

INTONATION OF COMPOUND SENTENCES IN ENGLISH AND POLISH

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COMPOUND SENTENCES IN ENGLISH

1.1. A compound sentence may be defined as a group of two or more principal (independent) clauses (cf. E. Harman 1950 : 42). The relation of parataxis holding between them is primarily based on the structural and secondarily on the semantic properties of the combined clauses (cf. K. Polański 1967 : 46). Constituent clauses must be "equivalent as to grammatical function and bound together at the same level of structural hierarchy" (cf. S. Dick 1968 : 25) and they must be homogeneous as to their content.

Taken separately, they may function as independent sentences. Being constituent parts of the compound structure, however, they define one another to such an extent that the proper meaning they convey is fully comprehensible only in the view of their mutual relations (cf. Z. Klemensiewicz 1961 : 70).

The constituent parts of the compound sentence are linked either by means of connectives (or prepositional phrases) or by characteristic intonation and tonal junctures.

1.2. Lexical means of connecting the clauses. The relations holding between the clauses of the compound sentence determine its communicative function. Grammarians distinguish five types of paratactical connection in respect to English compound sentences:

Copulative connection — the contents of all the constituent clauses of the compound sentence coexist in time and space (cf. Z. Klemensiewicz 1961 : 77).

Disjunctive connection — the contents of the combined clauses is mutually exclusive.

Adversative connection — a contrast is set between some of the items of co-ordinating clauses.

Consecutive connection — the contents of the second clause result from that of the preceding clause.

Causative connection — the joined clause serves an explanatory function in reference to the idea of the preceding clause.

Co-ordinating conjunctions, particles or adverbs, and prepositional phrases constitute the lexical means of indicating the relations between the clauses of a compound sentence.

Copulative connection is expressed by such connectives as — and, both ... and, not only .. but also, nor, neither, then, moreover, besides, thus, also, too, etc. Disjunctive connection is realized by — or, either ... or, else, otherwise; adversative connection is denoted by — but, not that, while, whereas, however, yet, still, only, etc. Causative and consecutive co-ordinations make use of — for, so, so that, accordingly, therefore, then, etc. Since the meaning of the last two types of compound sentences is similar, they are often described together.

The prepositional phrases employed in the function of connectives are, for all that, finally, at least, on the contrary, that is, .. etc. (cf. N. Kobrina 1965).

Not all kinds of compound sentences can be formed without any lexical link. When there is no danger of misunderstanding, however, the relations between the co-ordinate clauses are expressed asyndetically. In such cases intonation and pauses join the constituent clauses of the sentence, functioning as indicators of the connection.

1.3. Intonation of the compound sentences. Intonation used with the compound sentences corresponds with the feelings conveyed by the contents of the co-ordinate clauses. Besides, its function is to emphasise the contrastive meaning of the clauses or to stress the character of their mutual dependence.

Compound sentences of copulative type may take a falling intonation (Tone II) devoid of emotion, objective and firm, to point out considerable independence of the principal clauses.

The 'referee 'blew his 'whistle / and the 'game started.
He 'works in an 'office 'all 'day / and 'spends his 'evening 'home.
It's 'getting 'dark; / let's go 'home. (cf. A. Reszkiewicz 1965 : 94).

Words that serve an additive function, can be said with the rising intonation (Tone I), except the closing item, which takes a falling tone.

He in,vites his ,friends to ,tea, /enter,tains them, / and ,tries to be an 'ideal 'host.

If the compound sentence consists of more than two clauses, the combination of tones is applied.

IL / IL / IL

He came ,late, / and ,left early / and ,wouldn't ,speak a ,word (cf. R. Kingdon 1958 : 90).

Tone I stresses the feeling of disappointment, and complaint.

IL / IL / II

Instead of ,waiting, / she 'went to the ,wardrobe / and 'took out her 'best 'coat and 'skirt (cf. R. Kingdon 1958 : 92).

II / II / IL

I 'think you'll 'like it / and 'ask for 'more / when you've ,tried it (cf. R. Kingdon 1958 : 91).

II / IL / II

'Monday ,came at 'last; / the 'rain ,fell again. / and the 'wind 'howled (cf. R. Kingdon 1958 : 91).

If one of the coordinate clauses contains insinuation, and other one is an ordinary statement, they take different tones. Tone III (falling-rising) serves best the purpose of rendering some kind of hesitation, warning, reserve or suggestion, while Tone II, states the fact objectively. The combination of Tone III / Tone II, therefore, will be used with the described type of a compound sentence.

It 'costs ,more / and it's 'less a 'musing.

'These are 'mine, / and 'those are 'yours.

The 'men were in ,time / and 'so was 'I (cf. R. Kingdon 1958 : 88)

In case of the enumeration of alternative items, Tone I (rising) is placed on each of them except the last one, for which Tone II is reserved to mark the completion of the list.

In the after ,noon I ,go for a ,walk, / ,visit my ,friends, / or 'stay at 'home.

Coordinate clauses with adversative connection convey contrastive feelings or connotations and Tone III may be used either with both parts or the sentence or may be applied to one clause only.

She 'asked me to 'stay / but I 'couldn't spare the 'time (cf. A. Reszkiewicz 1965 : 10).

I 'thought I ,could / but I 'can't.

It's 'much more ex,pensive / but it's more 'elegant (cf. R. Kingdon 1958 : 88).

It's very ^vkind of you / but you must be ^vcareful (cf. R. Kingdon 1958 : 89).
 I'll do it ^vlater / I ^vcan't do it ^vnow.
 I ^vsaw it / but didn't ^vread it (cf. R. Kingdon 1958 : 204).

In the first instance, Tone III stresses the reservation implied in the clause; In the last example, the joined clause contains an insinuation.

Compound sentences containing some consecutive or causative relations take either Tone II or the combination of Tone I / Tone II.

We'll ^vcome ^vearly, / so that there'll be ^vtime for a ^vgame.
 It was ^vSaturday, / so they were ^vearly ^vhome from ^vschool (cf. R. Kingdon 1958 : 203).

Co-ordinating conjunctions do not usually take a sentence stress, but if there is need for emphasizing the relation between the clauses they join, the stress is applied to them.

I must go ^vout / al^v though it's raining.
 I must go ^vout / even if it's ^vraining.
 I ^vmust go ^vout / how^vever, much it's ^vraining (cf. R. Kingdon 1958 : 204).

In other cases the conjunctions are not stressed even if they appear in the initial position.

Whereas ^vI was de^vlighted, / ^vyou were ap^vpalled (cf. R. Kingdon 1958 : 203).

COMPOUND SENTENCES IN POLISH

2.1. The type of connection between the constituent parts of the compound sentence determines its communicative role, which is taken as the criterion of classification of the paratactical constructions.

Three main types of these constructions are usually distinguished — copulative, adversative, and alternative — admitting a few subtypes for each of them (cf. K. Polański 1967 : 47).

Z. Klemensiewicz (1961 : 76 - 77) divides Polish compound sentences with respect to the form of link between the constituent principal clauses into two groups — those which make use of a conjunction and those which lack any lexical means of connection; considering the meaning the paratactical constructions convey, he distinguishes five types of compound sentences — copulative, adversative, disjunctive, consecutive and inclusive.

Adversative connection — a, ale, lecz, owszem, jednak, natomiast, przecież.
 Disjunctive connection — albo, lub-czy, albo-albo, już to — już to, to — to.
 Consecutive connection — więc, toteż, tedy, zatem, dlatego, to, i, a.
 Inclusive connection — czyli, mianowicie, to jest, tzn.

2.2. Intonation. No thorough investigation into the intonation of Polish has been carried out so far. It is a recognized fact, however, that tonal junctures (pauses) and sentence accent, which is the tonal unit, are two important factors in the prosody of this language (cf. W. Jassem 1959 : 269). As a rule stressed syllables are pronounced with a rising melody and those which do not bear any stress are said with a falling tone. In the final positions even stressed syllables tend to take a falling tone when the contents of the last word are of no particular importance for the sentence as a whole (cf. M. Dłuska 1947 : 24).

The melody of the Polish compound sentences may vary according to their implied connotations but normally it consists of the combination of two tones, tone I tone II (rise-fall), the former stressing the anticipation of some additional thought, the latter marking the completion of the sentence. Other possibilities are also acceptable, but then they expose particular relation between the joined clauses or emphasize the insinuation contained in one of the clauses.

Umie ^vgrać na gi^vtarze / ^vpięknie ^vśpiewa / i komponuje pi^vsenki.
 The pauses following each clause indicate the lack of a strong semantic link between the joined clauses.
 If Tone II is applied to the whole sentence, it creates an impression that the thought is incomplete and provokes the speaker or it sounds like boasting.

Byłem we ^vFrancji, spędziłem ^vmiesiąc w ^vItalii / ^vznam dosko^vnale ^vGrecję.

Since the clauses with the adversative and disjunctive relations convey two contrastive or exclusive ideas, the pause which separates them is very prominent.

Obie^vcywał ^vdużo / tymczasem ^vnie ^vnie ^vzrobił (cf. Z. Klemensiewicz 1961 : 79).

Nauczy^vcielka usi^vła^vła ^vdalej prowa^vdzić ^vlekcję / ale ^vraz za ^vrazem ^vzrywał się ^vhałas.
 Wieczo^vrami, ^vczytam ^vksiążkę / lub ^vgram na forte^vpianie.

The connection between the constituent clauses of the consecutive compound sentence is closed and the usual intonation pattern Tone I / Tone II is used to render it.

nie ^vma pas^vterza, / to i ^vowca ^vgłodna (cf. Z. Klemensiewicz 1961 : 80).
 Nie ^vprzyszedł, / wobec tego nie cze^vkamy ^vdłużej (cf. Z. Klemensiewicz 1961 : 81).

Pro^vsiłeś ^vmnie, / przy^vszedłem.

The joined clause in the inclusive compound sentence gives an explanatory note on the fact contained in the first part of the sentence and frequently

the connective is stressed; if the clauses are not separated by any lexical means, a longer pause is the phonological indicator of the link. In that case the item that precedes the juncture will have a falling intonation. In writing, this pause is marked by a semi-colon or a colon.

Rzecz cię kawa: / z upadkiem imperium zmieni się ludzie.
 Interesuje go kilka zagadnień językoznawczych, / a mianowicie, historia języka, / porównanie struktur / i inne.

The expressive factors may bring about a change in the melody of the sentence. Different items can be accented, according to the degree of importance in the contents of the whole structure. The intonation is closely connected with the meaning conveyed by the sentence and reflects the emotional aspect of the utterances.

COMPARISON

- 1) He invites his friends to tea / and tries to be an ideal host.
 Zaprasza swoich przyjaciół na herbatę / i stara się być idealnym gospodarzem.
- 2) He came late / and left early / and wouldn't speak a word.
 Przyszedł późno, / wyszedł wcześniej / i nie powiedział ani słowa.
- 3) Instead of waiting / she went to the wardrobe / and took out her best coat and skirt.
 Zamiast czekać, / poszła do szafy / i wyjęła swój najlepszy płaszcz i spódnicę.
- 4) These are mine / and those are yours.
 Te są moje, / a te są twoje.
- 5) She asked me to stay / but I couldn't spare the time.
 Prosiła, żebym został, / ale nie mogłem poświęcić czasu.
- 6) I'll do it later, / I can't do it now.
 Zrobię to później, / nie mogę teraz.

(1) Combination of Tune I / Tune II is the usual intonation pattern used with two clause-compound sentence in Polish and English. The rise expresses the anticipation of additional information and the fall closes the sentence. In most cases the sense-group bearing the Tune I is not grammatically complete (cf. R. Kingdon 1958 : 74). Both in English and Polish compound sentences, a slight pause sets a boundary between the joined clauses.

(2) The rise of the voice at the end of each clause stresses the incomplete thought, makes the sentences sound like series of complaints, and strikes a disappointing note.

(3) The pattern IL / IL / IIL is typical for the sentences of both languages

since it expresses the logical relation between the successive clauses — anticipation, incompleteness, completion.

(4) In English the clause that contains an insinuation takes Tune III and in Polish Tune I/II convey the same connotation. In Polish the last word of the first clause is accented and as a consequence, the stressed syllable is lengthened.

(5) If there is no conjunction to link the clauses, a pause distinguishes them. Again, Polish makes use of a falling intonation rather than a falling-rising one to express the connotation of the sentence.

CONCLUSIONS

1.1. The intonation of Polish compound sentences differs from the melody of English ones only in some respects. In Polish, accent and junctures play an important role. The pauses between the joined parts of the sentence vary as to their length in accordance with the type of connection. The looser it is, the more prominent the pause. The last word of the non-final clause is usually stressed and it results in the rising of the voice; the item standing at the end of the sentence is normally pronounced with a falling intonation, since it is of no particular significance in the sentence.

Polish compound sentences do not have as much variety of tones as the English ones do.

In both languages, intonation as well as pauses at the boundaries between the co-ordinate clauses play an essential role mainly in the asyndetic structures. Therefore they are the only indicators of the connection whenever the co-ordinating conjunctions are used, the function of intonation is of secondary importance.

It is evident, however, that various kinds of intonation patterns expose different feelings and connotations that add considerably to the literal contents of the sentence. Therefore the expressive function of intonation is relevant in any case.

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