes the context connected more closely and coherently, thus the whole speech would be more compact and well-organized.

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