

**A Phono-Pragmatic Analysis of Filled Pauses in Selected
Poems by Shelley**

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Abstract

Since a pragmatic meaning can be misinterpreted when discourse's intonation is ignored, an understanding of intonation is necessary to comprehend speech's intended meaning. While filled pauses are hesitations in spontaneous speech that are totally or partially occupied by a spoken sound, silent pauses are those in which no sound or utterance occurs. These two issues are addressed in this study: what is the pragmatic purpose of the tone type used in a selection of Shelley's poems? And how do the declaring and referring tones utilized in Shelley's poems relate to the dominance and non-dominance aspect pragmatically? Based on Brazil's (1997) discourse intonation model, it seeks to examine the various information tones in Shelley's poems with regard to the dominance/non-dominance component. The qualitative method was used in this study. The results showed that poetry uses all three forms of information tone: level, reference, and declaring. The frequency of lexicalized filled pauses was higher than that of unlexicalized ones.

There were 47 instances (66.19%) of the proclaiming (fall) tone. Compared to a referring tone, a proclaiming tone has a higher pitch. This illustrates Shelley's emotional reaction to previously unidentified new information. Because it clarifies the significance of intonation through participant engagement in context, the current research is helpful to both phonology and pragmatics experts as well as foreign language learners.

الملخص

نظراً لامكانية تفسير المعنى بشكل خاطئ عند تجاهل نغمة الخطاب، فإن فهم نغمة الخطاب ضروري لاستيعاب المعنى المقصود من الكلام. في حين كون التوقفات المنطوقة في الكلام العفوي مشغولة كلياً أو جزئياً بصوت منطوق، فإن التوقفات الصامتة هي تلك التي لا يحدث فيها أي صوت أو نطق. يتم تناول هاتين القضيتين في هذه الدراسة: ما هو الغرض التداولي لنوع النغمة المستخدم في مجموعة مختارة من قصائد شيلي؟ وكيف ترتبط نغمات التصريح والإشارة المستخدمة في قصائد شيلي بجوانب الهيمنة وعدم الهيمنة تداولياً؟ بناءً على نموذج تدريب الخطاب الخاص ببرازيل (1997)، تسعى إلى فحص نغمات المعلومات المختلفة في قصائد شيلي فيما يتعلق بمكون الهيمنة / عدم الهيمنة. تم استخدام الطريقة النوعية في هذه الدراسة. أظهرت النتائج أن الشعر يستخدم جميع أشكال نغمة المعلومات الثلاثة: المستوى والمرجع والتصريح. كان معدل تكرار الفواصل المملوءة المعجمية أعلى من معدل تكرار الفواصل غير المعجمية. وكان هناك 47 حالة (66.19%) من نبرة الإعلان (السقوط). وبالمقارنة مع نغمة الإشارة، فإن نغمة الإعلان لها درجة أعلى. وهذا يوضح رد فعل شيلي العاطفي تجاه معلومات جديدة لم يتم تحديدها مسبقاً. ولأنه يوضح أهمية التنغيم من خلال مشاركة المشاركين في السياق، فإن البحث الحالي مفيد لكل من خبراء علم الأصوات والبراغماتية وكذلك متعلمي اللغات الأجنبية.

1. Introduction

Pausing is a crucial component of speaking fluency. The existence or lack of pauses significantly affects the perceptions of fluency and authenticity in speech production (Wood, 2004). Furthermore, the examination of pauses is consistently included in the assessment of speaking fluency in the literature. Little *et al.* (2013) assert that the temporal characteristics of speech, especially pause durations, serve as a link between observed behavior and the cognitive processes underpinning speech production. Pause is a crucial element of metrics and musicality in poetry. Pauses in poetry facilitate both critical

comprehension and comprehensive analysis of its technical elements. The pauses enhance the musicality of a poem, distinguishing it from other forms of art and literature. Richards and Schmidt (2013) state that there is no definitive definition of this term; yet, it is widely acknowledged that intonation is the melodic quality perceived while listening to a language, arising from specific pitch patterns. According to Arnold (1974), it is defined by its relevance, systematization, and characteristics of each language.

2. Literature Review

2.1 Phonology and Pragmatics

Pragmatics represents a sub-field of linguistics, and it is an important discipline to investigate spoken languages. Based on Levinson (1983) defines pragmatics involves studying all the items of the meanings of utterance pertaining to the real situations in which these utterances are spoken. According to Brazil (1997), intonation sense and discourse analysis can be applied to real-time speaker interactions. Such involvement in real-world settings marks the threshold of pragmatics. The prosody pragmatics relationship is an excellent description of intonation. The presence or absence of any one of the intonation factors can have an impact on meaning. As a result, the following statements cannot be said in the same way (Romero-Trillo & Newell, 2012).

Guessenhoven (2004) defines pitch as the tonal level that is felt when the frequency of the pitch acoustic perception of signal changes. Roach (1998) considers pitch to be the most essential factor in intonation because we talk with a range of pitches from high to low. Halliday (1970) explains that intonation is the means of saying different things; if change the intonation of a sentence, change its meaning. Therefore, intonation has a pragmatic and discursal function (Brazil, 1997).

The relation between semantics and pragmatics can be manifested in relation to intonation. The meaning of specific words is, sometimes, not understood; it can only be understood if these words are spoken in a certain way. The semantic content of certain words and/or sentences is pragmatically conveyed, or it can be based on the prosodic features, in which, they take place. According to Hirschberg (2006), the interpretation of these intonational variations depends on the contextual factors and, therefore, he defines the intonational meaning as it is basically pragmatic in nature.

2.2 Filled Pauses in Spoken Discourse

Spoken discourse is intricately associated with fillers, discourse markers, and various other occurrences in natural speech and communication (Erten, 2014). The analysis seeks to identify patterns in communicative products and their relationships with the contexts in which they arise (Carter, 1993; Kharismawan, 2017). In this context, filled pauses (FPs) are characterized by sounds, words, or phrases that can be interspersed throughout sentences and can be omitted without altering the meaning (Baalen, 2001). Filled pauses function as interruptions in the continuity of speech (Yule, 2022). Consequently, FPs are seen as vacuous elements lacking discernible semantic significance and ambiguous discourse roles (Stenström, 1994). They may arise to indicate hesitancy or to maintain control of a conversation as the speaker contemplates their subsequent remarks (Stenström, 1994). Concerning the categories of filled pauses, unlexicalized and lexicalized types are identified as the filler classifications (Rose, 1998). Pamolango (2016) categorizes fillers as non-word fillers, phrase fillers, or silent pauses. Jay (2003) identifies two types of fillers: silent pauses and filled pauses. Filled pauses encompass non-lexical vocables and interjections. Connection phrases, such "that is," "rather," and "I mean," exemplify filled pauses (Du Bois, 1974). The use of fillers may provide speakers with the opportunity to contemplate or mentally organize their forthcoming statements. The proficient application of fillers enhances the vibrancy of language and facilitates the connection between the speaker's concepts and the audience (Ross & Nilsen, 2013). Basurto Santos *et al.* (2016) concur that FPs lack intrinsic value, however they underscore the significance of the speech itself.

2.3 Brazil's Approach to Discourse Intonation

David Brazil (1985, 1997) developed a theoretical framework in which speakers' tone choices in any spontaneous speech are governed by the ongoing discourse as well as their real-time context, over which the speakers have control and can change depending on the context and purpose. Intonation is an essential part of any spoken language. Discourse intonation is based on the assumption that natural speech has a purpose, hence it is vital to specify how intonation operates in tone units rather than sentences or clauses (Brazil, 1997). Brazil and his associates at the University of Birmingham introduced this theory in the 1970s, which posits that all intonation choices made by speakers are a

consequence of the discourse that develops between them. All intonation decisions, according to Sadoun (2018), are contingent upon the context in which they are made. The discourse method impedes the ability to extract or isolate a stretch of speech from its context and generalise the intonational meaning, in contrast to the linguistic universals of grammar-based descriptions. Brazil divides intonation choices into multiple systems (tone unit, prominence, key/termination, and tones) based on the speaker's preference in the current engagement. He argued that tone units should be influenced by the speaker's intentions in the present, as Brazil denies any correlation between a tone unit and grammatical or attitudinal meaning. Discourse intonation implies a system that is adaptable and offers straightforward alternatives. The fundamental unit is symbolised by the tone unit. It comprises four elements, as illustrated below.

2.3.1 The tone unit

In spoken discourse, the tone unit is the fundamental unit of intonation. Brazil (1996) defines the tone unit as the smallest unit of speech that is defined by a single complete pitch pattern, which includes proclitic, tonic, and enclitic segments. According to Brazil (1980), the matter's significance is not determined by its lexical status, but rather by its significance. In addition, he maintains that the tonic segment is a critical element of the tone unit, beginning with the first prominent syllable and concluding with the last prominent syllable. Tones unit borders are determined by both internal and external criteria, as explained by Chun (2002). First, a tonic syllable (the point at which a pitch movement begins). The tonic syllables will delineate additional tone units; secondly, the second criterion. A tone unit border is denoted by a pause; however, tone units may occur without any pauses in the case of rapid discourse.

2.3.2 Prominence

The primary and most instructive function of intonation, according to Dalton and Seidlhofer (1994), is prominence. Wennerstrom (1994) discovered in his research that non-native speakers (NNS) prefer to assign similar prominence to objects, irrespective of their significance to the information structure of speech. Additionally, Jenkins (2004) conducted a study that suggests that communication disruptions among non-native speakers are the result of errors in prominence marking. Discourse intonation proposes that tone units consist of one or two

salient syllables. The initial conspicuous syllable in the two-prominence tone unit is non-tonic, while the subsequent one is tonic. By identifying salient syllables, the observer can determine the substantial portion of the utterance. To indicate prominence, the intonation level of the tonic syllable can be increased or decreased.

2.3.3 Tone

The principal pitch variation within a tone unit is denoted by tone. Fall, Rise, Fall-Rise, Rise-Fall, and Level are the five tones that speakers use in discourse intonation to communicate their intonational meanings (Brazil, 1980, p. 13). Fundamental tones and dominant tones are the two categories into which they can be classified. The speaker selects basic tones when the information is either novel or already known to both the speaker and the audience (Brazil, 1985, 1994, 1997). A referring tone (also known as "telling" and "referring") is distinguished from a proclaiming tone (Brazil, 1980, p. 16). The former is indicative of new information and is characterised by a declining intonation, whereas the latter is indicative of previously provided information and is marked by a fall-rise intonation, emphasizing something that has already been acknowledged. Proclaiming tones are denoted by a rise-fall movement, while referring tones are denoted by a rising movement (Brazil, 1980, p.13). Nevertheless, both possess a dominance that is absent from falling and fall-rise tones. This sort is employed when one of the players asserts authority over another. Plus tones are frequently employed by speakers to communicate their superiority. The tone of zero, which is devoid of pitch variation. This type is employed when the speaker is more concerned with the composition of linguistic elements than with meaning. The researchers use tone in the analysis of data

Table 2.1 Types of tone and their pragmatic meanings according to DI

Tone Type	(Meaning)
Referring: (r) fall-rise ∨	(Participants share information)
Referring: (r+) rise /	(Shared information (convergence between participants) and dominance).
Proclaiming: (p) fall \	(Unshared information (divergence between participants))
Proclaiming: (p+) rise-fall ∧	(Unshared information (differences and dominance)).
Level tone:(o) without rise or fall	(Formulaic (routine))

Table 2.2 Functions of tone in Brazil's DI (Stibbard, 1996)

Function	Role of Speaker	Notation	Realized as
Referring to common Ground	Non-dominant	R	Fall-rise tone
	Dominant	r+	Rise
Proclaiming new information	Non-dominant	P	Fall tone
	Dominant	p+	Rise-fall tone

2.3.4 Key

The key is also referred to as "pitch span" or "excursion size" in certain sources. Guessenhoven (2018) defines it as the "interval between the highest and lowest pitches in the contour." Three categories of keys were established by Brazil in 1985: low, intermediate, and high. At the initial prominent syllable, the pitch alterations are indicated. In any tone unit, prominent syllables may be identified by high, mid, or low pitch levels (Brazil, 1980). A high key in a tone unit indicates that the information is inconsistent with the listener's expectations. In contrast, a low key tone

suggests that the speaker is in accordance with the audience's expectations.

2.3.5 Termination

Regarding termination indication, Brazil (1985, p.179) articulates that high and mid termination projects elicit an anticipated response from the listener, whereas low termination projects do not generate a similar anticipation. The speaker anticipates action from the hearer, as indicated by the high and mid terminations, while the low termination indicates that the speaker anticipates no response.

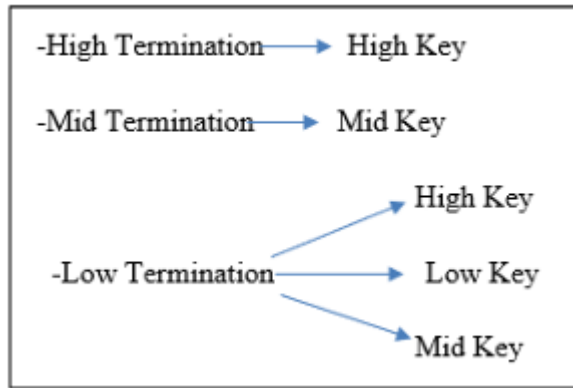


Figure 2.2 Range of possibilities of key and termination (Brazil, 1997, p.119)

2.4 Related Past Studies

Mahfudhoh (2021) opted to investigate the intonation used by a native English speaker in accordance with Brazil's theory (1997). The discourse intonation in Yusuf Estes's sermon was investigated using a qualitative descriptive approach in this research. The objective of this investigation was to ascertain the type of intonation that Yusuf Estes employed, taking into account the contextual significance of the content and his position in the discourse management through intonation. The research data was obtained from a sermon video by Yusuf Estes on YouTube, which addressed the topic of "The non-open-minded Muslim in the world." Numerous dialogues were extracted from the video by the researcher. In Yusuf Estes's utterances, this analysis identified 105 tone units. He employed 51 referring tones, 46 proclaiming tones, and 8 level tones out of 105 tone units. He utilised 68 tones in the non-dominant role and 29 tons in the dominant position in the context of conversation control.

The researcher found that Yusuf Estes utilised all tone categories, including proclaiming tones and referring tones, which demonstrated nearly equivalent usage percentages. The tonal balance indicates that Yusuf Estes endeavored to engage the audience while simultaneously imparting substantial new information. Yusuf Estes opted for a more informal and direct approach in the conversation.

Dhahi and Al-Helou's (2024) study aimed to examine how Kelly's intonation conveys her goals, attitudes, and how she organizes the information as either new or given. In order to account for the phonopragmatic analysis of intonation in the chosen discussion, the research used a mixed approach that included models from Brazil (1997), Roach (1998), Carr (2013), and Cruttenden (2014). The results showed that Kelly effectively communicated her point by utilizing every intonation type. However, because the talk was motivational in nature, the most commonly used patterns were falling, rise-fall, and falling-rising. Strong feelings of enthusiasm, conviction, and conclusion were expressed through

the falling and rising falling. The falling-rising used to create contrast and emphasis. Additionally, the falling and rising-falling connected to the new information she presents to her audience, which is derived from scientific research. Conversely, the fall-rise pattern employed to present details that Kelly believes are part of the shared understanding.

3. Methodology

3.1 Research Design

Qualitative research, according to Moleong (2007), is designed to comprehend the phenomenon of the subject's experience. Gay *et al.* (2012) assert that qualitative research endeavours to conduct a thorough examination of the research setting in order to comprehend the manner in which things are, the reasons for their existence, and the interpretations of the participants in the context. Qualitative research explicates a situation, population areas, indication, event, and occurrence. This method is used to track the frequency of each word in a text. Furthermore, quantify the frequency of a word or sound in poems. This study predominantly employed qualitative data selection methods. The data was assessed utilizing David Brazil's (1997) Discourse Intonation model, as illustrated in figure (3.1) of the analysis. This study utilizes a quantitative analysis approach, wherein the frequencies and

percentages of each filled pause are manually computed using aural assessments, and their tonal types and informational functions (i.e., proclaiming, referring, and level) are examined using the PRAAT application.

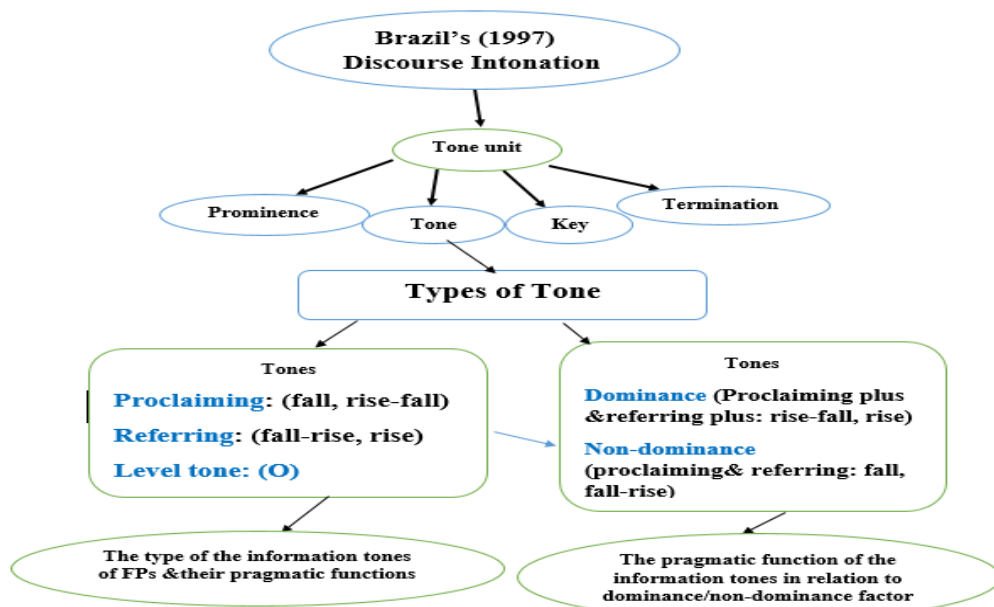


Figure 3.1 The Conceptual Framework of the Study

3.2 Data Collection

Four poems by Percy Bysshe Shelley, including The Sunset, War, To Coleridge, and The Triumph of Life, are chosen at random. One of England's most significant poets, Shelley played a significant part in the country's Romantic poetry movement. Shelley, who was born in 1792 and died tragically at the age of twenty-nine in 1822, had a significant impact on poetry. This research mainly uses qualitative data, which analyzed in terms of Brazil's DI model. The data come from classic poetry published in (2004). The source of the data are authentic YouTube videos published on Feb. 21, 2023, Jul. 23, 2023, Jul. 22, 2023, and Nov. 20, 2023 downloaded from the following links:

The Sunset: <https://youtu.be/FTjyEkxGzel?si=f7jGA8S8SMT1uems>

War: <https://youtu.be/CmuVThNJO1s?si=aBsQZ0IIRzNXfayI>

To Coleridge:

<https://youtu.be/EMfiebDwpUA?si=dJkJBGPsdU5Avhx>

3.3 Acoustic Analysis procedures

The research tool utilized in this study is the PRAAT program for data analysis. PRAAT, developed by Boersma and Weenink (2004) at the Institute of Phonetic Sciences, University of Amsterdam, is considered one of the most prominent speech analysis software tools (Boersma, 2014). Automatically, the application is implemented to align transcriptions and construct text grids with distinct word and phoneme tiers. Analysis of phonemes' acoustic characteristics is the primary goal of this software. The major goal of applying it is to study the tonal features of filled pauses in selected literary extractions. Figure (3.2) displays an exemplar of PRAAT analysis for a particular segment of a filled pause.

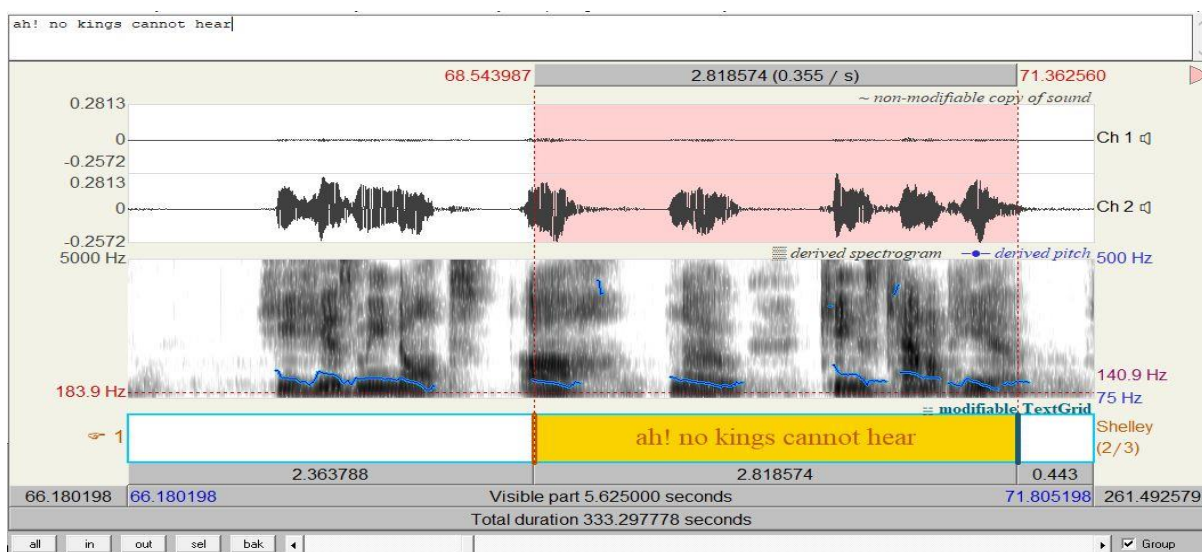


Figure 3.2 PRAAT image of a sample utterance

3.4 Data Analysis Procedures

1. The poems were obtained from YouTube videos and saved on a laptop for subsequent processing.
2. The video clips were viewed to identify statements with filled pauses, while reading the text and noting such extracts.
3. The videos were converted from mp4 to WAV format using a free internet link retrieved from (<https://convertio.co/ar/mov-wav/>).

4. The audio file was imported into PRAAT with the 'open-open from lengthy sound file' command. To edit the sound file in PRAAT, generate a TextGrid file with a tier labelled 'extract'.

5. The extracts were manually annotated with PRAAT to identify the tone type. This was achieved by enabling the 'show pitch' function and analysing the blue line that indicates the pitch direction.

6. Activating the "pitch-show pitch" allowed one to manually select the pitch direction of every extract including a filled pause. Examining the blue line on the spectrograph exposed the pitch direction.

7. Each extract was individually measured and labeled on both the extract and the filled pause tiers. This was accomplished by assigning sequential numbers; for instance, extracts were designated as Ex1, Ex2, etc., whereas filled pauses were labeled as FP1, FP2, etc. (Refer to the figure below).

4. Results and Discussion

Results related to RQ1 and RQ2 as shown in this section

Table 4.1 Tone type in Shelley's poems

No.	Type of Tone	Symbol	Freq.	Percent.	Speaker's Role
1	Proclaiming(p)	fall ↘	47	66.19	Non-dominant
2	Proclaiming plus tone(p+)	Rise-fall ↗ ↘	12	16.90	dominant
3	Referring (r)	Fall-rise ↘ ↗	3	4.22	Non-dominant
4	Referring plus tone (r+)	Rise ↗	3	4.22	dominant
5	Level tone	→	6	8.45	Formulaic (routine)
Total			71	100%	

Table 4.1 presents the frequencies and percentages of various tone types employed in chosen poems, constituting the primary segment of the data analysis aimed at answering questions based on Brazil's

(1997) model of DI. Furthermore, a proclaiming (fall) tone is employed more frequently than a rising tone to indicate continuity and insistence for agreement on a specific point, occurring 47 times (66.19%). This is followed by a proclaiming plus (rise-fall) tone, utilized to assert the controlling role of the discourse, appearing 12 times (16.90%). The level tone was utilized 6 times, accounting for 8.45%, expressing routine. The least utilized tone type is the referring tone (fall-rise, rise), employed for refusal to expand the common ground three times, constituting 4.22%. A proclaiming tone is considered higher compared to a referring tone. This implies the poet conveys his emotions through previously unknown knowledge (separateness) to maintain the audience's attention.

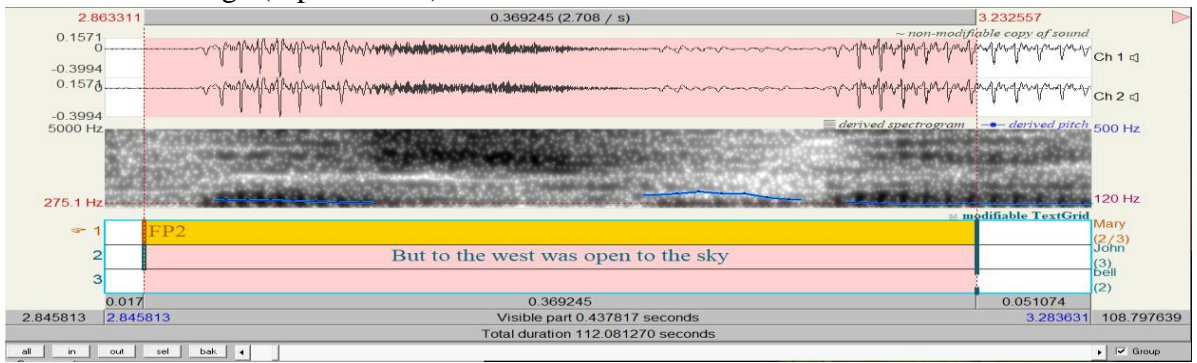




Figure 4.1 The use of FP *But* in Extract 1

Extract 1. //   **But** to the west was open to the sky.//

The lexicalized word '**But**' occurred in the data 14 times in the data. The preceding phrase was delivered with a proclaim plus tone (rise-fall). The majority of the tokens were formed in a fall pitch. This tone is employed to convey the speaker's prominent part in conveying newly acquired knowledge. Shelley said this line to reflect the idealism, his conviction that human nature is faultless, and his vision of a golden age for humanity. The poet portrays the actions of the west wind as though they were human. It drives dead leaves away like phantoms escaping a wizard.

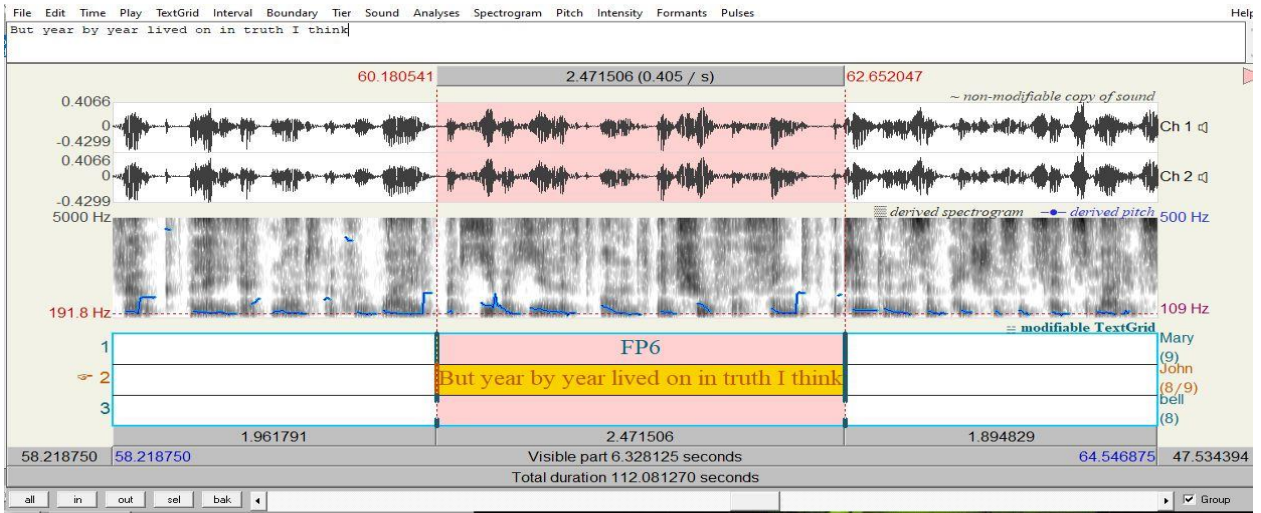


Figure 4.2 The FP 'I think' in Extract 2

Extract 2. // ☑ ☒ But year by year lived on--in truth **I think.** // The phrase '**I think**' occurred only once, where it was linked to a referring *fall-rise* tone. It referred to the sharing knowledge. The primary pragmatic function of 'I think' is to inform others about someone's viewpoint, often without knowing whether it is right or not. It is a courteous way to transmit thoughts, same all other pauses, it can be omitted from the clause without changing its meaning. It also serves as a mitigating tool. The poet appears to be contemplating on the passage of time and the perseverance of life, despite any difficulties and tribulations that may arise. Shelley implies resilience, a calm tenacity that sees one through the years, even when life's obstacles appear overwhelming.

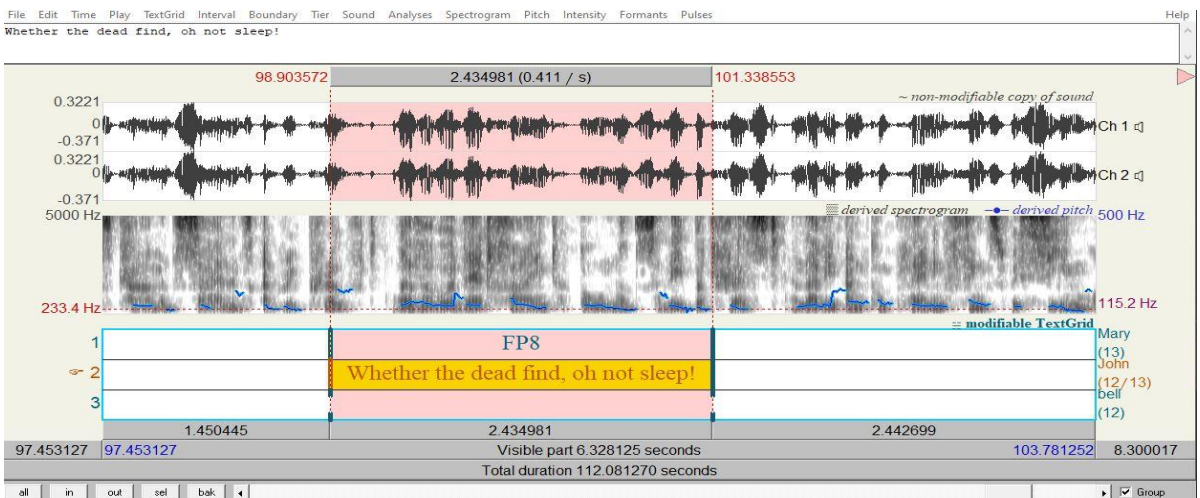


Figure 4.3 The speech filler *oh* in Extract 4 with proclaiming (fall) tone

Extract 3. // ☑ Whether the dead find, **oh**, not sleep! // An unlexicalized FP ‘Oh’ was employed 7 times. In utterance 3, a proclaiming (falling) tone is employed to emphasize the speaker's lack of dominance over unshared knowledge. Meaning of this statement implies uncertainty and inquiry concerning the state of the dead, whether they rest or continue in some other form of consciousness. The use of "oh" gives an emotive and almost desperate tone to the query, emphasizing the poet's intense desire for enlightenment.

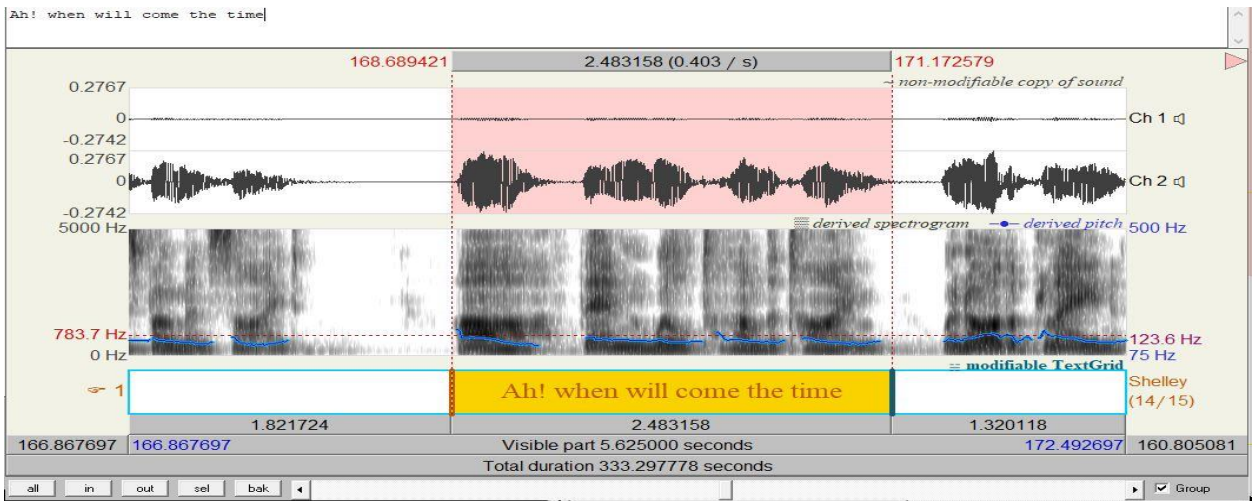


Figure 4.4 The speech filler *Ah* in Extract 4 with a falling tone

Extract 4. // ☑ **Ah!** when will come the time. //

The speech filler ‘Ah’ occurred 4 times and was said with a proclaiming (falling) tone. The remaining ones exhibited a rise-fall intonation. The association between an unlexicalized FP and a falling tone signifies the speaker's dominant involvement in conveying new information. The above phrase shows a desire or expectation for a future time. Shelley's poetry frequently addressed themes of optimism, transformation, and the yearning for a better world. This phrase gives a sense of desire and impatience, as if the speaker is looking forward to a momentous event or shift that has yet to happen. The speech filler ‘Ah’ serves as a hesitation mark.

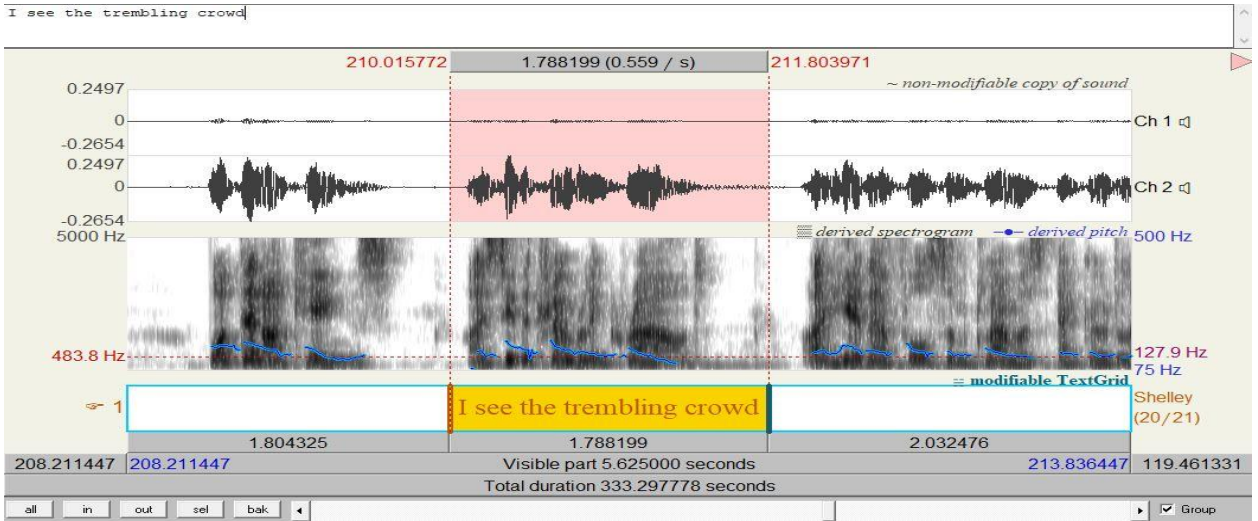



Figure 4.5 The phrase *I see* in Extract 5 with a fall tone

Extract 5. //  *I see the trembling crowd* //

The lexicalized FP 'I see' happened only once and was accompanied with a proclaiming fall pitch to signify uncommunicated knowledge. It serves as an empathic device. The phrase paints a clear picture of a group of people who are terrified or anxious. Shelley's work could be regarded as a meditation on the human condition, with the trembling crowd representing the instability and conflict experienced by society or individuals.

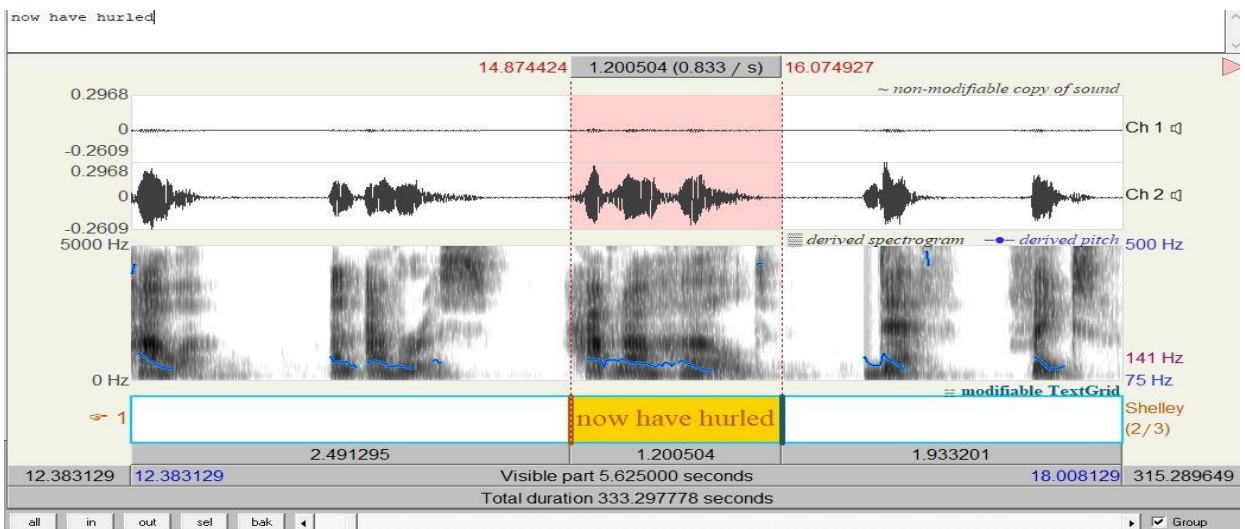


Figure 4.6 The FP *now* in Extract 6 with a falling tone

Extract 6. // ☒ ☑ **now** have hurled //

The word ‘**Now**’ occurred 4 times in the whole data. This extract was spoken in a proclaiming (fall) tone to emphasize the non-dominant part played by speakers in the insertion of detail. The scenario is presented to the addressee in order to prepare them for it, which is the pragmatic purpose of this FP. The term "now" is not working to indicate the passage of time; rather, it is carried out to redirect the conversation that was interrupted. Shelley denotes a strong or violent action, implying that something had been thrown with considerable intensity. This line could represent a time of upheaval, insurrection, or tremendous change. Shelley frequently utilized powerful, vibrant language to describe deep emotions or momentous occurrences.

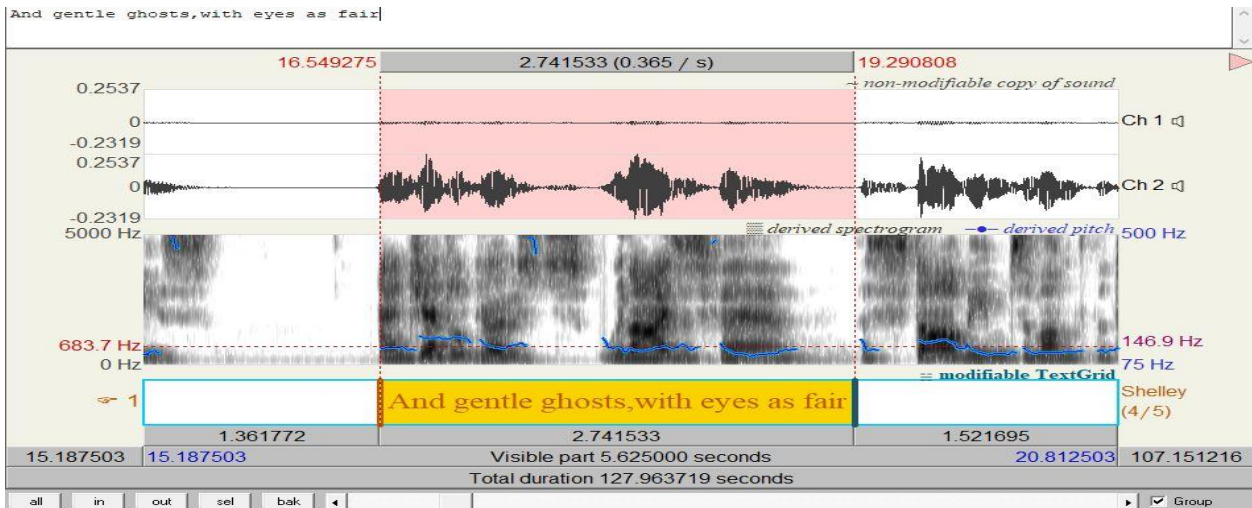


Figure 4.7 *And* in Extract 7 with rise-fall tone

Extract 7. // ☒ ☑ **And** gentle ghosts, with eyes as fair. //

The lexicalized FP *And* which occurred 28 times in To Coleridge. This stanza happened has a rising-fall proclaiming plus tone. The last tokens identified have a decreasing pitch. In order to demonstrate the speaker's dominant role, which contributes fresh knowledge (separateness), as previously stated. In the context of Shelley's poetry, *gentle ghosts* can refer to the lingering presence of former experiences or memories that continue to impact the present. These ghosts are referred to as gentle, implying that the memories they reflect are not harsh or threatening but rather have a certain beauty or softness.

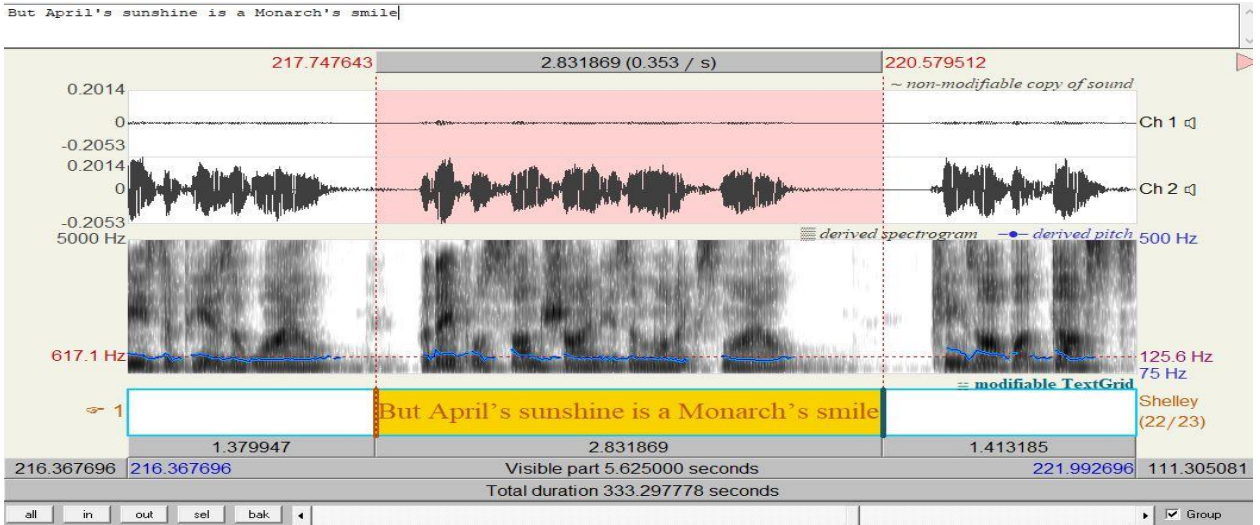
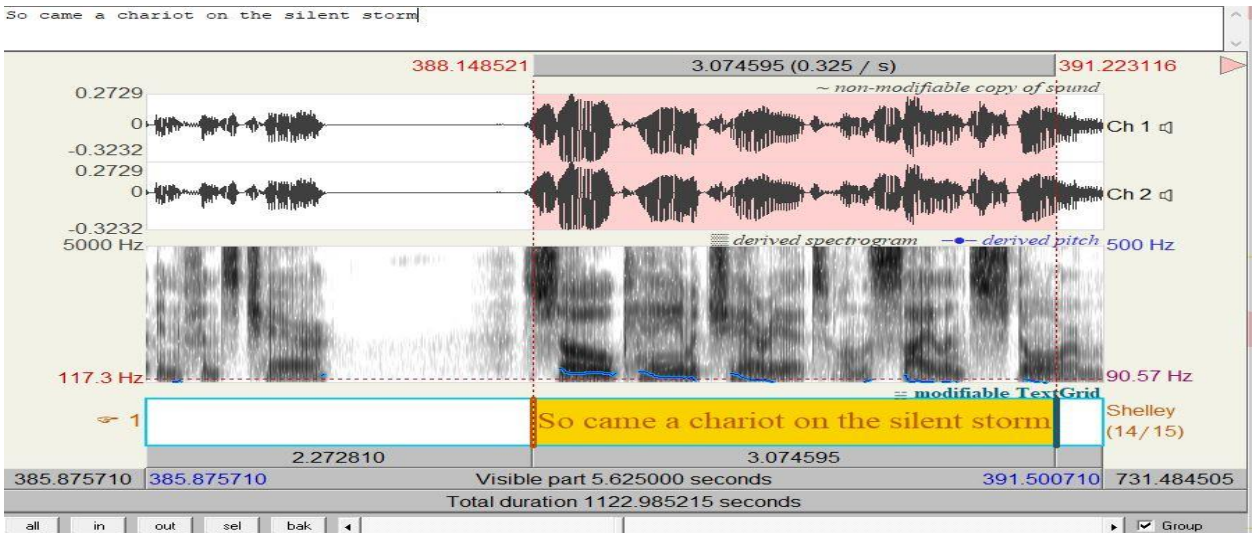



Figure 4.8 *But* in Extract 8 with a level tone

Extract 8. //→ **But** April's sunshine is a Monarch's smile. //

The lexicalized FP '**But**' occurred in the data 14 times. It was connected with a level without rise or fall, tone. The tokens that remained were generated with a falling tone, as extract 8 above shows. It appears with a formulaic (routine) that has a little communicative value. This line reflects Shelley's romantic view of nature as a powerful and positive force, intertwined with human emotions and societal ideals.

Figure 4.9 *So* in Extract 9 with a falling tone



Extract 9. //  **So** came a chariot on the silent storm //

The FP ‘So’ occurred 10 times in all poems. The Triumph of Life uses a proclaiming fall tone to show the speaker's non-dominant function that adds knowledge. The pragmatic meaning of this lexicalized FP as a sequencer suggests that the speaker wishes to grab the attention of the addressee(s) and signify something to be introduced. Shelley's phrase is full with imagery and conjures up a magnificent, almost magical setting. The chariot, which is frequently connected with grandeur and divine intervention, represents something significant and impressive.

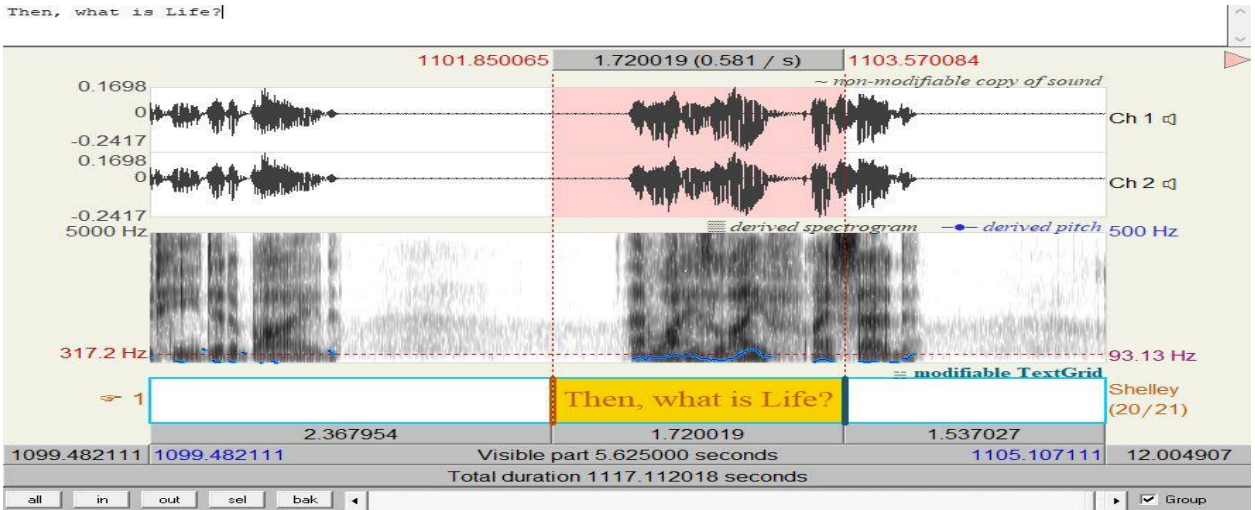


Figure 4.10 *Then* in Extract 10 with a fall tone

Extract 10. //  **Then**, what is Life? //

The lexicalized FP ‘Then’ occurred 8 times in poems. This phrase used with a proclaiming (fall) tone to point out non-dominant function of the speaker, which contributes information (separateness). To prepare the addressee for the situation, the pragmatic function of this FP indicates that the situation occurs. It signifies the time in question, something that occurs after or in addition to, or something that is the case. This question's pragmatic component is its appeal for reflection and a practical evaluation of the meaning and purpose of life. In a pragmatic sense, the question expresses a wish to reveal life's fundamental purpose by removing its illusions and surface-level elements. He frequently examined the dualities of joy and pain, light and darkness, throughout his poems.

Conclusions

The findings lend credence to the significance of Brazil's discourse intonation model for analyzing the pragmatic information tones of dominance and non-dominance in Shelley's poetry. Generally speaking, it was found that the non-dominance component was higher than the dominance component. This implies that Percy Bysshe Shelley lacked authority or control in a speech, which may have indicated deference, politeness, or a more submissive role in his writings. Furthermore, his speech made clear this unchecked function of language. The frequency of lexicalized filled pauses was higher than that of unlexicalized ones. The researchers concluded that a referring tone is lower than a proclaiming tone. The results showed that data use all types of information tones, such as level, referencing, and proclaiming. Nonetheless, Shelley most frequently employed the fall tone in his writing. People's collective sorrow or dissatisfaction is often depicted in Shelley's poetry, maybe as a result of social injustice, dictatorship, or other types of persecution.

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