

التنغيم في الجملة وعلاقته بقواعدها

The intonation of sentences and its relation to Grammar

أ.م.د. رافدة منصور الحلو

Assist.Prof. Rafida Mansoor AL – Hilou (PhD)

قسم اللغة الانكليزية – كلية الاداب - الجامعة المستنصرية

الملخص

يعتبر التنغيم جزء من علم الصوت . انه المجال الذي فيه يُظهر علم الصوت قوته في مجالات اللغة الاخرى . واحده من هذه المجالات هو على النحو، يهدف هذه البحث لا براز تأثير التنغيم في بناء الجملة . ان التنغيم له دور مهم جداً في التعبير عن اتجاهها تناء مشاعرنا ، افكارنا عن طريق تغيير مستوى النغمة. وله مهمة اخرى في بناء الجمل ، بحيث يمكن ان تُفهم العبارة كجملة مثبتة أو كسؤال عن طريق رفع او نزول النغمة. يتكون هذا البحث من ثلاثة اجزاء :

الجزء الاول: يتعامل مع المجال القواعدي ، انه يبين انواع الجمل ، جمل بسيطة، مركبة ، معقدة ، مركبة معقدة مع شرح تفصيلي لكل نوع .
الجزء الثاني: يتعامل مع المجال الصوتي ، ويعطي تفصيل عن كل من النبرة ، النغمة ، التشديد ، وظيفة التنغيم ، علامات النغمة .

الجزء الثالث: والذي ينهي هذا البحث بتطبيق التنغيم على القواعد ان هذا الجزء يتعامل مع (١) العبارة ، الاسئلة ، اسئلة نعم - لا ، اسئلة ذيلية ، أمر ، طلب ، التعجب ، التحية . أخيراً الاستنتاجات لهذا البحث .

Abstract:

Intonation is a part of phonology. It is the field in which phonology presents its power on the other fields of language. One of these fields is syntax (grammar of the sentence). this paper aims at showing the effect of intonation on sentence construction. Intonation has a very serious importance in expressing our attitudes, feelings, and ideas by changing the level of tone. It has another importance in constructing sentences. A sentence can be understood as a statement or a question by raising or falling of tone. this paper has three sections:-

Section one deals with the grammatical field, it shows the types of sentences: - simple, compound, complex compound – complex sentences with a detailed explanation of each kind.

Section two tackles with the phonological field, it gives descriptions of prosody , pitch , tone , stress , function of intonation , signs of tone .

Section three which ends this paper with application of intonation on grammar to show the relation of intonation to grammar, it uses.

1- Statements, 2-wh questions, 3- yes – no questions, 4- tag questions, 5- commands, warning, requests, 6- exclamation and greetings. Finally , the conclusions of this paper .

Key words: *intonation, sentences, Grammar.*

Section One: Types of Sentences

1.1 Simple Sentences

Quirk & Greenbaum (1973: 166) and Quirk et al (1985: 719) define the simple sentence as the sentence which contains a Single clause .

Clause types

Quirk & Greenbaum (1973: 166) show that there are seven distinguished clause types:-

- 1- **SVA** as in **S** (Mary) **V**(is) **A** place (in the house) . (1a)
- 2- **SVC** as in **S**(somebody) **V**(is) **A** place (in the house). (1b)
- 3- **SVO** as in **S**(somebody)**V**(caught)**O**(the ball). (1c)
- 4- **SVOA** as in **S** (I) **V** complex trans (put) **O**(the plate) **A** place (on the table) . (1d)
- 5- **SVOC** as in **S**(we) **V** complex trans(proved) **O**(him) **C** (wrong a fool). (1e)
- 6- **SVOO** as in **S**(she) **V** diatrans(gives) **Oi**(me) **Od**(expensive present). (1f)
- 7- **SV** as in **S** (The child) **V**intranr (laughed). (1g)

1.2 Compound Sentences

Kuiper & Allan (1996:264) and Feinbaum (1985:189) among others define compound sentences as those sentences which contain two or more coordinated clauses .Each of the clause could be a separate ,simple sentence , the speaker or the writer has brought the clauses together because both of them have some connection of ideas with each other , or related to each in some way. e.g,

We observe many national holidays, and we celebrate a few religious ones, too.
(2)

"Example (2) has tow thoughts about holidays. We could put them into separate sentences, with a period after holidays and a capital letter at the beginning of the next sentence."
(Feigenbaum , 1985:189)

In the compound sentence both of the clauses are equal in importance because each one can stand alone as an independent clause . When the speaker or the writer wants to show that one of the clauses is more important than the other

one, so the speaker or the writer should use a complex sentence. ((Feigenbaum, 1985:189))

1.2.1Form of compound sentences

"A compound sentence has three features:-

1. Two or more independent clauses.
2. A coordinate conjunction e.g., (and, or) or a semicolon between the independent clauses.
3. A comma after each clause, except before a semicolon or at the end of the sentence (where there is a period)".

(Feigenbaum, 1985:189)

1.3Complex sentence

Leech & Svartvik (1994: 372) define complex sentences as those sentences which contain more than one clause. These clauses may be joined by coordination or by subordination.

1.3.1Coordnation clause

Leech &Svartvik (1987: 102) explain that when two simple sentences are joined together by one of the coordinators it is called coordination clause e.g.:-

She heard an explosion. (3a)

She phoned the police. (3b)

When those two sentences are joined the output sentence is:-

She heard an explosion and (she) phoned the police (3c)

Quirk et al (1985:918) point out that the grammarians are using the term coordination for both syndetic or (linked) coordination and asyndetic or (unlinked) coordination.

The signals of syndetic co ordinations are (and, or, but).

The asyndetic co ordinations do not mark in the sentence.e.g.

Slowly and stealthily, he crept towards his victims. (4a)

Slowly, stealthily, he crept towards his victims. (4b)

The linking words in the syndetic co ordinations are called coordinating conjunctions or simply as coordinators. The syndetic coordination is the more usual form. A syndetic coordination is used for certain cases, for dramatic intensification, or for sentences of open – ended. E.g.

(Slowly, stealthily, he crept towards his victims.) (5)

(Mrs. Varley sold sweets, chocolate, toffee apples – anything a child could desire). (6)

The conjunctions of the asyndetic coordination are separated by a tone-unit boundary in speech pr by punctuation in writing.

1.3.2 Subordinate Clause

Quirk and Greenbaum (1973: 309) define subordination as that relation which holds between two clauses, in which one is part of the other. For instance

(I like John) and (John likes me) independent. (7)

(I like John) (because John likes me)) (8)

(Super ordinate independent main) (Subordinate dependent)

The subordinate clause can be itself super ordinate to one or one or more other clauses, from this many clauses may be built up, and this results in sentences of great complexity. e.g.

(I think (that you can do it (if you try))) (9)

X- Y- Z - -Z -Y-X

Here the clause beginning at Z – is subordinate to the cause beginning at y-, which in turn is subordinate to the clause beginning at X - . Both y – and Z- are dependent clause, while X is the independent clause, and is identical with the sentence as a whole:

(I) as S, (think) as V, (that you can do it) as O, and (if you try) as A.
(Quirk and Greenbaum 1973: 309)

Foley & Hall (2005: 293) give a brief account of the types of coordinators and subordinators. The coordinators are of two types the first type is the one – part conjunctions as:-

(And, but, or).

The second type is the two – part conjunctions as (both ... and, either ... or, neither nor, and not only but also).

1.3.2.1 The common types of subordination

- 1- That or WH – clauses.
- 2- Adverbial clauses of condition or contrast.
- 3- Relative clauses, introduced by pronouns, e.g. who, which, that.
- 4- Comparative clauses.

1.4 Compound – Complex Sentences

Crystal (2004: 227) observes that the fourth type is formed from the occurrence of two types coordination and subordination in the same sentence at the same time. E.g.

“I went when the rain stopped and after found my shoes” (10)

This type is considered to be the most complicated structure to draw.

Crystal (2004: 226 – 7) gives examples with their tree diagrams.

A – Compound Sentence

I saw his hat but I didn't see his gloves. (11)

Sentence

B – Complex Sentence

I heard the noise when Mike dropped the plates. (12)

Sentence
Main clause
Section Two
Intonation

2.1 Prosody

Crystal (2004: 248) points out that the sound system enables us to express our thoughts, ideas what we mean in speech in verbal and non – verbal ways.

- 1- “Verbal meaning: - it expresses what we say; it relies on both vowels and consonants to construct words, phrase, and sentences.
- 2- Non-verbal meaning: - it shows the way that we say it, and makes use of some factors as intonation, rhythm, and tone of voice to produce speech with its structure and expressiveness”. Crystal (2004: 248)

Roach (2002: 62) defines prosody as "those features of speech (such as pitch) that can be added to those sounds, usually to a sequence of more than one sound".

2.2 pitch

There are many factors determine the pitch of the voice. The most important factor is the tension of the vocal cords **first** if the vocal cords are stretched; the pitch of the sound will go up most of pitch variations that occur in speech are produced by altering the tension.

Second, an increase in the flow of air out of the lungs will increase in pitch thus the words which are stressed will have a higher pitch.

Finally, the position of the vocal cords, if they are in different positions and different phonation types, will affect the variations in the pitch. Thus creaky voice usually has a low pitch. (ladefoged , 1982 : 226)

2.2.1 pitch Fluctuation

Abercrombie (1987: 102) describes pitch fluctuation saying that the pitch of the voice always fluctuates while we are talking; it rarely rests on a held note for more than a fraction of a second. Most of the time it either raises falls. It does not fluctuate randomly but it follows well – defined melodic

patterns. These patterns are common to the community and they are of linguistic and social importance.

Abercrombie (1987: 102) continues his explanation saying that "vibration of the vocal cords thus fills a dual role in speech: it provides in segments the voiced – voiceless distinction, and it also provides pitch fluctuation as one of the features of voice dynamic".

2.3 Tone

Crystal (1988: 309) defines the term "tone" as "a term used in phonology to refer to the distinctive pitch level of a syllable. In the study of intonation, a sequence of tones constitutes a contour or tone unit, the most prominent tone in a tone unit may be referred to as a nuclear tone."

2.3.1 Tone Unit

Knowles (1987 : 122) explains that the "tone unit" "consists either of a single accent group , or of several accent groups run together in an unbroken rhythmical sequence , it can contain a single word e.g. baNAna , pAthoLOgical , or a phrase" e.g.

JACK and the BEANS talk (13)

FISH and CHIPS (14)

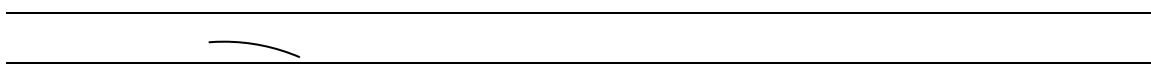
Knowles (1987 : 122) continues that the (nucleus) is the last accent in the tone group. The (onset) is the first accent if the tone group has two or more accents. The most important accent is the nucleus, and it is considered to be the most prominent, being louder, longer and reaching a higher maximum pitch.

2.3.2 Tone and pitch

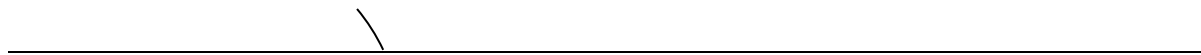
Roach (1986: 116) mentions the relationship between the tone and pitch, he says that (fall – rise) tone is one of the complex tones are used, in which the pitch descends and then rise again; the other complex tone is (rise – fall) and the movement is the opposite of the fall – rise tone

Roach (1986: 116) continues that each speaker has his / her own pitch, normal own pitch range this pitch can be in the highest level and in the lowest level. In ordinary speech, the position of the pitch is in the lower part

of the speaker's pitch range , but in some situations where strong feelings are to be expressed so the pitch is in its extra high e.g. when the word "yes" is pronounced normally , (un emphatic yes) can be diagrammed like this



But a strong (emphatic yes) like this



2.4 Rhythm

Roach (2002: 66 – 7) define the word "rhythm" as "a sequence of events in time, it is used to refer to the way these events are distributed in time."

Roach (2002: 66 – 7) explains that English speech has a rhythm that allows the phoneticians to divide it up into equal intervals of time called feet, each one begins with stressed syllable, and this is called the stress – timed rhythm hypothesis.

2.5 stress

Ladefoged (1982: 104) defines stress as the following "a stress syllable is produced by pushing more air out of the lungs in one syllable relative to others. A stressed syllable thus has greater respiratory energy than neighboring unstressed syllables. It may also have an increase in laryngeal activity".

2.5.1 Sentence Stress

Ladefoged (1982: 109) explains that when stresses which can occur on words, they can be modified when they are in a sentence. For instance when a sentence contains many stressed words, the stress should be on the first syllable of the words as "Mary, younger, brother, wanted, fifty, chocolate, peanuts".

When they are pronounced in isolation. But when they are pronounced within the sentence, so there are fewer stresses as.

"Mary's younger brother wanted fifty chocolate peanuts" (15)

The first syllables of "younger", "wanted" and "chocolate" are pronounced without stresses (but with their full vowel qualities).

This phenomenon can be applied with monosyllabic words as in the sentence:-

"The big brown bear ate ten white mice" (16)

Most people would pronounce it as:-

"The 'big brown 'bear ate 'ten white 'mice" (16a)

English language avoids having stress too close together.

(Ladefoged, 1982: 109)

2.6 The Functions of Intonation

Kuiper and Allan (1996: 107) identify three functions for intonation:-

- 1- Attitudinal Function.
- 2- Accentual Function.
- 3- Grammatical Function.

Roach (1986: 136) sets up four functions for intonation:-

- 1- Attitudinal Function.
- 2- Accentual function.
- 3- Grammatical function.
- 4- Discourse function.

Attitudinal function - "Intonation enables us to express

emotions and attitudes as we speak, and this adds a special kind of "meaning" to spoken language".(Roach 1986: 136)

Accentual Function :- "Intonation helps to produce the effect of prominence on syllables that need to be perceived as stressed , and in particular the placing of tonic stress on a particular syllable marks out the word to which it belongs as the most important in the tone – unit." (Roach 1986: 136)

Grammatical Function: - "The listener is better able to recognize the grammar and syntactic structure of what is being said by using the information contained in the intonation". (Roach 1986: 136)

Discourse Function: - "Looking at the act of speaking in a broader way, we can see that intonation can signal to the listener what is to be taken as "new" information and what is already "given", can suggest when the speaker is indicating some sort of contrast or link with material in another tone – unit, in conversation, can convey to the listener what kind of response is expected". (Roach 1986: 136)

Section Three: Relations between intonation and grammar

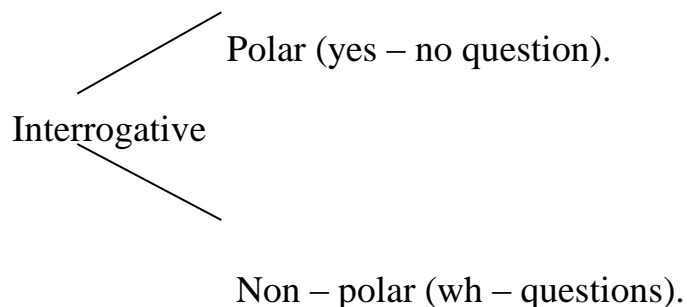
3.1 Intonation and grammar

Armstrong and ward (1931: 9) show the effect of prosody on sentence type i.e. rising – falling contour is used through the following

- 1- Ordinary, definite decided statements.
- 2- Questions requiring an answer other than 'yes' or 'no'.
- 3- Commands.
- 4- Exclamations , whereas a Final rising con tour is used in :-
 - a- Sentences where the statements ore not so definite ,
 - b- Yes – No questions.
 - c- Requests.
 - d- Incomplete word – groups.

Halliday (1967: 105) mentions the effect of phonology on syntax, by saying that the aim of studying intonation is to get some information or to discover the syntactic aspects which are represented by intonation. Thus Halliday (1967: 105) suggests three major sentence types:-

- 1- Declarative.



2- Imperative.

Halliday (1967: 105) points out that English intonation has specific grammatical functions. Through intonation, many grammatical distinctions can be found as the following:-

- 1- Information distribution.
- 2- Information focus.
- 3- Sentence structure.
- 4- Clause structure.
- 5- Sentence function.
- 6- Reservation.
- 7- Agreement.
- 8- Commitment.
- 9- Involvement.
- 10- Force.

There are two notes must be mentioned;

- 1- Informational function of intonation can be realized through (informational distribution or informational focus)
- 2- (Reservation, agreement and focus) are included in the attitudinal functions). (Halliday , 1967: 105)

3.2.1 ways of saying a word

Crystal (2004 : 248) sheds light on the ways of saying a word to convey the meaning of that word , he applies nine ways of saying the word (yes) which is an answer to the question :-

Will you marry me?

- 1- Low fall:- "The most neutral tone, a detached, unemotional statement of fact. Unlikely, though it could be quite a dramatic answer, after tempestuous preliminaries".
- 2- Full fall:- "Emotionally involved , the higher the onset of the tone , the more involved the speaker , choice of emotion (surprise , excitement ,

irritation) depends on the speaker's facial expression . (Possible, especially if accompanied by other tones of voice, such as breathiness)".

3- Mid fall:- "Routine , uncommitted , detached and unexcited (I'm thinking a bout it . Wedding bells seem unlikely)".

4- Low rise:- "Facial expression important with a happy face , the tone is sympathetic and friendly; with a grim face , it is guarded and ominous . (Neither makes particular sense, in this context, though the speaker might be thinking, what's the catch?)" (Crystal, 2004 : 248)

5. Full rise:- "Emotionally involved often disbelief or shock , the extent of the emotion depending on width of the tone"

6-High rise:- "Mild query or puzzlement; often used in echoing what has just been said (Unlikely , thought it might be used to convey 'Are you sure you know what you're saying ?)'"

7- Level:- "Bored , sarcastic , ironic . (Unlikely, if used , it would have to mean something like 'if I really must' or 'I give up'. Or possibly ' here we go again, the same old routine').

8- Fall – rise:- A strongly emotional tone ; a straight or 'negative' face conveys uncertainty , doubt , or tentativeness; a positive face conveys encouragement or urgency.

(The latter is rather more likely than the former, which would be distinctly cagey, in this context. May be there are some conditions to be met.)"

9- Rise – Fall:- “strong emotional involvement ;depending on the face , the attitude might be delighted, challenging, or complacent. (Very likely. with a bit of breathiness, the speaker can't wait”.) (Crystal, 2004 : 248)

Coupler – kuhlen (1986: 140) discusses that the change in grammatical function would be occurred for two reasons:-

First of them, is the substitution of one intonation for another.

Second, is that certain grammatical structure has a regular correlation with a certain intonational pattern.

A change in intonation causes one to find out a different structural description to an utterance.

3.2 The grammatical Function of intonation

Roach (1986: 146) describes that the choice of tone on the tonic syllable is one of the components of intonation than have a grammatical significant.

For example the use of a rising tones with question. “English language is one of the languages that can change the statement into a question by changing the tone from falling to rising”.

The price is going up (17)

Can be said as a statement like:-

| The price is going .up | (18)

American people can use it as a question like this:-

“Why do you want to buy it now? |The, price is going. Up| (18a)

Whereas British English speakers would use it like this:-

Why do you want to buy it now? | Is the, price gong. Up| (18b)

In English language it is usual to use a falling tone with questions beginning with one of the (wh – question – words)”.

In the following two sentences there are two ways of using them as questions:-

“| Did you ' park the, /car| (19)

|Where did you ' park the, \ucar|” (20)

Sentence (19) has a rising tone.

Sentence (20) has a falling tone.

With sentence (19) a fall is possible, whereas with sentence (20) rise is quite often.
(Roach,1986: 146)

Carr (1993: 228) explains the phonological rules which applies at the level of the phonological word , like aspiration and the rule which applies on |t| in spoken English in some accents , giving the voiced continuant |r| as in:-

Got a chance /gor□canc/ (21)

Lot of laughs /lor□lafs/ (22)

Hit him / hirm/ (23)

In Arabic Language there is an application at the phonological rule on words as in: -

(24) / من ماذا تشتكي ؟ / . / مما تشتكي ؟ /

(25) / يجثون عن بيتنا / . / يجثون عمبيتنا /

(26) / الى ماذا تشير هذه العلامة ؟ / . / الى ما تشير هذه العلامة ؟ /

The previous shows that there is a direct relationship between syntax and phonology.

Gimson (1987: 52) points out that "the appropriateness of an intonation pattern for any sentence will depend on:-

- 1- The accentual meaning,
- 2- The grammatical type of sentence ,
- 3- The attitude of the speaker,
- 4- The general and, more specifically, the intonational context".

Gimson (ibid) stresses that a falling pitch pattern is an indication of finality such as statements, a rising pattern is related to a non – finality such as a non – final clauses or question.

3.3 signs of tone :-

Cook (1973: x iii) shows six signs of tone in which the change of pitch taking place on one or more syllables.

- 1- The high fall (\): "preceding the syllable on which the pitch changes. It means that the voice starts high and falls to a low pitch" .

This is marked as 'well we

1
1

2- The high rise (/): "here the voice starts at a low or medium pitch and rises to a high pitch".

Well We

3- The low fall (\): "The voice starts at a medium pitch and falls to a low pitch".

Well We

4- The low rise (/): "The voice starts low and rises to a medium pitch".

Well We

5- The fall rise (□): "The voice starts high, falls, and then rises".

Well We

6- The rise fall (^): "The voice starts at a medium or low pitch, rises, then falls".

Well We

(Cook, 1973: x iii)

3.4 Application of Intonation upon Sentences

3.4.1 Statements

- 1- (\) This is mine. (Calmly definite; routine).
 - 2- (\) This is mine. (Routine; lack of interest, surly).
 - 3- (\) This is mine. (Lively, enthusiastic; forceful).
 - 4- (\) No! This is mine. (Strongly assertive; excited).
 - 5- (\) This is mine! (Strongly contrastive; protesting).
 - 6- (\) This is mine! (Insistence on more than one word).
 - 7- (/) No. (Tentative; appealing; guarded; continuative).
 - 8- (/) This is mine. (Reserved; unenthusiastic; grudging).
 - 9- (/) This is mine. (Reassuring; lively; polite; unfinished).
 - 10-(v) No. (Strongly assertive+encouraging, pleading,doubting).
 - 11-(□) I'd like some tea (but not coffee). (Strongly contrastive + encouraging , reproachful; implying an alternative) .
 - 12- (\ □) I'd like some tea. (Strongly assertive +encouraging. Lively, reproachful).
 - 13- And □then, (we saw him). In non – final clauses – contrastive continuative. (Gimson, 1987:61)
 - 14- (\ □) When it had stopped raining, (we went out). Non – final clauses; more lively and interested than the preceding case.
 - 15- (\ /) I'd like some tea, (if you don't mind). Lively and contrastive on the fall + continuative, with an implied alternative, on the rise.
 - 16- (/) If you'd like some tea, (I'll make some). Similarly with non – final clauses; more lively and contrastive than----
 - 17- The additional implication associated with (□) as opposed to (\) or (/).
- I liked the ' wine. (= especially).

I liked the wine. (= but not the coffee).

I 'can't 'eat anything. (= I can eat nothing).

I can't eat anything. (= I can eat some things).

(Gimson, 1987: 63)

3.4.2 WH question

1-(\) Where? How?when did you come?(curt,detached ;routine).

2-(\) What's the time? (Without great interest).

3-(\) What's the time? (Lively; interested).

4-(\) Where? How? When did you ' come? (Excited, indignant; puzzled).

5- (\) What's the time? (Urgent, strong emphasis).

6- (\) What's the time? (Lively; very interested, affable).

7- (\ \) What's the time? (Insistent).

8-(/)Where? How? When did you come? (Encouraging wondering: guarded).

9- (/) What's the time? (Routine, but polite).

10- (/) What's the time? (Interested; appealing: polite).

11-(/) Where? How? When did you come? (Seeking repetition; surprised).

12- (□) Where? How? (Forceful; encouraging; prompting).

13- (\ /) What did you say? (Insistence on the fall; appealing question on the rise).
(Gimson ,1987 : 65)

3.4.3 yes – No questions

1- (\) Are you coming? (Curt, impatient, without interest)

2- (\) Are you coming? (Perfunctory; disgruntled)

- 3- (\) Are you coming? (Impatient; serious; hostile)
- 4- (\) Are you coming? (Insistent; demands an answer)
- 5- (\) Are you coming? (As for preceding pattern)
- 6- (\ \) Are you coming? (Assertive; hectoring; very emphatic)
- 7- (/) Are you coming? (Doubtful; gentle)
- 8- (/) Can you come? (Indifferent; skeptical)
- 9- (/) Can you come? (Interested; lively; polite)
- 10-(/) : questions with this intonation are elliptical or have the form of statement, and seek repetition: Now?Tomorrow?
- He's coming on Monday?
- Or may express surprise, concern or suspicion
- Will you come? (Concern)
- It is? (Surprised)
- Can we afford it? (Anxiety)
- 11-(□) : □Now? □To day? (May have the form of a statement, and expresses astonishment)
- 12-(\ /) Shows insistence on a word before the rising nucleus or may mark two clauses in a question as in:-Can you come? (Gimson, 1987:67)

2.4.4 Question – tags

In the following sentences when the speaker uses a rise, he / she seeks information; when he uses a fall, he / she seeks confirmation of his / her opinion.

She's \nice,\ isn't she? Confirmation.

She's \ nice,/ isn't she? Information.

He \doesn't, \does he? Confirmation.

He \doesn't, /dose he? Information.

It |isn't \there, /is it? Information.

It isn't \there, \is it? Conformation.

(Gimson 1987:67)

2.4.5 Commands , requests

1- (\) Wait! Take it! Count them! (Calm, quiet command)

2- (\) Put it over there! (Perfunctory, icy command)

3- (\) Put it over there! (Lively, strong but affable command)

4-(\) Wait! Drop it! Listen to me! (Urgent, energetic command)

5- (\ \) Go and find it! (Great insistence, great irritation)

6- (/) Sit down! Come over there! (Routine request or command)

7- (□) Wait! Listen (lively, encouraging; soothing, reproachful but, urgent command)

8- (\ /) Take care! Do sit down! (Sympathetic, encouraging plea- ding)

(Gimson, 1987:69)

2.4.6 Exclamations and greetings

1- (\) Morning! Really! (Perfunctory greeting or casual exclamation)

\No! \Idiot! (On very low pitch, may express incredulity or horror)

2-(\) Good morning. How annoying (perfunctory, bored, unconcerned)

3- (\) Good morning! Fancy that! (More lively and interested)

4- (\) Good morning! How nice! (Bright; enthusiastic, surprised)

5- (\ \) Good after noon! (Very strong, with reinforcement of words or syllables before the nucleus)

6- (/) Good morning! (Friendly, but casual or cautious)

7- (□) Or (□) □ Really! A □ gain! (Incredulity, scorn)

8- (\ /) Good morning! Well, done! (Warm, friendly, encouraging)

(Gimson, 1987:69)

2.4.7 Rise – fall nucleus (^)

A rise – fall nucleus may be used instead of a high – fall for extra insistence or emphasis; in any case, it often happens that the high – fall is preceded by a slight rise.

^No! This is ^mine!

Who are ^you? Can you be ^sure?

(Gimson, 1987: 70)

2.4.8 Rises before the nucleus

Rises before the nucleus may often express an irritable, impatient or complaining attitude.

These were the only grapes I could find.

Who do you think you are? (Gimson, 1987: 71)

3.5 Conclusions

From the previous we can conclude the following:

- 1- Intonation has a very powerful relations with the grammar to obtain grammatical sentences .
- 2- Intonation can produce semantic effect on any sentence by changing the pitch of the speaker through using different types of tones.
- 3- Falling and rising of the pitch produces different types of sentences

- 4- The normal position of the pitch is low but any situation needs different feeling will change the position of the pitch; it raises the pitch from its normal position.

References:-

- -Abercrombie, David (1987). Elements of General phonetics. Edinburgh: Edinburgh University press.
- -Armstrong, L. E & I. C. ward (1931). A hand book of English Intonation. Cambridge: W. Heffer& sons Ltd.
- -Carr, Philip (1993). phonology. London: The Mac Millan press Ltd.
- -Cook, V. J. (1973). Active Intonation. London: Longman.
- -Coupler – kuhlen E. (1986) An Introduction to English prosody. London: Edward Arnold Ltd.
- -Crystal, David (1988). A Dictionary of Linguistics and phonetics. Oxford: Basil Black well. (3rd ed.)
- -Crystal, David (2004). The Cambridge Encyclopedia of The English Language. Cambridge: Cambridge University press.
- -Feigenbaum, Irwin (1985). The Grammar Handbook. Oxford: oxford University press.
- -Foley, M. & Dian. H. (2005). Advanced Learners' Grammar. Edinburgh: Pearson Education Limited.
- -Gimson, A. C. (1987). A practical course of English. Pronunciation A perceptual approach. London: Edward Arnold publishers.
- Halliday, M. A. K. (1967). Intonation and Grammar in British English. The Hague: Mouton.
- -Knowles, Gerald (1987). Patterns of spoken English An Introduction to English phonetics. London: Longman.
- -Ladefoged, Peter (1982). A course in phonetics. San Diego: Harcourt Brace Jovanovich publishers.
- Leech, G & J., Svartvik (1994). A communicative Grammar of English – London: Longman.
- Quirk, R. & S. Greenbaum (1973). A University Grammar of English. Essex: Longman.
- Quirk, R. & S. Greenbaum and Geoffrey. L. and Jan. S. (1985). A comprehensive Grammar of the English Language. London: Longman Group Ltd.
- Roach, peter (1986). English phonetics and phonology A practical course. Cambridge: Cambridge University press.

- Roach, peter (2002). A Little Encyclopedia of phonetics Website [http: // www. Linguistics. Reading. Ac. UK / staff / Peter Roach](http://www.Linguistics.Reading.Ac.UK/staff/PeterRoach).