

PHONETIC AND GRAPHICAL ISOLATION OF PARENTHETICAL CONSTRUCTIONS

A sentence is a unit of speech whose grammatical structure conforms to the laws of the language and which serves as the chief means of conveying a thought. A sentence is not only a means of communicating something about reality but also a means of showing the speaker's attitude to it.

In a sentence can be distinguished the principal parts, secondary parts and independent elements.

The status of parentheses cannot be regarded as fully defined within the corpus of syntax. This term in a very general way describes the process of the incorporation into sentence of words, word combinations or other sentences which are grammatically not connected with the main sentence.

A parenthesis is the independent element of the sentence which is not grammatically dependent on any part of the sentence. A parenthesis either shows the speaker's attitude towards the thought expressed in the sentence with another one, or summarizes that which is said in the sentence. A parenthesis is connected with the rest of the sentence rather semantically than grammatically. No question can be put to it. The prosodic arrangement of parenthetical structures is different from the rest of the utterance: the range is narrowed, the tempo is faster, the loudness is diminished. The term *parenthesis* would then cover a considerable variety of syntactic elements /Ilyish, 1970: 233/.

Parenthetical constructions are peculiar elements of the sentence. They are characterized by negative combinability with the other words of the sentence and they are not in a line with the other parts of the sentence but parallel to them /Khaymovich, Rogovskaya, 1986: 271/.

The distinguishing feature of the parenthetical constructions as an independent syntactic category is the intonation shaping which they receive in the sentence.

The parenthetical construction appears in the sentence when the

structure of the matrix sentence is already outlined. The speaker, during the expression of the main idea, introduces into the sentence the additional information, incidental remarks on the parts of the sentence or on the sentence as a whole. To save the incidental and the additional informative character of the parenthetical construction, the speaker should clearly single it out in the sentence. Such marking is achieved with the help of prosodic means. The parenthetical construction does not change but interrupts the intonation pattern of the sentence, that is to say, it is pronounced in such a way, that the part of the matrix sentence which follows it, sounds as a natural continuation of the first one which stands before the parenthetical construction. Thus, the correct perception of the sentence as a uniform semantic whole is achieved. In other words, the intonation pattern of the matrix sentence doesn't depend on the presence or the absence of the parenthetical construction.

As for the parenthetical constructions, they are rhythmically and melodically marked. As a rule, the range of the parenthetical constructions is narrower from the range of the sentence elements within which it is included.

The parenthetical constructions are marked rhythmically, that is to say, they are pronounced at a faster tempo than the matrix sentence. It is important to mention that the rhythmical separation of parenthetical constructions depends on the structure of the latter. If the parenthetical construction is a word-combination not complicated in structure or an unextended sentence, it is marked rhythmically, that is, it is pronounced at a faster tempo, for instance:

E.g. **Afterward**, the mechanic described the effect as "like a pinball machine at Vegas." (Hailey, 215)

If the parenthetical construction is a complex syntactic unity, it cannot be pronounced at a faster tempo and it is only marked melodically. Such an isolation of the parenthetical construction, we can see, for example, in the sentence:

E.g. It was the 1st of August – **a perfect day, with a burning sun and cloudless sky** – and in the straight, narrow road leading up the hill their feet kicked up a yellow dust. (Galsworthy, 80)

If the parenthetical construction is given a special relevance, it is pronounced more expressively, as, for example, in the sentence:

E.g. “Smither – **a good girl** – but so slow!” (Galsworthy, 90)

The characteristic feature of the pronunciation of the parenthetical construction, as different from the loose parts of the sentence, is the absence of the characteristic increase of the voice on a syntagma which precedes it.

E.g. It was rubbish, but – **annoying!** (Galsworthy, 181)

Annoying is a parenthetical construction not only for the pause which precedes it, or for a narrower range, etc, but also for the absence of the increasing of the voice on **but**.

Thus, the rhythmical and melodic peculiarities are the main characteristic features of the phonetic isolation of the parenthetical constructions. Moreover, this phonetic isolation of the parenthetical constructions finds its confirmation in their graphical detachment from the sentence.

In English the punctuation, as a rule, follows the intonational pattern of speech. It is especially revealed in the graphical isolation of the parenthetical constructions, which is as important as their phonetic isolation.

It is a well-known fact that the English punctuation is less regulated than, say, the Armenian punctuation, and there is less consistency in applying the punctuation marks in English. In this respect the division of the parenthetical construction from the rest of the sentence seems to be of extreme significance from the syntactic point of view, as they are marked in the sentence irrespective of:

a) the position they occupy in the sentence, that is, irrespective of the fact whether the parenthetical constructions are near the words they define or far from them, in the middle or at the end of the sentence;

b) the character of the connection with the rest of the sentence, that is to say, irrespective of the fact whether the parenthetical construction modifies the sentence as a whole or any part of the sentence;

c) the structure, that is, parenthetical constructions are always marked irrespective of the fact whether they are expressed by a word, a word-combination or a sentence.

Generally parenthetical constructions are marked off by three

different marks - the commas, the paired dashes, the brackets. By means of commas the most usual, short insertions are brought out.

E.g. **Meanwhile**, he turned up the volume of the car radio, which was tuned to a rock-and-roll station, and pulled at his cigar. (Hailey, 64)

He had, **however**, made certain that the widely circulated report would cause a maximum of embarrassment and irritation to Mel Bakersfield. (Hailey, 146)

The brackets serve to separate the phrase from the rest of the sentence. This allows the parenthesis to introduce something that is actually detached grammatically from the rest of the sentence but is usefully explanatory.

Paired commas may be regarded as “weak brackets”. But “strong brackets” bring out the insertion and put special emphasis on it.

E.g. It was a cocktail party and dinner (**so the typed note said**) downtown at the swank Lake Michigan Inn. (Hailey, 23)
Through the previous twelve hours (**he remembered clearly even now**) he had a presentiment of trouble coming. (Hailey, 184)

With dashes the problem becomes more complicated. When dashes are used the inserted part is specifically marked, which shows the stylistic importance of the insertion for the sentence.

E.g. The test of worthiness – **as Cindy saw it** – was the social eminence of her fellow committee members. (Hailey, 53)
At the end of the journey, there would be a three-day layover for the crew, while another crew - **already in Italy for its own layover** - would fly the airplane back to Lincoln International. (Hailey, 169)

According to Belov, the role of the intonation in word-combinations is that it underlines the grammatical connection of the words /Белов, 1958: 110/. In this sense, a word-combination is a grammatical series of words with a “continuity of connections”, which characterizes this or that syntactic magnitude as unity /Пешковский, 1931: 5/. The intonational isolation of the parenthetical construction creates a new - discontinuous kind of connection with the sentence, a connection, which is not characteristic for a word combination. Intonation is an external expression of the connections of the given language element with the

enclosed verbal masses /Пешковский, 1938: 376/. Thus, the abrupt intonational detachment leads to the syntactic isolation, which, in particular, is quite often confirmed by the independent grammatical shaping of the parenthetical construction. Thus, a special type of interrupted connection is formed not on the basis of a word-combination, where the principles of agreement, government, enclosure function by means of the connective words, but on the basis of the sentence; a kind of connection which unifies the linguistic elements not only of different semantic, but also of grammatical planes.

E.g. Freed from poetry and modern music, from Sibley Swan,
Walter Nazing and Hugo Solstis, Fleur was finding time
for her son – **the eleventh baronet**.
(Galsworthy, 15)

The parenthetical combination **the eleventh baronet** phonetically is marked by a pause, a narrower range, a quickened tempo. The intonational isolation is explained by the function of the parenthetical construction which is included in the sentence as an additional idea arising while uttering the statement. This linguistic unit has a peculiar semantics, and the speaker does not put it in the same line with the parts of the sentence.

If we do not take into account the phonetic and the graphical isolation of the parenthetical construction and consider it as a secondary part of the sentence, its function will be changed and broken. From an element with incidental and additional information and a peculiar stylistic shade of meaning, it will turn into an adverbial modifier of place, but in that case the graphical isolation and peculiar phonetic features are to be moved away, and in this particular case **the eleventh baronet** could become a continuous grammatical series of words. Yet, this contradicts to the language facts. Thus, in English the phonetical and the graphical isolation of parenthetical constructions is beyond doubt.

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Մ. ՅԱՐՈՒԲՅԱՆ – Միջանկյալ կառույցների հնչյունաբանական և գրային տարանջատման ձևերը. – Միջանկյալ կառույցները նախադասության անդամ չեն հանդիսանում: Տվյալ հոդվածում քննարկվում են նախադասության հետ դրանց կապակցման ձևերը և դրանց միջև եղած տարբերությունները: Միջանկյալ կառույցները կարող են հանդես գալ փակագծերի մեջ, օգտագործվել գծիկներով կամ անջատվել ստորակետներով: Հնչյունաբանական տեսանկյունից միջանկյալ կառույցները արտահայտվում են հնչերանգի միջոցով:

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