

## Attitudinal Function of Intonation in the Discourse of Theresa May on the Brexit

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### Abstract

This treatise is a critical study (within the domain of Critical Discourse Analysis (CDA) to the attitudinal functions of intonation elicited in the Discourse of Theresa May on the "Brexit". It endeavors to bridge the gap between phonology and CDA within the context of discursal intonations and attitudes/ideologies, identity, and power in political discourse, with a special reference to the discourse under study. It mainly aims at showing how intonational patterns are deployed in the political discourse to shape attitude, power, and identity in Theresa May's Brexit speech delivered in January, 17, 2017. For the analysis of the English tone connotations, Crystal's (1975) model was chosen to pose the analytical framework of this study. To reveal the identity of the speaker of the discourse "Theresa May", van Dijk's (1993) notions of membership, and Clegg's (1989) three circuits of power have been adopted. The most prominent outcomes of this treatise are the following: (i) intonational patterns and attitudes or ideologies are overlapped, (ii) the intonation contours elicited in the analysis of data to identify May's attitudes towards the Brexit can be outlined as follows: Rising tone followed by low drop to express the attitudes of socially open and persuasive, for reassuring and emphasis, the contour falling tone followed by high booster has been deployed, impressive attitude was expressed by the contour rising +falling, for the attitude of irritation, the falling tone has been elicited, respectful and non-committal attitudes have been revealed via rising tone + low drop contour, (iii) the distribution of the attitudes on the scale of frequency, as indicated by percentages, divulges that the attitude of emphasis occupies the highest rank (38.8%), followed by the attitude of socially open (16.6%), followed by persuasive (11.1%). The attitudes of reassuring, insistent, impressed, irritated, respectful, and non-committal are equally weighted, (5.5%) each, (v) Clegg's

three circuits of power (episodic, dispositional, and facilitative) were linked up in the discourse under investigation, and (vi) the three types of identity (British, European, and global) were constructed by May, it is such a social act that reverberated May's diplomatic skill to declare her integration not only to Europe but also to the whole globe.

### List of Symbols Used for the Intonational Patterns

- [ | ] Rising Tone
- [ \ ] Falling tone and Low drop when used on the last lexical item of the utterance
- [ v ] Falling-Rising Tone
- [ ^ ] Rising-Falling Tone
- [ - ] Level Tone
- [ ¯ ] High Booster Tone or High Level Tone

( Adapted from Roach, 1991, pp. 138-140, 142)

### المخلص

تعد هذه الورقة دراسة نقدية في (إطار التحليل الناقد للخطاب) لوظائف التنغيم للتعبير عن الموقف في خطاب تريزا ماي حول البريكست. تهدف الدراسة بشكل اساس الى توضيح كيفية توظيف أنماط التنغيم في الخطاب السياسي لهيكله الموقف والسلطة والهوية في خطاب تريزا ماي حول البريكست الذي القته في ١٧ كانون الثاني ٢٠١٧. لتحليل دلالات التنغيم, فقد تم اختيار موديل كريستل (١٩٧٩) كأطار تحليلي لهذا البحث. للكشف عن هوية المتحدث ( تريزا ماي), فقد تم استخدام مفاهيم فان دايك (١٩٩٣) الخاصة بالعضوية ودوائر السلطة الثلاث التي اعتمدها كلك (١٩٨٩). يمكن تلخيص أهم نتائج البحث بالتالي: (١) هناك تداخل واضح بين أنماط التنغيم والمواقف والايديولوجيات, (٢) تلخصت أنماط التنغيم في خطاب ماي بالتالي: نغمة عالية يتبعها انخفاض نغمي واطى للإفصاح عن مواقف الإنفتاح الاجتماعي والإقناع, وقد تم التعبير عن موقف التأثير بالنمط التنغيمي صاعد + نازل, للإيحاء بموقف الإنزعاج تم استخدام النمط التنغيمي النازل. أما موقفي إبداء الإحترام وعدم الإلتزام, فقد تم ايصالهما من خلال النمط التنغيمي الصاعد يتبعه هبوط تنغيمي واطى. (٣) لقد توزعت المواقف التي تم التعبير عنها في الخطاب على مقياس التردد وكما مبين بالنسب المئوية كالتالي: موقف التأكد (٣٨,٨%), موقف الإنفتاح الاجتماعي (١٦,٦%), يتبعه موقف الإقناع (١١,١%). وقد تم تسجيل ادنى نسبة مئوية متكافئة (٥,٥%) لكل من مواقف التأكيد

والإصرار والتأثير والإنزعاج والإحترام وعدم الإلتزام, (٤) كشفت نتائج الدراسة على ترابط الأشكال الثلاثة للقوة المقدمة من قبل كليك, (٥) وكذلك كشفت الدراسة عن سعي تيريزا مي عن بناء ثلاثة اشكال للهوية (الوطنية, الاوربية, والعالمية) في محاولة منها للخروج من حدود الاتحاد الاوربي الى العالم.

## 1. Introduction

"Brexit", as a term, has been covered by the media across the world. It was tackled in various contexts and from diverse viewpoints. It is a combination of two words: "Britain" and "exit". It was first used by Theresa May who took up the post of the Prime Minister of Britain in July 2016. This term has been used by media after the referendum of 23, June, 2016. It was the referendum whereby the British had to vote whether they were either with or against the staying of their country within the European Union. At the end of the day, the United Kingdom population voted to leave the EU. Voting decisions were related to such important factors as the economic status and the education opportunities of the voter as well as the policies of migration (Dhingra, S. et. al. , 2016). Clarke et. al. ( 2017) stated that the referendum result passed on shockwaves all over the world. Despite the barrage of advice presented by national and international figures that the Brexit should be followed by apocalyptic consequences, the majority of the British voted to leave the EU. Confirming her plan that Britain should withdraw from the EU, May says" No deal for Britain is better than a bad deal for Britain", (Dhingra, S. et. al. , 2016). Evans and Menon (2017)

expressed that the impact of the departure of Britain from the EU will be felt in all parts of the country, namely the social and economic parts.

Due to the research gap involving a lack in incorporating phonology; namely, suprasegmental phonology such as intonation, it is the aim of this paper to find out if there is any overlapping between critical discourse analysis (CDA) and intonational patterns. That is, how it is possible to implement intonation to fulfil a number of attitudinal and discursal functions. Moreover, Researchers on discourse analysis have notified to the fact that incorporating an approach to discourse analysis with a non-discourse analytic perspective can provide more of an account of a research problem than might have been possible with

just single discourse analysis ( cf. Cameron, 2005b, Paltridge, 2006, to mention but few).

**Key Terms:** Brexit, Politics, Political Discourse, Political Discourse Analysis, Intonation, Critical Discourse Analysis, Theresa May, identity, power.

## 2. Research Objectives

Having gone through literature on the issue of the attitudinal function of intonation in the discourse of Theresa May in regard to the exit of Britain from the EU, it has been found it is an area of discussion and debate. On the grounds of this concept, the present investigation, which is based on the conventions of CDA, attempts to highlight how attitude, power, and identity are constructed in May's discourse via the attitudinal function of intonation employed in her discourse to intensify her tendency to drive UK out of the EU. The objective of the current paper, henceforth, is to linguistically examine the role of intonational patterns in shaping attitude, power, and identity in Theresa May's Brexit speech in January, 17, 2017. This key speech was delivered by May, at London's Lancaster House, to set out her vision on leaving the EU and to outline her plan on the nature of the relationship Britain would advocate with the EU when leaving the bloc.

## 3. Research Questions

This study tries to answer the following questions:

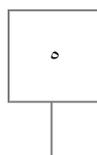
1. How do intonational patterns contribute in shaping attitude/ideology in May's discourse on the Brexit?
2. How are identity and power produced via the intonational patterns in May's discourse on the Brexit?

## 4. Related Literature

Politics, as a term, can be tackled in terms of two strands. One strand views it as a struggle for power between two groups; one group seeks to assert and maintain power while the other fights to resist it. The

other strand sees politics as the acts and practices that people do so as to resolve clashes of interests over a variety of issues such as riches, resources, influence, freedom, and sovereignty (Heywood, 2002 ). According to Chilton (2004) political acts and practices cannot be managed and conducted without discourse. Political discourse refers to the acts and practices which are engaged in by all those who are interested in the political process, such as politicians, organizations, media, and citizens. One form of discourse analysis has come to be known as political discourse analysis. Debates, speeches, and hearings are the raw materials that political discourse analysts tackle so as to locate certain societal problems, and then laying solutions to them.

Critical discourse analysis, as an interdisciplinary approach to the study of language use, is concerned with the relationship between language and society; and it aims to explore and analyze the socio-cultural characteristics of identity, power, dominance, oppression, solidarity, and ideology in written as well as spoken texts (van Dijk, 1998; Johnstone, 2008). It is assumed that by means of a thoroughgoing and methodical investigation of the interconnection between language and socio-cultural practices, awareness of language users would be raised. Consequently, more broad-mindedness and less prejudice between language users in a society could be established (Georgakopoulou & Goustsos, 1997). Wodak and Meyer (2001), on their part, state that the interconnection between language and society and the correlation between analyses and socio-cultural practices, that are analyzed, are the main two concerns of critical discourse analyst. The approach of CDA, henceforth, has been adopted in the current study to highlight the notion of identity which is hidden in the discourse of Theresa May. Identity, as one of the perspectives of CDA which is hidden beyond language, is spotlighted in this work. Identity is defined by Kroskrity (1999: 111) as the 'group membership' which is constructed by means of linguistic performances. Against such backdrop, it could be realized that language is the loci wherein identity is constructed, displayed, shaped, and reshaped. The very notion of 'group membership' implies the notion of 'ingroupness' and 'outgroupness or otherness' (Duszak, 2002). Based on these views, Djite (2006: 6) looks upon 'identity' as the sense that people have as to what, who, or where they belong to. Two types of identity are distinguished: the personal or individual identity and the collective or social identity. Social identity is defined as



That part of individual's self-concept that came from knowledge of his/ her membership in a social group, together with emotional significance attached to it

(Duszak, 2002: 2).

Individual identity is the situated outcome of a rhetorical and interpretative process in which interactions make situationally motivated selections from socially constituted repertoires of identificational and affiliational resources and craft these semiotic resources into identity claims for presentation to others

(Bauman,2000: 1).

As Prime minister of Britian, May has the right and justification to exercise power. Political legitimacy, according to Kornberg and Berry (2017), is essential for the process of governing to such a degree that it is without which a government could suffer legislative deadlock and collapse. It is identified by the term authority which grants and justifies the right for exercising power of government. The ability for accomplishing an authorized goal via compliance or obedience is identified by the term power. Against such background, authority can be referred to as the power to construct decisions and the legitimacy to have such decisions executed. At best, power, which is justified and distributed by discourse, is associated with competition; and at worst, it is correlated with domination and coercion (Kornberg and Berry 2017). Power, as seen by Stewart Clegg (1989), is a circular process flowing in three circuits:

- A. Episodic power is recognized as that power whereby radical change is initiated or energized by means of a significant break of traditional authority structures. Communication, conflict, and resistance in day-to-day interrelations are all exercises of episodic power. This type of power can also be observed in the decision-making arena; it teaches us something about the character of the relations between A and B, but it does not inform us about the context. It is in this circuit of power, the central rules of social life are made. It is a social power implying fixed rules which empower an authority to take different steps.

- B. Dispositional power is constituted via socially constructed meanings which are potential enough to shape member relations and legitimate power. This circuit of power enables people authority to reinterpret the meaning of the rules beside a space of maneuvering for various moves. In both circuits, the episodic and the dispositional, social and systemic integration occurs.
- C. Facilitative power refers to the exercises of power throughout technology, environmental contingencies, job designs, and networks; they are exercises of power which can empower or disempower and thereby they can punish or reward. The three independent circuits may interact on certain occasions. This circuit of power originates in the systemic-economic circuit creating change and tension and it makes possible new organizational forms .

In the present work, the notion of social identity in the speech of Theresa May is highlighted since she is a responsible character whose identity is integrated to the identity of the whole members of the English society. Social identities, according to van Dijk, (1997) are constructed in discourse when individuals lay their identities as shared identities. Against such backdrop, Roach's simplified form of intonation treatment has been chosen in this study to be its theoretical ground. This theoretical move has been advocated to help explore how identity is established through the intonation of refusal in May's speech. According to Wodak (2005), Social, political, psychological, and linguistic objectives can be achieved through the adoption of 'strategy' that is based on the notion of group membership, that is on the construction of 'Us' and 'Them' or 'Otherness' as stated by van Dijk (1993: 2 ). van Dijk (1993) believes that we are what we are because they are not what we are. Group membership, as seen by van Dijk (1993), can unconsciously or subconsciously contribute in building the speaker's attitude, identity, and power, as issues which are beyond the linguistic perspective.

According to Halliday and Greaves (2008), a variation of uttered pitch is employed for certain functions which involve the speaker's attitudes and emotions. The tone unit, is the highest phonological unit whereby the speaker's attitude can be defined. Crystal (1975) states that falling and rising intonation is globally marked with a



diagonal arrow which is either rising with left- to- right [ / ] or falling which is left- to- right [ \ ].

Pitch is used pragmatically in intonation in all vocal languages; it is used to signify emphasis, surprise, irony, or for posing question. Halliday and Greaves (2008) add that the functions of intonation can be determined in terms of three main variables: tonality (dividing speech into intonation unit), tonicity (placing the nucleus), and tone which is the choice of nuclear tone. They are systems that are independent of one another.

Having been affected by Halliday, David Brazil, a British phonetician, has developed the course of intonation studies laying much emphasis on the communicative and informational use of intonation, an approach that has come to be known as Discourse Intonation. In this approach, Brazil has attempted to distinguish between presenting what is considered to be new information and what is referred to be an old and shared information. Discourse Intonation lays emphasis on the relative status of participants as it helps to regulate conversational turn-taking. Examples of such conversation as that running between a teacher and a pupil or between a doctor and a patient (Ladd, 2008). Reed and Levis (2015) state that intonation plays a basic role in the structuring and meaning of discourse.

Having gone through a great deal of research following the convention of Critical Discourse Analysis, it was discovered that there was little research done on the role of intonational patterns in political discourse analysis. Martin (2010) investigates the intonational patterns in the discourse of Segolene Royal and Nicolas Sarkozy who were two candidates for the French presidential elections in 2007. The examination of intonation in the political discourse of these two presidents revealed that Nicolas Sarkozy was close to the right, whereas Segolene Royal was close to the left. In a study done by Miyauchi (2017), intonation was examined in a speech for the former president of the USA Barack Obama. The findings showed that the speaker employed various nuclear tones efficiently. The speaker, for example, manipulated the Mid-Level nuclear tone in an attempt to make his delivery sound not only calm but also moving, the High—Fall nuclear tone to make his delivery sound assertive and

emphatic, the High-Fall nuclear tone so as to make his delivery sound unique.

## 4.1 Related Aspects to Intonation

Intonation was broken up into smaller components by the British phonetician H. E. Palmer. The most important of these components was the nucleus which was looked upon as corresponded to the main accented syllable of the intonation unit. Each nucleus was supposed to carry a small number of nucleus tones which involve fall, rise, fall-rise, rise-fall, and others. A head that contain stressed syllables may precede the nucleus and a tail which consists of syllables may follow the nucleus within the tone unit. Unstressed syllables, that precede the head (if available) or nucleus (if the head is not available), constitute what is called a pre-head. This approach was developed by Halliday, O'Connor and Arnold who only showed variation in the use of terminology (Gussenhoven, 2004). Such form standard British treatment of intonation, according to Ladd (2008), was explained in a simplified way by Roach (1983).

Since the present study is basically grounded on the framework of the British tradition, a detailed account on the British phonologists interested in the attitudinal function of intonation such as O'Connor and Arnold (1973) and Brazil et al. (1980) will be given. O'Connor and Arnold (1973) distinguish seven basic nuclear tones: low fall, high fall, rise fall, low rise, high rise, fall rise, and mid level. The functional units of intonation are divided by O'Connor and Arnold into prehead, head, nucleus and tail. So much emphasis is placed by O'Connor and Arnold on the use of intonation as exponent to meanings and attitudes . Intonation echoes the attitude of the speaker at the moment speaking to the situation which he is placed in (1973). These meanings, according to O'Connor and Arnold (1973), are not attached to prehead, head, and nucleus separately, but to each of tone-group types as they combine with each of four sentence types: statements, questions, and commands. Tone- group, is defined by O'Connor and Arnold as a group of tunes which are though not identical but they have one or more pitch features in common and they all convey the same attitude on the part of the speaker (1973).

According to Halliday, tone group is a unit of information that is equated with the clause; it can be any grammatical unit.



Intonation, in the Hallidian view, consists of tonality, tonicity, and tone as three distinct systems. The division of an utterance into tone-groups and the placement of tone-groups' boundaries constitutes tonality. The placement of the tonic syllable within the tone-group and the division of the structure of the tone-group into pretonic and tonic segments is meant to be tonicity. The primary and secondary tones are referred to as tone. Primary tones involve five simple tones and two compound tones. Simple tones are falling, high rising or falling rising (pointed), low rising, falling rising (rounded), and rising falling. Compound tones include falling + low rising and rising falling + low rising. Secondary tones are of two types: the tonic secondary tones and the pretonic secondary tones. The tonic represents finer grades of pitch movement in the tonic segment while the pretonic includes the different pitch contours in the pretonic segment (1973: 112). The pitch of a sound, defined by Ladefoged 2001, as that auditory sensation by means of which a sound can be placed on a scale ranging from low to high. Being an auditory phonetic feature, it is frequently related to the frequency of the focal folds. Roach (1992: 84) sees that the vibration of the vocal folds as a normal feature of all vowels and voiced consonants, such as /g/, /v/, /b/, etc.

The rate of vibration of the vocal folds, as it is established in the literature, is closely associated with the differences of the pitch. If the rate of vibration is high, the pitch of a sound will be high but if it is low, the pitch of a sound will be low too (Roach, 1992). In terms of such background, it could be realized that the pitch of a sound is determined by the frequency of that sound. The sounds of high pitch usually have greater number of sound waves produced in one second. On the contrary, the sounds of low pitch have smaller number of sound waves produced in one second. Variations of pitch are especially important to convey a variety of information. They have the ability to display the personal characteristics of the speaker. The sex of the speaker can be determined by the pitch of a voice, that is to indicate if the speaker is male or female, and to a certain extent his/her age (Ladefoged, 1982).

The analysis of pitch level is a controversial issue as it has subjected to different views. On the one side, scholars as Abercrombie is on the idea that the description of a language's intonation should be relativistic in character. Against such



backdrop, Crystal (1975: 74) believes that the linguistic contrasts in the linguistic system are those contrasts of pitch, loudness or whatever; they are not contrasts of values of the features themselves as defined in any absolute physical way.

Continuous speech, according to British analysts of English intonation, can be divided into distinct unit. However, different labels are used by different writers to refer to such units. The label “tone-group” was used by Halliday and his followers. The term “tone-units” was used by Crystal, Roach, Brazil et al. There is usually a single syllable that stands out because it carries the major pitch movement within each tone-unit. There is usually a single syllable, within each tone-unit, that stands out because it carries the major pitch movement. In the current work, the term “tone-unit” will be employed to refer to the basic unit of intonation in English. A proposal for the types of meaning of English tones were proposed by Crystal (1975: 38). They are shown in the following table:

Table 1: Meanings of English Tones (Crystal, 1975)

Contours	Syntactic Environment	Meaning
Level	Final tonic in sentence	Non-existence of emotional implication: sarcasm, irony, and boredom
Falling tone	Final tonic in sentence	Neutral
+ Low drop	Non-final tonic in sentence	Abrupt, insistent, cool, irritated, rude
Rising tone	Non- final tonic in sentence	Neutral
+ Low drop	Final tonic in sentence	Non-aggressive, politic, respectful, socially open, friendly, persuasive, warning, grim



Falling tone + high booster	In any position	Emphasis, warmth
Rising tone + high booster	In any position	Queried, surprised, puzzled,
Rising falling	In any position	Impressed, reassuring, satisfied,

There is a general agreement, within the framework of the British tradition of English intonation, about the structure of the tone-unit in English. The tone-unit is composed of only one syllable in its minimal structure. It is the syllable that carries the major pitch movement and it is the obligatory component in the tone-unit; it is often termed as the nucleus. In its maximal structure, other three components, besides the nucleus, may be consisted in the tone-unit. These are the optional components in the structure of the tone-unit. They are generally termed as the “prehead”, the “ head”, and the “tail” (Roach, 1991: 146). Against such backdrop, it becomes possible to describe the tone-unit with the following maximum structure wherein optional components are indicated by means of brackets:

(Prehead) (Head) Nucleus (Tail), or by using initials as: (PH) (H) N (T).

### The Head

According to Crystal (1969: 207), the most complex segment to describe is the head of the tone-unit. It is defined by him as that part of the tone-unit which constitutes “the stretch of utterance extending from the first stressed and usually pitch-prominent syllable (or the onset) up to, but not including the nuclear tone”. Against such background, it could be assumed that the head of the tone-unit may be composed of the of one stressed syllable, as in:

Who’s he?

H N



Or it could be extended over a number of syllables, stressed and unstressed, as stated in the example below:

What did he say?

H                    N

The entire length of the tone-unit is usually determined by the length of the head (Crystal, 1969).

### The Prehead

The prehead of the tone-unit, as expressed by Roach (1991: 146), contains all the unstressed syllables that precede the first stressed syllable in that tone-unit, as exemplified below:

He was late

PH            N

In a tone-unit, two possibilities for the prehead to occur:

(1) In case the head is absent that is no stressed syllable preceding the nucleus, as in:

In an    hour

PH            N

(2) If the head is present, as in:

in a little    less than    hour

PH            H                                    N

The previous establishment of the pitch level of the onset syllable is behind the determination of the prehead. The range of contrasts at the prehead is correspondingly changed if the onset syllable is at a marked pitch level. The words constituting the class of the grammatical words which involve prepositions, pronouns, articles, etc. usually occupy the prehead (Crystal, 1969: 235). The prehead is for the most part unstressed; on certain occasion, it might be given a degree of stress when a noun, verb, adjective or adverb is brought into it. In such a case, the prehead is louder than the surrounding unstressed syllable as it may have a slight ‘inherent’ stress (Crystal, 1969: 233).

#### 4.1.1 Functions of Intonation

Two functions for intonation have been traditionally seen: attitudinal and grammatical. Attitudinal intonation has been given special attention by O'Corner and Arnold (1961, 1973), whereas grammatical intonation has been associated with the work of Halliday (1967, 1970). Contemporarily, 'accentual' and 'discourse' functions of intonation have been proposed besides the traditional ones. Making the accented words prominent is one of the roles of intonation; it is generally known as the accentual function of intonation. One more role of intonation revolves around its employment in conversational discourse (Brazil, 1984, 1985).

#### 4.1.1.1 The Accentual Function of Intonation

Drawing the hearer's attention on part of a locution is the simplest job that intonation has. The gesture is an upward obtrusion in pitch. The use of intonation to produce a particular word as being the most prominent is meant to be as the accentual function of intonation. This becomes possible when the nucleus is placed on an appropriate syllable of that word (Knowles, 1984: 228). A view which is put forward more clearly by Gimson (1989) who states that when the speaker wishes to draw attention, pitch change gets especially significant as a sign that signal the word or words to carry primary nuclear accent.

The position of the nucleus in the tone-unit, according to Roach (1991: 172), has noteworthy linguistic importance. The last lexical item, i.e. noun, adjective, verb and adverb in the tone-unit, appears to be the most common position for this. Contrastive and/or emphatic purposes are among the other positions that show special or marked effects. The following pairs of examples are given by Roach (1991: 173) to display the normal or unmarked position for the nucleus, as in (a), and the marked position, as in (b):

1. (a) She was wearing a red\ dress.  
(b) She was wearing a □ red dress.
2. (a) It was very \ boring.  
(b) It was\ very boring.

## 154.1.1.2 The Grammatical Function of Intonation

It seems that there is no general agreement if intonation has a grammatical function or not. According to Halliday (1967: 10), intonation plays a basic role in grammar in that all contrasts in meaning can be made known in terms of grammar or in terms of lexis. Moreover, he comes with the conclusion that intonation contrasts in English are clearly grammatical not lexical; they are exploited in the grammar of the language. The grammar of spoken English, according to Halliday (1967: 169), cannot be fully described without reference to contrasts explicated by intonation. A view that is rejected by Cruttenden (1970: 190) who believes that intonation does not play significant grammatical role; he sees that such a role is marginal.

Distinguishing the major sentence-types, i.e. to determine whether an utterance is intended as a statement, question or command, is perhaps the most grammatical function of intonation. Turning a statement into a question by replacing one type of pitch-pattern for another without changing the word order of the original utterance is a possibility of many languages. Removing grammatical ambiguity can be one important function of intonation. The sentence “Those who sold quickly made a profit” , produced by Roach (1991: 174), is a clear example in this regard. The different placement of the tone-unit boundary result in two different interpretations of the sentence, as stated below:

- a) Those who sold quickly I made a profit.  
( a profit was made by those who sold quickly).
- b) Those who sold I quickly made a profit.  
(a profit was quickly made by those who sold).

## 4.1.1.3 The Discoursal Function of Intonation

The relationship between the discourse function of individual utterance, the interactional ‘givenness’ and ‘newness’ of information and the state of convergence and divergence of the participants have all been affirmed by intonation choices which carry information about the structure of each interaction (Brazil et al, 1980; Hewings, 1995). Brazil et al. (1980: 13) is on the

assumption that 'given' information is exposed by the rising tone, whereas the 'new' information is indicated by the falling tone, as it is stated in the example below:

When I've finished Middlemarch I shall read Adam Bede

The choice of the fall rise on 'Middlemarch' is an indication that the listener has already known that the speaker has read 'Middlemarch'. The choice of fall on 'Adam Bede', on the other hand states that the matter is new.

Two main areas of research in studying the discourse function of intonation are identified by Roach (1991: 176). The first area revolves around the use of intonation to concentrate the listener's attention on those aspects of the message that are felt to be of importance. The second one deals with the regulations of conversational behavior, especially conversational interactions of two or more participants such as that between a doctor and a patient or a teacher and a pupil.

## 4-2 Functions of English Tones

Roach (1991: 138-140) outlines the basic functions of the English tones and their typical occurrences within the very limited contexts of the words "yes" and "no" said in isolation:

### 1- Falling Tone \yes \no

This tone is usually understood as more or less neutral where least speech needs to be said. It usually denotes an impression of finality.

### 2- Rise |yes |no

In contrast to the falling tone, this tone conveys an impression that something more is to follow. That is, the recipient should convince the speaker by offering a complete answer.

### 3- Fall-Rise $\vee$ yes $\vee$ no

It is used a lot in English and has some rather special functions. It mainly discloses a feeling of limited agreement or response with reservation.

### 4- Rise –Fall $\wedge$ yes $\wedge$ no

This tone is deployed to convey rather strong feelings of approval, disapproval or surprise.

### 5- Level – yes – no

This tone is used in a rather restricted context. It implies a feeling of saying something routine, uninteresting or boring.

## 5. Methodology

The current study is an attempt to shed light on the interrelationship that is existent between intonation, discourse, power, and politics. The convention of *Critical Discourse Analysis* has been reflected in this study as a method of data analysis. Having been qualitative in nature, non-statistical approach of data analysis was mostly involved in this study. However, a selection of data that can be run manually was incorporated in this study. Words, phrases, clauses, sentences, and the total speech act as well as the total speech situation were entailed in this study as a unit of analysis. Stubbs (1983) sees that the task of discourse analyst is to examine the variety of social contexts which are absorbed in language use. Against such backdrop, it could be assumed that words, phrases, and clauses which build up sentence can be deciphered by discourse analysis. Moreover, discourse analysis goes beyond the boundaries of sentence to look upon the whole text and the exterior world as interrelated social realities (Fairclough, 1989).

The main criterion of data collection was to choose a speech that was delivered by Theresa May during a critical moment in the history of Britain. It was the moment whereby May declared the extreme wish of the British government to drive Britain out of EU. The sampling of this study, accordingly, was selected from May's Brexit Speech which was delivered in January, 17, 2018. The speech, under investigation, is available at <https://www.youtube.com/watch?v=0OrRnTFJsZU>. The sampling selection was restricted to the utterances which were supposed to involve significant topics and themes concerning the Brexit. The whole speech was downloaded and heard, by means of the headphone, several times. Each selected utterance was played ten times. In addition, the “audacity programme” was deployed so as to facilitate the identification of tones.

For the analysis of the “English tone meanings”, Crystal's (1975) model was chosen to pose the analytical framework of this study. Crystal's meanings of the English tones were advocated in this study as helpful linguistic devices to explore the genuine attitude of May towards the future of the UK within the EU block, an attitude that is embedded in the speech under investigation. For the analysis of “authority”, Clegg's (1989) “three circuits of power” were adopted in the present study to check out the forms of power practiced by Theresa



May to make her decision of Brexit down-to-earth. van Dijk’s (1993) view on the concept of “Us” and “Them” was taken on to reveal the identity underlying in the discourse under investigation. The following is the analytical framework of the proposed study:

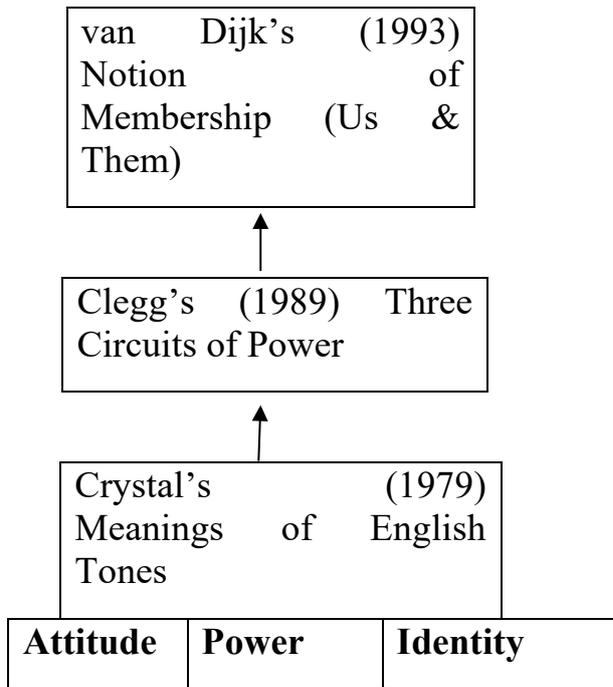


Figure 1: Analytical Framework of the Proposed Study

## 6. Results and Discussion

The current study puts forward a critical discourse analysis of Theresa May’s Mansion House Speech (the Brexit Speech). It focuses to expose attitudes, power, and identity via the aforementioned analytical framework.

### Example 1

A little over six months ago, the British people | **voted** for change.

It should be noted that this utterance, wherein the contour of (falling + high booster) is realizable on the word “voted”, exposes the identification of the attitude ‘emphasis’. The word “voted” implies an emphasis on the Brexit plan May looks for. This contour reveals the importance of the Brexit plan for the British people. The whole utterance is better perceived as a revelation of the British

national identity and Brexit preference. The voting system suggests the perception of the British of their group interests in regard to their being in or out of the EU. The utterance “the British voted for their change” can be conceived as a support, on the part of the speaker, of the independence of the British. What can be recognized of the social action of voting, referred to by May, is the concept of inclusive nationalisms as it reunified the multiple identities of the UK which involve: English, Welsh, Scottish, Irish, and Northern Irish. O’ Rourke (2020) states that the Brexit referendum which was held on June 23<sup>rd</sup>, 2016 in the United Kingdom to ask if the country favors membership of the United Union or not, can be considered as one of the dramatic social action in contemporary Britain.

May’s campaigning for referendum is an example of the episodic power since it can be realized as a cultural revolution against the long-term established social structure, the European Union, that was formally constructed in 1993. Evans and Menon (2017) state that the treaty of the European Union was a remarkable transformation that impacted the whole life of the Europeans in general and the life of the British in particular. The utterance above reveals the belief of May that Britain could manage on its own. She assumes that her country should regain to its past grandeur.

## Example 2

They voted to | **leave** the European Union and \embrace the world.

In the above utterance, where the contour of the (rising [ | ] falling [ \ ]) is produced, the word “leave”, with a rising tone and the word “embrace” with a falling tone, is an identification of the attitude ‘reassuring’. This attitude signals May’s act of confirming her stance to leave the EU. She insists on sticking rigidly to this controversial uncompromising attitude ( Shipman, 2016). Two social actors are recognizable in the utterance above: the British, whom May tries to win their support as she stands up to the Brexit, and the European Union, against which May steps up her campaign. Hence, two social identities come up out of the given context: the British, referred to via the personal pronoun ‘they’, and the European Union which involves 27 European countries. The social and the systemic integration of the British is underlain in this utterance by means of the social action of voting to leave the European Union; it is a typical pathway to make a



cohesive whole. Such example of social integration embodies dispositional power whereby meanings of communality and identification were dissolved in the British social code. Voting, as a social action, provides an evidence of a longitudinal association between the authority of decision-making (episodic power) and the social interaction of the British with that social action (dispositional power). There is a call on the part of May to exit the EU and be involved in the whole world as it is explained in the above utterance.

### Example 3

And they \ **did** so with their eyes open: accepting that the road ahead will be | **uncertain at times**, but believing that it leads towards a brighter future for their children- and their grandchildren **too**.

The attitude of “emphasis” in the above utterance is made clear by the contour (falling tone [ \ ]+ high booster [ ^ ]); it is identified by the verb “did” which is produced with a falling tone. May , with the attitudinal function of the intonation of this verb, tries to emphasize the idea that the British have decided to leave the EU with full knowledge and understanding of the consequences of the given social action. The adjective “uncertain”, which is produced with (a rising tone [ / ] +high booster [ ^ ]), echoes the satisfaction of May that the British are aware of the fact that the withdrawal from the EU may result in social and economic difficulties, namely the European deal was political as well as economic. However, she appears to be quite satisfied that the future would be more promising when the UK is out of this deal; a point that becomes obvious throughout the rising tone of the word “brighter” [ / ]. Moreover, she is ‘insistent’ on the idea that the ‘leave’ of the EU, the British voted for, would finally result in up- and – coming future for the Britons’ children and grandchildren.

### Example 4

That is | **why** this Government has a plan for \ Britain.

By means of the contour of (rising tone [ / ], on the word “why”,+ low drop, which extends from the word “this” to the end of the utterance, May seeks to be persuasive. She tries to make her receivers believe that the leave of the EU would be a transition period. Certain questions, according to ( Norris and Inglehart, 2019), can be raised when the withdrawal from the EU would be decided. Such questions



are: How much would the UK pay to the EU for braking the partnership the UK? May seems to have prepared a plan for all the issues and problems related to the exit of the UK from the EU. Buruma (2020) states that one of the moves that let the British to vote for the leave of the EU was their tendency to have their country regaining control over immigration and over its own borders.

## Example 5

It's | **why** that plan sets out how **we** will use this moment of change to build a stronger economy and a fairer society by embracing genuine economic and social \ reform.

May attempts to deliver her persuasive messages to her receivers throughout the contour (rising tone + low drop), wherein the rising tone goes to the words “why” and the low drop extends from the word “moment” to the end of the utterance, to emphasize the historical significance of the Brexit referendum. May intends to legitimize the referendum as it is the medium to construct social and economic reforms that could lead to stronger economy and fairer society. Buruma (2020) views that economy, trade, employment, and public finance would be affected if the Brexit came true.

As an inclusive pronoun, the pronoun “we”, in the above utterance, is used by May to live in harmony with the Brexit as a dramatic social action. She utilized it so as to make the authentic and true identity of UK as the most important power that could control how the Britons can shape their lives and determine their acts in accordance with the British cultural nature. Hence, the performance of the British to achieve the Brexit as a national goal would successfully rest on their ability to fall back on the strength of knowing who they are.

In the above utterance, the episodic and dispositional circuits of power are integrated with the facilitative circuit which is highlighted when the speaker intends to consider technical and scientific measures to make the social action of the Brexit pragmatic and well-established.

## Example 6

\**Why** our new Modern Industrial Strategy is being developed, to | **ensure** every **nation** and **area** of the

**United Kingdom** can make the most of the opportunities  
ahead.

The intonational pattern of (falling tone + high booster), wherein the falling tone is on the word “why”, in the above utterance, exposes the correct identification of the attitude of “emphasis”. By this attitude, May tends to emphasize the idea that in the sector of technology and innovation, the UK has a strong track record. She tries to persuade her receivers that the UK is considered to be as a principal example of how the sector of modern industry can develop efficiently. Then, May, with (a rising tone + low drop), wherein the rising tone goes on the word “ensure” and the drop extends from the word “every” to the end of the utterance, intends to be more persuasive as she seeks to establish trust-building measures with her receivers that by the way of the newly developing modern industrial strategy, every nation and area of the UK can ensure the most of the opportunities.

Being an episodic power as the prime minister of the UK, and dispositional power as she can enact regulations and laws whereby new social structures are shaped, May also displays her facilitative power as she thinks of the economic measures that could guarantee promising life for the British in the light of Brexit. That “to ensure every nation and area of the **United Kingdom**..... ahead” is an indication of the social construction of national identity. The speaker emphasizes the sense of the British nation as a cohesive whole, as a nation that has its own distinctive culture and traditions.

## Example 7

| **Why** we will go further to reform **our** schools, to ensure every child has the knowledge and the skills they need to thrive **in post-Brexit** Britain.

Trying to persuade her audience on the Brexit, the speaker produced the intonational pattern of the (rising tone, which is on the word “why”, + low drop, which extends from the word “we” to the end of the utterance) . Having adopted such attitude, she tried to legitimize her decision of withdrawing from the European Union; one particular issue arises from this withdrawal, according to her, is that concerning education and schools. She exerts herself to deliver the message that the opportunity of education for the British child would be enriched and his learning experience would be enhanced as the Brexit would

maintain the UK an access to promote educational attainment as well as skills development.

The inclusive pronoun “our” in “Why we..... our schools..... in post-Brexit Britain” indicates that May is on target of promoting the interests of her own nation. She views that her nation should govern itself by itself without any intervention of any upper external authority. The use of this pronoun also reverberates her objective to establish a single national identity that is grounded on cultural, linguistic, ethnic, historical, and political shared characteristics. Via the above sentence, May tries to show herself as being proud of her national integration and her national conservatism.

## Example 8

“Why as we continue to bring the deficit down, we will take a balanced approach by investing in **our** economic infrastructures- because it can transform the growth potential of **our** economy and improve the quality of people’s lives across the whole country.

Having produced her utterance employing the intonational pattern of (falling tone, on the word “why” + high booster), May tries to emphasize her view that the Brexit would make the British economy greener and more promising. She believes that the Brexit would have wide impact on the British investments. That “Why as we ..... down....” indicates that the effect of the Brexit on the British economy would be more substantial in a more optimistic scenario.

The employment of the inclusive pronoun “our” in the nominal phrases “our economic infrastructures” and “our economy” resounds her tendency of nationalism. The overuse of this pronoun reveals that she is linked to two kinds of nationalism: ethnic nationalism and civic nationalism. She is an ethnic nationalist because she speaks in terms of shared ethnicity (the British ethnicity), shared heritage (the British heritage), and shared culture (the British culture), and civic nationalist because her paradigms are shared citizenship, as it stated in “ because it can transform..... **across the whole country**”. What is important to realize in this respect is that her drive tendency of nationalism can be considered a significant drive to her decision of leaving the EU.



### Example 9

\It's why we will put the preservation of our precious Union at the heart of everything we do.

As a powerful leader, May seeks to establish her own independent nation. In the meantime, she produces her emphatic attitude through the contour (falling tone, on the word “it’s”, + high booster). It is an attitude which points up the view that her authentic British identity cannot be separated from her European identity. The employment of the inclusive pronoun “our” in the nominal phrase “our precious union” reveals May’s neatly diplomacy to conduct her decision of leaving the EU through dialogue and negotiations with her European partners. Interactions with the European members appear to be the main instrument to arrive at her broader target. The determiner “our” in the nominal phrase “ our precious union” indicates that May’s decision of Brexit is intended to be shaped by -way- of methods, practices, and principles that are largely originated from professionalized diplomatic strategies. She employs this pronoun so as to show herself as a dedicated and accredited British and European politicians whose limping through the Brexit would not mean to distance Britain from its geographical and historical dimension.

### Example 10

The \ **result** of the **referendum** was not a decision to turn inward and retreat from the \ world.

May tries to deliver her insistent attitude throughout the (falling tone, which is on the word “result”, + low drop, extending from the word “referendum” to the end of the utterance) that the withdrawal from the EU does not mean a withdrawal from the world in general and the EU in particular; rather it is a social action of global re-interconnectedness and re-integration structured and established in respect of Britain’s post-Brexit politics. In the above utterance, May sounds to be backed by the results of the referendum held in 2016. The results , according to O’ Rourke (2020), showed that 52% of the British voted in favour of the withdrawal from the EU, while 48% of them voted for UK membership in the EU. The withdrawal was planned to be on March , 29, 2016, but it was delayed as there was a deadlock in the UK



Parliament. The results of the referendum were supported by the Euro-skeptics and unwelcomed by the Europeanists.

## Example 11

We are a |**European** country- and\proud of shared European heritage- but we are also a country that has always looked beyond Europe to the world.

Showing skillful and effective political leadership, May tries to make genuine and positive arguments about European countries as partners of cultural and heritage values. She seems to be impressed by the European homogenization of culture. Her impressing attitude is obvious throughout the contour of (Rising + falling), where the rising tone goes on the word “European” and the falling one is on the word “proud”. That “We... proud of shared European heritage..” indicates that identity building as a social process goes beyond one’s national borders to involve one’s cultural and social belongingness. In the above utterance, May’s identity has become more open and comprehensive and less static. The sense of belonging to a protective and enriching European culture and heritage reveals her ideology that the collective spirit of strong communities could offer her a bigger homeland especially if we take into consideration that European countries are still seen as a superior and paramount framework of reference for cultural and heritage values, historical achievements, and scientific advancements.

## Example 12

That is why we are |**one** of the most racially diverse countries in Europe, |**one** of the most multicultural members of the European Union, and why- whether we are talking about India, Pakistan, Bangladesh, America, Australia, Canada, New Zealand, countries in Africa, or these that are closer to home in \Europe- so many of us have close friends and relatives from across the world.

In the above utterance, the attitude of social openness is reverberated throughout the contour of (rising tone + low drop) where the rising tone goes on the word “one” and the low drop extends from the word



“of” to the word “Europe” and the same contour is reproduced on the word “one”, with a rising tone, and the low drop extends from the word “of” to the end of the utterance. To be more politically liberal and tolerant of diversity, May seeks to be more open towards the British society which is composed of diverse, social, political, religious, and cultural backgrounds. Her cultural openness marks her tendency of liberalism. Diller (2018) believes that cultural diversity can be viewed as essential for the long-term survival of humanity. May seems to be proud of this diversity or multiculturalism as an indication of the inclusiveness and harmonization of the British society. That “We are one of most..... diverse countries....,” signals out that multiculturalism of the British society, according to May, is a reinforcement of the meritocratic system of social progression.

### Example 13

Instinctively, we |**want** to study in, trade with countries not just in Europe but beyond the borders of **our** \b**continent**.

An attitude of social openness can be realized throughout the contour of (rising tone + low drop) in the above utterance where the rising tone goes on the word “want” and the low drop extends from the word “study” to the end of the utterance. May’s attitude of social openness, as a social and political attitude (Brown and Forst, 2014), goes beyond the European borders to include the whole globe. Her pro-national content does not exclude her conceptualization of the global identity. In this sense of global identity conceptualization, there is supposed to be a social representation of global integration to be generated throughout the employment of the inclusive pronouns “Our” which is, in contrast, used by her to stress her social and cultural belongingness to Europe, as it is explicable in the nominal phrase “our continent” which is headed by the personal inclusive pronoun “Our”. Against such backdrop, it could be said that May’s attempt of establishing a global identity is different from that of her establishing a British or a European identity. Global identity, for her, is just a pathway for international concern and cooperation; whereas national (British) or continental (European) identities are distinctive and fundamental as historical and cultural values are maintained and dedicated. This is an indication that identities cannot be established in vacuum; rather they are structured in specific cultural and ideological contexts.

As an episodic leader, May, in the above utterance, tries to reshape relations between Britain and Europe as well as Britain and the world. The circuit of dispositional power is also obvious as she seeks to restructure social integration with Europe and the world as well. It is notable that the episodic and dispositional circuits of power are integrated with the facilitative one which becomes clear as she tends to create a change in the social and political structures of life in Britain, Europe, and the globe. That “we want to study in, .... not just in Europe but beyond the borders... of our continent” can be realized as an attempt on the part of May to stabilize power relations not only within the context of Europe but also within the context of the world.

## Example 14

As Home Secretary for six years, I **know** that you cannot control immigration overall when there is free movement to Britain from Europe.

The contour of (falling tone, on the word “Know”, + low drop which extends from the word “that” to the end of the utterance) is produced by May to indicate her irritation and annoyance with the process of immigration to Britain from Europe. Immigration, for May, seems to be a subject of crucial importance. Obviously, she is opposed to the free movement of European nationals to Britain which is considered by the EU as an integral section of single market membership (O’Rourke (2020).

By “I know..... you cannot control immigration....” , May tries to shift the British public opinion on the matter as she thinks that the growth, output, and employment of UK are negatively affected by the process of immigration from the EU to Britain.

## Example 15

Britain is an **open** and **tolerant country**.

The attitude of emphasizing, in the above utterance, is enforced by the contour of (falling tone + high booster) whereby the falling tone is on the word “open”, whereas the high booster extends on the words “tolerant country” . By means of this contour, May tries to emphasize her view that the British) are compassionate, open, liberal, and tolerant. Tolerance , according to Brown and Forst (2014), is one of



the core characteristics of the Britons. Brown and Forst (2014) add that Britain has maintained long and respected history of freedom of speech and religion as well as social tolerance, particularly towards immigrants and ethnic minorities. In the above utterance, May aims to consolidate the moral agency and superiority of the British as non-conditional, non-marginalizing, and non-excluding of immigrants, refugees, and minorities.

## Example 16

We will always |**want** immigration, especially high-skilled immigration, we will always welcome individual migrants as \friends.

By way of the contour of (rising tone + low drop) wherein the rising tone goes on the word “want” and the low drop extends from the word “welcome”, May attempts to be socially open towards migrants. This attitude of social openness, in the humanitarian context, comes as a result of her skills in social leadership. To stress her authenticity, transparency, and reality, May employs the personal inclusive pronoun “We”, in “ We will always...”, which can be interpreted as an indication of her intention to develop social leadership that may enable her to experience social co-creation and collaboration with her citizens. Furthermore, by means of this pronoun, she tends to shape the British identity and her social leadership upon the basis of humility, fairness, kindness, and trust, especially in regard to the issue of immigration to the UK.

## Example 17

But I |**respect** the position taken by European leaders who have been clear about their position, just as I am clear about \mine.

May in the above utterance appears to be respectful of European leaders with whom she shares clarity of position. This message becomes obvious via the contour (rising tone + low drop) where the rising tone is on the word “respect”, while the low drop extends from the word “position” to the end of the utterance. May’s use of the personal singular pronoun “I”, in “ I respect ..... mine”, signals out that she is personally on the view of political compromise in principle; she seems to be willing to make compromise with the European leaders to solve significantly debatable issues regarding the Brexit.



Moreover, she tries to lay the foundation for respectful interaction with the EU leaders whom she continues to permeate soundly social relationships with.

**Example 18**

And because **we** will no longer be |**members** of the single Market, **we** will not be required to contribute huge sums to the EU \budget.

As a Brexiteer, May seems to be non-committal of the standards and regulations of the EU concerning the single Market. A view that becomes obvious through the contour of (rising tone + low drop) whereby the rising tone is on the word “members” and the low drop extends from the word “single” to the end of the utterance. Emphasizing the British identity, the inclusive pronoun “We” is used twice by her in the above utterance; the overuse of this pronoun, in the above utterance, could facilitate the construction of regional identity which actively operates in political engagement ( Hume, 2018 ). It is built in the social and spatial contexts of the individuals stretching from the unconsciousness to the rational consciousness supplying their behavior with trust and security. May’s sense of her intention to construct regional identity comes to light as she declares her unwillingness , in the above utterance, to be a member in the single Market which, as viewed by (Fairclough and Fairclough, 2013), eliminate all barriers regarding free movement of goods, services, capital and people. Based on this foundation, tariffs and trade restrictions as well as movement of citizens from one European to another.

**7. Summary and Discussion**

The above analysis ,on attitudinal functions of intonation, overlapped with attitude or ideology, identity, and power. It can be summarized in the following table:

Table 2: Summary of the Attitudes Signaled by the Intonational Patterns

Attitude	Example s No.	Frequen cy	Percentage
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Emphatic	1, 3, 5, 6, 8, 9, 15	7	38.8
Socially open	12, 13, 16	3	16.6
Persuasiv e	4, 7	2	11.1
Reassuri ng	2	1	5.1
Insistent	10	1	5.1
Impresse d	11	1	5.1
Irritated	14	1	5.1
Respectf ul	17	1	5.1
Non- committa l	18	1	5.1
Total		18	

The above table shows that the attitude of “emphasis” is the most predominant attitude in the discourse under study. The leave of Britain from the EU seems to be her emphatic decision. May stresses her view that the UK national interests can be made known by the result of the referendum held in June, 2016. Being impressed by such a result, which is an emphatic victory for Brexit, she sets out the basis for the post-Brexit Britain.

The attitude of social openness, which ranges second in frequency, reflects May’s positive vision of the situation with other countries of the EU and with the European citizens in Britain. She is on the perspective of supplying new and equal partnership with these countries; it is partnership whereby Britain maintains independence, global identity, and self-governing, but meanwhile cooperative and trading relationship, friendship, and alliance are sustained and kept up with them.



It is worth mentioning that May, in the given discourse, endeavours to persuade her audience that Brexit means a re-establishment of a stronger, fairer, and a more truly global UK. It is an attitude that appears to be third in frequency, as it is shown in the above table.

## 8. Conclusion

The analysis and discussion of the discourse, under study, reveals that intonational patterns and attitudes/ ideologies are overlapped. The frequency of intonational patterns showed that the contour of ( falling tone+ high booster) was the highest as it occupied 38.8 percent of the total. It was produced by May to emphasize her longstanding stance that Britain should exit the EU. By means of this contour, May tried to confirm the British national identity and Brexit preference. For her, Brexit referendum is of high historical significance as it can reshape the social, political as well as the economic aspects of life of the British. Moreover, the given contour was produced by her to emphasize the tolerance, compassion, and openness of Britons towards the diverse minorities and ethnicities in the UK. The attitude of May's social openness towards the heterogeneity of the British society as well as towards the European countries, with which she declared her conceptualization of cultural and historical integration, was produced throughout the medium of the contour of (rising tone+ low drop) which engaged 16.6 percent of the total. It is notable that May, in the given speech, endeavored to persuade her receivers, via the contour of (rising tone + low drop), that the leave of the EU would result in constructed and optimistic vision of life for the Britons; it is an attitude that occupied 11.1 percent of the total. The attitude of "reassuring", whose percentage is 5.5 percent of the total, is distinct by-way- of the contour of (rising falling) whereby May attempted to confirm her stance that the Brexit could become a vehicle for a social, political, and economic renewal for the British. May seems to be insistent on leaving the EU; this attitude of insistence was manifested through the intonational pattern of (falling tone + low drop) which occupied 5.1 percent of the total. Despite her uncompromising stance on the Brexit, May appeared to be impressed by the homogenization of the European culture and history which she descended from. This attitude, which engaged 5.1 percent of the total, became apparent through the contour of (rising falling). The findings of the study showed that May was irritated by the process of European immigration to Europe; it was one of the key issues that incited May to advocate the social practice of Brexit. This attitude, which occupied 5.1 percent of the total, appeared to be clear by



means of the contour of (falling tone + low drop). By virtue of the previous intonational pattern, May stated her respectful attitude to the European leaders with whom she shares clarity of position; it is an attitude whose percentage was 5.1 of the total. As she was opposed to the policy of the single Market, May exposed her non-committal attitude to the standards and regulations of the EU in regard to the given Market; it is an attitude that occupied 5.1 percent of the total.

It is worthy of mention that the three circuits of power ( episodic, dispositional, and facilitative) were linked up in the discourse under study. The episodic circuit was epitomized by her campaigning for the Brexit referendum which was considered by her as a cultural and historical revolution against the long-standing established social structure ( the European Union). Dispositional circuit of power was concretized via the Britons' social and systemic integration whereby meaning of communality and identification were dissolved in the British social code. The episodic and dispositional circuits of power were intermingled with the facilitative circuit which was typified by May's scientific proceedings to make the social action of the Brexit referendum pragmatic and rational.

It can be noted that May's construction of identity, in the discourse under investigation, appears to be more dynamic and less static. Three types of identity were shaped: British identity, European identity, and global identity. May's use of inclusive personal pronouns echoes her intention of shaping a single and an independent national identity (British identity) that is grounded on special cultural and historical characteristics. Her attempt of building an identity, as a social process, goes beyond her national borders to involve her continental background (the European background) as part of her cultural, social, and historical belongingness. Her sense of belonging to Europe reveals her ideology that the collective spirit of strong communities could offer her a bigger homeland that is characterized by its superiority of cultural, scientific, and heritage values. Global identity became obvious when May stated her wish to support membership of the whole globe; a membership that is based on mutual cooperation, interests, and concern.



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