CHAPTER I
INTRODUCTION

A. Background of the Study

Language is a system of sound and meaning. And anyone learning a language has to know its sounds. It is also true when learning English as a foreign language; any one has to know and produce its sounds correctly. The correct production of English sounds helps them communicate their spoken English easily. On the contrary, the incorrect sound production will make them misunderstood.

Sounds of English consist of segmentals and suprasegmentals. In their book *An Introduction to Phonetics and Phonology* Clark and Yallop say that the segmentals are that the sounds can be segmented. They are vocals and consonants which relatively easy to identify. Whereas, the suprasegmentals mean ‘above the segment’

One of the suprasegmental sounds is intonation which contributes important roles both structurally or semantically. And being aware of the various intonation patterns is what will make speakers capable of conveying their intended message. That is to say, even if they pronounce each word clearly, if their intonation is non-standard, their meaning will not be clear.

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In the case of intonation that has role in making or even changing an utterance meaning, the writer has chosen certain English utterances which have different intonation patterns found in the *Ice Age 2* movie. The utterances, in the writer’s opinion, are interesting to be analyzed for two reasons. First, they represent spoken language. Second, since the movie is the computer-animated, it needs dubbers to voice the movie characters and this makes their English pronunciation sound clear for the writer to analyze the intonation of the utterances.

Of the utterance samples, there are three types of “Ok” with different intonation contours. The first type of “OK” uttered by kid 1 in the scene 00:04:34,844 --> 00:04:36,123 has 2-3-1 pitch level format; the speaker used such type of intonation for his utterance to express that he understood and pleased to follow the instruction given by Sid. The second type of intonation pattern of “Ok” uttered by Sid in the scene in 00:09:45,589 --> 00:09:49,758 has 2-3-3 pitch level format which helped him convey his intention of giving a signal to the other animals down hills that he was about to jump from the top. Finally, the last type of intonation pattern, with a 2-3 pitch level format, is applied in the third “Ok” said by Sid expecting Diego would agree and follow his advice.

The examples above have proved that intonation has role in making the meaning or changing the utterance meaning in communication. Therefore, in the writer’s research, he uses the relationship of intonation and meaning theories as the main reference for him to perform the meaning analysis on English
utterances based on their intonation to find out the relationship of intonation and meaning on English utterances.

B. Focus of the Study

This research is about a meaning analysis which focuses on the relationship of intonation and meaning in English utterances.

The utterances that become the unit analysis are related to everyday spoken language in *Ice Age 2* movie.

C. Research Question

1. What is the relationship of intonation and meaning in English utterances in the *Ice Age 2* movie?

D. Objective of the Study

This study focuses:

1. To find out the relationship of intonation and meaning in English utterances in the *Ice Age 2* movie.

E. Significance of the Study

Hopefully, this study could benefit anyone who wants to conduct a research particularly on English intonation patterns, and students or even teachers who would love to understand more about spoken language.
F. Research Methodology

1. The method of the research

The method of the research which is used is qualitative method. Qualitative method is the research that is used verbal and non-numeric data as an analysis base and as a problem solving for the problems investigated.\(^3\) The result of the research will be written in descriptive-analysis.

2. The data analysis

In this research, the writer uses theories of utterances, meaning and intonation in order to analyze English utterances in the *Ice Age 2* movie which have different meaning because of their different intonation.

3. The data collection

The instrument of the research is the writer himself. The writer collects the data from the *Ice Age 2* movie by watching it carefully so that he could find certain English utterances then elaborate their intonation meaning.

4. The unit of analysis

The unit of analysis that is used in this research is *Ice age 2*, (directed by) Carlos Saldanha, (produced by) Lori Forte and Chris Wedge, (Written by) Peter Gaulke and Gerry Swallow, (Starring) Ray Romano, John Leguizamo, Denis Leary, Queen Latifah, Jay Leno, Seann William Sc (Editing by Harry Hitner, (Studio) Blue Sky Studios, (Distributed by) 20\(^{th}\) Century Fox, (Release date) March 31, 2006, (running time) 91 minutes.

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CHAPTER II
THEORETICAL FRAMEWORK

This chapter focuses on the theories that will be used in this research. The writer will analyze the relationship of intonation and meaning in English utterances in the *Ice Age 2* movie. Therefore, in this chapter the writer will find the theories of utterance, meaning, intonation and the relationship of meaning and intonation.

**A. Utterance**

One of the theories about utterance is what is proposed by Hurford and Heasley. They say that “an utterance is the use by a particular person, on a particular occasion, of a piece of language, such as sequence of sentences, or a single phrase, or even a single word.”

In other words, anything that someone utters as long as it is a part of any language is called utterance. For example “I’ve no idea.” In this case, we find that the utterance is in the form of a complete sentence which has “I” as a subject, “have” as a verb and “no idea” as a compliment.

Other examples that represent utterances but do not come in the form of a complete sentence are like “Not Much” and “Hello”. Even though they are not in the form of complete sentences, they are still called utterances.

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Another definition about utterance is stated by Crystal that an utterance is a complete unit of talk, bounded by the speaker's silence.\textsuperscript{5} It is to some extend related to a complete unit of speech in spoken language. Therefore, when someone utters something, he or she uses the speech organs to produce sounds.\textsuperscript{6}

**B. Meaning**

There are some definitions about meaning by some linguists. One of them is what Charles W Kreidler says that meanings are ideas which can be expressed by elements like the quality of the voice, the relative loudness or softness, high or low pitch of the voice, the modulations of pitch from a near monotone to an exaggerated rising and falling, and an usual nasal or hoarse or rasping voice.\textsuperscript{7}

A linguist like Lady Welby says that meaning is the real intentions of speakers.\textsuperscript{8} And Lyon in his book *Grammar and meaning* writes that it could be reduced to matters of speaker’s intentions.\textsuperscript{9} In another sense, it is the message that is intended or expressed or signified.\textsuperscript{10}

\textsuperscript{8} (http://en.wikipedia.org/wiki/Meaning_%28non-linguistic%29)
\textsuperscript{10}wordnetweb.princeton.edu/perl/webwn (accessed on Monday, 21 June, 2010)
C. Intonation

Intonation theories vary from linguists to linguists. The first theory is well-defined by Fromkin that “intonation is variation in the pitch of the voice that gives rise to an overall melody for an utterance. The pitch of the voice is used to convey things about whole utterances.”\(^\text{11}\)

The second theory about intonation is stated by Langecker that “the prosodic properties of entire sentences, particularly those pertaining to pitch and stress, are referred to as intonation.”\(^\text{12}\)

In the book *an Introducion to Language*, Fromkin and Rodman say that “intonation is the melody of speech. In studying intonation we study how the pitch of the voice rises and falls, and speakers use this pitch variation to convey linguistic and pragmatic meaning. It also involves the study of interplay of accented, stressed and unstressed syllables functions as a framework onto which the intonation patterns are attached.”\(^\text{13}\)

Finally Jones describes intonation as “a continuous rise and fall of the voice-pitch in connected speech. These variations produce intonations which may be described as ‘tunes’ or ‘patterns’ or ‘contours’.”\(^\text{14}\)


D. The Relationship of Intonation and Meaning

The relationship between intonation and meaning has been recognized from very early times. Bolinger states that “intonation contours may be affected or caused by individual’s psychological state – anger, happiness, excitement, age, sex, and so on. These help one to identify people and to ascertain how they are feeling.”

So it is no wonder that meaning can be expressed through intonation. One will assume that an utterance with a certain intonation will have a specific meaning. It is because a change of pitch contour will change the meaning of the utterance. For example: “horse?” and “horse!” are different.

The followings are intonation patterns that change the meaning. They are based on the theories written by Hagen and Grogan.

1. Intonation patterns that change the meaning

<table>
<thead>
<tr>
<th></th>
<th>(a) She’s a doctor.</th>
<th>(a) a statement of fact</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>(b) She’s a doctor?</th>
<th>(b) echo question, or statement of surprise or believe</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
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<td></td>
<td>3</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>(c) Do you want cheesecake or pie?</th>
<th>(c) Speaker asking if the person wants dessert</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td></td>
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<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>(d) Do you want cheesecake or pie?</th>
<th>(d) Speaker offering a choice</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

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2. Description of Intonation patterns that change the meaning

Row 1 in the table above shows two utterances with different intonation patterns that affect their meaning. Utterance (a) with a 2-3-1 type of intonation is a statement of fact; it is stated by the speaker to give actual information about a woman that she works as a doctor. The second one, utterance (b) with a 2-3 type of intonation shows that the speaker seemingly never knew before about it and sounded so surprise, so that the speaker used different pitch contour implicitly telling that the speaker really had no idea about that woman’s social status and never expected that before.

Row 2 & 3 in the table shows two pairs of question type utterances with different intonation patterns that also affect their respective meaning. Analyzing utterance (c), people would understand better if they could imagine the situation where the speaker asked that question. It could be in a restaurant at a dining time whereas both the speaker and listener had finished their main course. Having completed the meals, the speaker then offered his partner a desert by saying an utterance with normal then high and high pitch
level or 2-3-2-3 to show his intention to that offer. Utterance (d) has similar words to that in the previous yet it has different type of intonation pattern, with pitch level combination 2-3-3-1. Even though the speaker used the same words, but with that sort of intonation pattern, the utterance would mean differently and what listener would understand is she was offered a choice whether she was interested in cheesecake or pie as her desert.

Now the next pair of samples; utterance (e) shows that the speaker asked a question with unsure tone. Utterance with pitch level combination 2-3-2-3 that the speaker used shows that he was not really sure whether Bill had eaten or not at the time. In utterance (f), with totally similar string of words, the speaker asked a similar question using different intonation pattern. With pitch level combination 2-3-1-2-1 it is clear that the he expects the listener to agree that Bill had eaten. The situation could be the speaker refused to give another food when he found that it was for Bill, for he knew well that Bill had already eaten, and then he made some question with certain intonation expecting that the listener might agree with it.

The last pair of utterances shows that different intonation patterns used by the speaker may contribute certain meanings to the listeners, whether the speaker was talking about Joe or talking to Joe himself. In utterance (g), with pitch level combination 2-3-1, as if the speaker is talking someone informing that an action or whatever it is could hurt Joe, and in utterance (h) with pitch level combination 2-3-1-2-3, the speaker is telling Joe that the thing could hurt.
A. Data Description

Here, the writer focuses on presenting the whole data description that has been sorted out from the chosen utterances found in the movie script of *Ice Age 2*.

The writer has made sure that the utterances taken out refer to the definition stated by Hurford and Heasley saying that an utterance is the use by a particular person, on a particular occasion, of a piece of language, such as sequence of sentences, or a single phrase, or even a single word.

Next, all listed utterances along with their intonation contours that affect their respective meanings will soon be discussed in the analysis section in this chapter.

The chosen data descriptions are well listed as follows:

<table>
<thead>
<tr>
<th>Types</th>
<th>Scenes</th>
<th>Utterances with their intonation patterns</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a.</td>
<td>16</td>
<td>00:04:34,844 --&gt; 00:04:36,123</td>
<td>2 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ok!</td>
</tr>
<tr>
<td>1b.</td>
<td>131</td>
<td>00:09:45,589 --&gt; 00:09:49,758</td>
<td>2 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>OK.</td>
</tr>
<tr>
<td>Time</td>
<td>Text Content</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>0:04:15</td>
<td>Expecting an agreement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:05:10</td>
<td>Getting attention from listeners</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:12:45</td>
<td>Speaker is surprised</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:16:18</td>
<td>Giving an order to see at something</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:20:49</td>
<td>Expressing an impossibility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:06:58</td>
<td>Expecting listener to understand the Situation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5b. 00:16:27,732 --> 00:16:28,778

235

Expecting listeners to agree the fact

What?

The speaker realized what is happening

No!

Interrupting the listener for have different perception

No...

Telling that something is impossible

Water?

Explaining it is not what the speaker meant

Water!!

The speaker is confused

the speaker is surprised
9.1
- Straight through!
- Telling listeners to something

9.2
- Straight through?
- Asking another choice

10.1
- Forward!!
- The speaker is insistent

10.2
- Forward!!!
- The speaker is more insistent
B. Data Analysis

In this section, before performing his analysis on the relationship between meaning and intonation of the English utterances, the writer referred to the theory of the relationship of meaning and intonation proposed by Hagen and Grogan that different intonation patterns could change the meaning of the utterances.

Having decided what theory to be referred to, the writer may consistently analyze the data description as follows:

1. Ok

   1a. Ok!  Meaning: Following an order

   Scene 16: 00:04:34,844 --> 00:04:36,123
   Context:
   Sid “Pinata!” “Stop!” “...you're supposed to wear blindfolds!”
   Kid 1 “Ok!”
   Kid 2 “Hey, it's my turn to hit the sloth!”
   Some kids “...mine..mine...mine....mine!”

   1b. Ok..  Meaning: Giving a signal

   Scene 131: 00:09:45,589 --> 00:09:49,758
   Context:
   Manny “Mammoths can't go extinct.” “They are the biggest things on earth!”
   Bird “What about the dinosaurs?”


Manny “The dinosaurs got cocky! They made enemies!”
Tapir “Look!...” “some idiot's going down the eviscerator!”
Manny “Please tell me that's not our cue!”
Sid “OK..I'm goona jump on the count of 3!”
“One..... Two..... “
Manny “Sid! Don't move a muscle! We're coming up!”

Scene 595  : 00:47:15,573 --> 00:47:16,886
Context:
Sid “You know, most animals can swim as babies... and for a tiger... It's like crawling on your belly... to stalk helpless prey! Put that hunt on, ok?! Now, claw, kick, claw, kick... I'm stalking the prey! Claw, kick...now...”

There are three types of “Ok” with different intonation contours. The first type has 2-3-1 pitch level format; the speaker used that type of intonation for his utterance to express that he understood and pleased to follow the instruction given by Sid. The second type of intonation pattern of “Ok” with 2-3-3 pitch level format is used by Sid to help him convey his intention of giving a signal to the other animals down hills that he was about to jump from the top. Finally, the last type of intonation pattern, with a 2-3 pitch level format, is applied in the third “Ok” said by Sid expecting Diego would agree and follow his advice.
2. Look

2a. Look... Meaning: Getting attention from listeners

Scene 26: 00:05:10,743 --> 00:05:12,457

Context:

Sid “Hey Manny! Diego!! My bad mammal jammel!”
Manny “Wanna give a sloth a hand?”
Sid “Look... I opened my camp! Come forth and sit...”

2b. Look...! Meaning: Giving an order to see at something

Scene 232: 00:16:18,891 --> 00:16:19,891

Context:

Manny “Ok! Keep it moving..keep it moving!”
Sid “Manny, Manny! I've just heard you're going extinct!”
Diego “Hey! If you ever master hygiene..Try working on sensativity!!”
Manny “I'm not going extinct!”
Tapir “Kids! Look...! The last mammoth! Well, you probably won't see another one of those again!”

In this second utterance, there are two types of “look” with different intonation contours. The first type has a 2-3-1 pitch level format; Sid used that type of intonation for his utterance to get his friends pay attention to him, hoping that they would understand his idea of opening his own camp
and that they would support him. The second type of intonation pattern of “look” with 2-3-3 pitch level format is used by a father of Tapir talking to his children. He used that intonation contour to give some instruction and help him get his children attention. This intonation also sounds like a bit surprise, and could really show the emotional feeling of the speaker.

3. I am

3a. I am? Meaning: Speaker is surprised

Scene 180: 00:12:45,344 --> 00:12:45,842

Context:
Manny “You gotta listen to him! He's right about the flood!”
Tony “I am? I mean...uh...Yes, I am!”

3b. I am! Meaning: Speaker agrees what was confirmed

Scene 181: 00:12:45,841 --> 00:12:48,340

Context:
Manny “You gotta listen to him! He's right about the flood!”
Tony “I am? I mean...uh...Yes, I am!”

In this third utterance, there are two types of “I am” with different intonation contours. The first type has a 2-3 pitch level format; when the Tony said the utterance, he sounded a little shocked for he was quite unsure
with Manny’s statement that support his warning about the flood. However, in the second type of intonation pattern with 2-3-1 pitch level format, Tony straightly uttered “I am” with full confidence, approving what Manny said about his warning. This second type of intonation is used not long after Tony uttered the first one, to show a very fast reaction that he understood and responded what Manny stated.

4. **Come on**

4a. **Come on?!**  Meaning: Expressing an impossibility

Scene 256: 00:20:49,390 --> 00:20:50,650

Context:

Manny “What if you're right? What if I am the last mammoth?”
Sid “But Manny, look on the bright side..you have us!”
Diego “Not your most persuasive argument, Sid!”
Diego “Mammoths?
Manny “I knew I couldn't be the last one! I felt it in my trunk! Extinct? Come on?!”

4b. **Come on!**  Meaning: Asking the listener to participate

Scene 16: 00:11:45,003 --> 00:11:46,280
Context:

Manny “Guys...! Fast Tony was right..! Everything is melting! It's all gonna flood... Come on! We've gotta warn them”
Sid “Maybe we can rapidly evolve into water creatures.”

In this fourth utterance, the writer has found two types of “come on” utterances with different intonation contours. The first type of intonation pattern with 2-3-3 pitch level format is to express disbelief. Manny uttered “come on” using 2-3-3 intonation contour to that something is impossible to happen, and everyone knows it. The second type of intonation pattern, with 2-3-1 pitch level format, is one the most common used expression that means asking the listeners to participate in what the speaker instructs. In the story, Manny said that utterance and used this last type intonation contour, he enthusiastically asked his friends to warn the other animals about the upcoming natural disaster at their current area where they lived.

5. See

5a. See!

Meaning: Expecting listener to understand the situation

Scene 67: 00:06:58,427 --> 00:07:01,050

Context:

Manny “And so, in the end..the little burro reached his mommy.. and they lived happily ever after..”
Diego “Good job!”
Kid 3 “Question! Why does the burro go home? Why doesn't he stay with the rabbit?”
Manny “Because. He wanted to be with his family”
Kid 4 “I think he should go with the girl burro! ...That's a better love story!”
Manny “OK! Well, when you tell your burro story, that's what he'll do.”
Kid 5 “'Burro' is a demeaning name... Technically, it's called a wild ass!”
Manny “Fine. The wild ass boy came home......to his wild ass mother... See! That's why I called it a burro!”

5b. see?! Meaning: Expecting listeners to agree the fact

Scene 235: 00:16:27,732 --> 00:16:28,778
Context:
Manny “Ok! Keep it moving..keep it moving!”
Sid “Manny, Manny! I've just heard you're going extinct!”
Diego “Hey! If you ever master hygiene..try working on sensativity!!
Manny “I'm not going extinct!”
Tapir “Kids! Look...! The last mammoth! Well, you probably won't see another one of those again!”
Sid “See?!

In this fifth utterance, there are two types of “See” with different intonation contours. The first type has a 2-3-1 pitch level format; Manny said this utterance when he was telling animal kids a story, and he used that type of intonation contour hoping the those kids had the idea why Manny called
it a burro. However, the second type of utterance has different intonation pattern with 2-3 pitch level format, and it changes the meaning. The utterance “see” stated by Sid to others is a confirmation to what he said before that mammoth extinction is true, and in order to result is expecting the listeners to agree the fact that he revealed.

6. What

6a. What? Meaning: The speaker unrealized what is happening

Scene 167: 00:12:03,234 --> 00:12:04,814

Context:
Sid “Gees..this whole thing's a piece of junk! I can't believe I live here!”
Sid “What?”

6b. what? Meaning: Interrupting the listener for have different perception

Scene 295 00:23:59,022 --> 00:24:00,257

Context:
Manny “I knew it! I knew I wasn't the only one!”
Ellie “Me too! Everyone falls out of the tree every now and then..they just don't admit it!
Manny “Wait...what?”
Ellie “Some of us have a tough time holding on to branches”
In this sixth utterance, there are two types of “What” with different intonation contours. The first type has a 2-3-1 pitch level format; Squid said this utterance because he did not realized and had no idea at all that he was about to fall down. The dialogues precede and follow this “What” utterance technically do not relate to it, the readers would understand it better if they see the context or motion pictures describing that the ice layer started to crack and broke apart after Squid jumped on it, and during their conversation, his friends warned him about it right away. Since Squid was still unconscious to what would he soon faced, all he could utter at the time is only “What”. The second type of utterance has different intonation pattern with 2-3 pitch level format, and has different the meaning as well. The utterance “what” here is said by Manny who intended to interrupt an explanation made by the female mammoth that he just met in coincidence and who surprised him. He used that kind of intonation contour to dramatize his emotion. He said “what” to her to let her know that they were not surprised for the same idea.

7. No

7a. No!

Meaning: Telling that something is impossible

Scene: 579 00:46:38,121 --> 00:46:41,226

Context:
Diego “Sabre's don't feel fear!”
Sid “Oh, come on! All animals feel fear…It's what separates us from rocks! Rocks have no fear...and they sink!”

23
Diego “What are you getting at, Sid?”
Sid “It may surprise you to know that I too have experienced...fear!”
Sid “No! You?”
Diego “Oh, yes! As impossible as it seems...the sloth has natural enemies that would like to harm, or otherwise...kill us!”

In this seventh utterance, there are two types of “No” with different intonation contours. The first type has a 2-3-1 pitch level format; the speaker said this utterance in that way because he hesitated that the listener had really experienced fear, so that intonation implicitly means “no, I do not think you have, I doubt it”. The second type of utterance has different intonation pattern with 2-3 pitch level format, and has different the meaning as well. The utterance “No” here is said by the speaker to explain to the listener that it is not what he meant.
8. Water

8a. Water?  Meaning: The speaker is confused

Scene 731 00:58:00,295 --> 00:58:02,085

Context:

Diego (getting up from his sleep) “Water? Water!!”

8b. Water!!  Meaning: the speaker is surprised

Scene 731 00:58:00,295 --> 00:58:02,085

Context:

Diego (getting up from his sleep) “Water? Water!!”

In this eighth utterance, there are two types of “Water” with different intonation contours. The first type has a 2-3 pitch level format; the speaker said this utterance in that way because he was still not conscious to what was he face as he just woke up from his sleep. He still thought it was no way there was water near him. He was asking himself about the water whether it was real. The second type of utterance has different intonation pattern with 2-3-1 pitch level format, and has different the meaning as well. The utterance “Water” here is said by the speaker in shock. Only in a few second he realized that it was real water since he was still traumatic against water.
9. Straight through

9a. Straight through! Meaning: telling listeners to something

Scene 804 01:02:17,384 -- 01:02:19,525
Context:
Manny “There's only one way to go...”, “Straight through!”
Ellie “Straight through? We'd like to keep the fur on our bodies, thank you!”

9b. Straight through? Meaning: asking an other choice

Scene 804 01:02:17,384 --> 1:02:19,525
Context:
Manny “There's only one way to go...”, “Straight through!”
Ellie “Straight through? We'd like to keep the fur on our bodies, thank you!”

In this ninth utterance, there are two types of “Straight through” with different intonation contours. The first type has a 2-3-1 pitch level format; Manny said this utterance in that way to his friends because he would like to tell his friends that there was no more choice but kept going forward the only path they must pass through. The second type of utterance has different
intonation pattern with 2-3 pitch level format, and has different the meaning as well. The utterance “Straight through” here is said by the speaker to tell the others that it was too risky to follow that instruction or advise, since the path was abound with tons hot steams that could bake them in a second.

10. *Forward*

10a. **Forward!!**

   Meaning: the speaker is insistent

   Scene 804 01:02:17,384 --> 01:02:19,525

   Context:
   Manny “We go forward!”
   Ellie “We go back!”
   Manny “Forward!!”
   Ellie “Back!!”
   Manny “Forward!!”
   Ellie “Back!!”
   Diego “Can I say something?”
   Manny & Ellie “No!!”

10b. **Forward!!!**

   Meaning: the speaker is more insistent

   Scene 814 01:02:34,106 --> 01:02:35,201

   Context:
   Manny “We go forward!”
   Ellie “We go back!”
   Manny “Forward!!”
   Ellie “Back!!”
   Manny “Forward!!!”
   Ellie “Back!!!”
   Diego “Can I say something?”
   Manny & Ellie “No!!”
In this tenth utterance, there are two types of “Forward” with different intonation contours. The first type has a 2-3-1 pitch level format; the speaker said that for the second time to say that there is no other alternative and the listener must follow it. The pressure is higher compared to the first instruction. The second type of utterance has different intonation pattern with 2-3-3-1 pitch level format, and has a slight different in meaning as well. The utterance “Forward” here is said by the speaker to tell the others with much more pressure compared to the previous one, so strict that the listener might not be allowed to say something else to argue with his instruction.
A. Conclusion

Concluding the relationship between intonation and meaning, the writer inferred that intonation patterns have a very definite role in influencing the change of meaning of an utterance. By referring to the theory of Hagen and Grogan in determining the relationship of meaning and intonation, the writer found some examples, one of which was discussed in the analysis. Manny said “straight through” to Ellie in the scene 804 with the 2-3-1 type of intonation. The intonation type means that Manny was ordering her to do what he said. However, realizing what Manny told to her was something dangerous or following his order was too risky; Ellie responded with the same words but different intonation, “straight through?” asking if there was another option.

The explanation above proves that the logics of proper meaning cannot only be decided by a context (a situation or setting where the conversation took place) but also the pitch levels or the patterns of intonation. The improper intonation patterns used in spoken language will mislead the meaning concept even though the context is clear, or at least the utterance will sound weird for it is not the familiar way of expressing a spoken language.

Consequently, to produce a logical utterance, a speaker must be able to create a harmonized collaboration among the intonation pattern, meaning, and
context. A misunderstanding in meaning will occur if a speaker does not apply proper pitch levels of an utterance for specific context.

And in this paper, the writer has analyzed 10 samples. Each utterance has several types of intonation patterns. The 10 utterances discussed are “OK”, “look”, “I am”, “Come on”, “See”, “What”, “No”, “Water”, “Straight through” and “Forward”.

B. Suggestion

This research has analysed the meaning of utterances based on their intonation. Yet, it did not talk about other aspects that could additionally influence the meaning of the utterances, such as stress, context, or body language which notably are significant in determining the meaning of the utterances. Therefore, the writer suggests that there will be upcoming researches on the other influencing aspects to determine the meaning of utterances with relevant theories.
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