

Is there any reason to suppose they will? (B+B+B)

no additional height need be gained in the second B on *suppose*, but the third B on *will* carries the motion up.⁹

Bolinger defines ‘dropback’ as ‘a lowering of pitch on one or more unaccented syllables, serving to reset a following higher pitch.’¹⁰ In this particular utterance of David, there are two dropbacks, one on *uh*, and another on *your*.

The first sentence of utterance (22) is a CA profile, with an accent on *Pos-*. Concerning the use of Profile CA Bolinger says ‘it is a sort of intensification of A, common in emphatic discourse, e.g. in exclamations, vocatives, etc.’¹¹ In the second sentence of utterance (22) *I’m having much too much fun*, there are three A’s with accents on *I*, the first *much*, and *fun*. The first A and the last A make what Bolinger calls the ‘the hat pattern’, ‘a shape and an organizational base for the majority of well-executed longer utterances’.¹² As is often the case with an utterance with the hat pattern, the initial A may be for the sake of ‘an accent of power,’ that is to say, the accent on *I* cannot be there because of any special focus on the person, but is there for the sake of the utterance as a whole.¹³ The speakers are free to add more accents or even to put the “more important” accent to the hat pattern which is typically a double-accent pattern with the initial accent toward the beginning (left) and the final accent toward the end (right) of the sentence.¹⁴ In this utterance of Sabrina the main accent is clearly in the middle, as is seen by the higher pitch of the second A on the first *much*, as this reflects the speaker’s most intense feeling.

(23) David: All right. If you want to play games—
 you always lived here on Long Island?
 have uh,

(24) Sabrina: Most of my life.

Utterance (23) begins with *All right*. This is Profile B with an accent on *right* which is pronounced with a rising terminal. Concerning the expression *all right* Bolinger says as follows:

As Jones(1956:§1069¹⁵) points out, *all right* is generally pronounced with a rising terminal, and when it is not, “it may have the effect of a threat.” More precisely, when *all right* is given an A or an AC profile (an AC, of course, has terminal rise, so it is the assertiveness of the A part that seems to be crucial), it is grudging or defiant. Part of the semantic properties of *all right*, which basically refer to acquiescence or approval, is a kind of hedge, which is softened with a C profile but

(27) David: This is maddenⁱng! I know I've seen that face be fore.
 Let me see your pro file a gain. I know I know you.
 I have a feeling I've seen you — with your father.
 Wait a minute! Is your father Admiral Starratt?

The first five sentences of utterance (27) are each a succession of several A's exclusively. The accented syllables are *This* and *mad-* for the first sentence; *know*, *seen*, *face*, and *-fore* for the second sentence; *see*, *pro-* and *-gain* for the third sentence; *know* and *know* for the fourth sentence; *have*, *feel-*, *seen* and *fa-* for the fifth sentence. The sixth sentence is a single Profile A with an accent on *Wait*.

Accents may be given to impress the hearer with the importance of the entire message, or they may be given to separate words that the speaker has keen interest in. "The degree of interest is carried by the degree of prominence."²⁶ We see that the two A's in the fourth sentence *know* and *know* are given an accent of interest being the center of attention where the speaker is most interested in. The first *know* being equivalent to *am sure* in meaning is given a higher pitch than the second *know* which is more redundant.

The seventh sentence in utterance (27) is a question and has a different contour from the previous six sentences with A's. This is a C +C +C contour with accents on *fa-*, *Ad-* and *Star-*. The use of C's rather than B's suggests that David has calmed down now or is trying to calm himself down as he thinks he could finally identify her father. At the same time the tangent to the accented syllables of C's in this utterance seems to be slightly down, and this falling slope suggests that David is relatively confident.²⁷

(28) Sabrina: Har^adly.

Utterance (28) is a CA profile with an accent on *Hard-*. CA "is a sort of intensification of A, common in emphatic discourse."²⁸

(29) David: It's funny I keep seeing him in uniform.
 Oh, come on, give us a hint. What does your father do-o?

transpor

(30) Sabrina: He's in $\overset{t}{a}t_i\overset{o}{n}_n$.

Utterance (29) is again a succession of A's. The accents are on *fun-*, *see-*, and *u-* for the first sentence; *come*, *give* and *hint* for the second sentence; *What*, *fa-* and *do* for the third sentence. The unaccented syllable *Oh* which precedes the accented syllable *come* for the first A of the second sentence, approaches the accent from above (a higher pitch), and the unaccented syllable *on* which follows the accented syllable is uttered with a downglide rather than a skip down. The glide appears to add the meaning 'Don't keep me in suspense,²⁹ tell me right now,' here in this utterance.

Utterance (30) may be analyzed as a B + A contour with accents on *trans-* and *por-*. Giving a similar example Bolinger says as follows:

Earlier (p. 52) we saw that utterances whose main constituent is a single polysyllabic word are often matched to the hat pattern in such a way that the word carries both accents of the pattern. When this happens, since the item in question is a unit word whose halves are naturally in tight association with each other, the first of the two accents is apt to be carried on a B profile:

It's an $\overset{i}{n}t_e\overset{r}{f}e\overset{r}{\bar{o}}m$
eter.³⁰

There is a difference between this sentence and utterance (30) with regard to the relative height of the B profile. This sentence is a B+ \bar{A} while utterance (30) is a B+ $\bar{\bar{A}}$. The two instances of B+A may have "different implications of mood due to the relative height of the accent", but "it is not relevant to the tying-in effect, which remains the same whether the B is higher than the following A or lower."³¹

Referring to the different implications of mood due to the relative height of the accent in two or more successive profiles in general, Bolinger gives a comparison of three instances in which the tangent to the peaks is (1) falling, (2) level, and (3) rising; and states as follows:

The greater "keyed up" effect of (3) is apparent; (1) is less exercised, more inclined to dismiss the matter. The accents do not necessarily pick out separate words. They may... fall on the secondary and primary stresses of a single word. The power play is the same.³²

Likewise utterance (30) could have the following three variations due to relative height of B and A, although (1) is the form actually used in this utterance:

(1) He's in $\overset{t}{r}{\bar{a}}n\overset{s}{p}{\bar{o}}r$ $\overset{t}{a}t_i\overset{o}{n}_n$. (2) He's in $\overset{t}{r}{\bar{a}}n\overset{s}{p}{\bar{o}}r$ $\overset{t}{a}t_i\overset{o}{n}_n$. (3) He's in $\overset{t}{r}{\bar{a}}n\overset{s}{p}{\bar{o}}r$ $\overset{t}{a}t_i\overset{o}{n}_n$.
(B+ $\bar{\bar{A}}$) (B+A) (B+ \bar{A})

The double accenting of these forms gives power to the utterance as a whole in the same way. It impresses the hearer with the importance of the entire message.

All these three forms of B+A can be contrasted with a single A or two A's. The former is used for less emphasis, and the latter, for more emphasis than the three forms of B+A. Bolinger says "One can also, for less emphasis, have a single A, or for more, two A's."³³ The utterance, then, would look like these:

He's in transpor ^{tá} t _i o _n . (single A)	He's in tráns por ^{tá} t _i o _n . (A+A)
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In utterance (31) we see this use of a single A. Here David is repeating the word given by Sabrina, trying to remember what exactly her father does for work. Apparently there is no need of giving power to this word by the double accent. An A will suffice. Along with this, the speaker decreases loudness (volume) and the pitch stays low throughout the word, to reduce prominence on the whole.

(31) David: Rail^roads! New York Cen^tral.

Transpor^{tá}t_io_n.

(32) Sabrina: Noo.

While the first sentence of utterance (31) is thus less emphasized, the second and third sentences have A's with much higher pitched accents, on *Rail*- and *Cen*-, respectively. So we may think of the first A as *thematic*, and the second as *rhematic* (the third A is also *rhematic* as it is a restatement of the second) when considered in the total of utterance (31), which resembles "a conversational dyad in which one person asks a question and another answers it"³⁴ and which is considered to be the organizational base for the hat pattern.³⁵ The internal structure of *New York Central*, since it is a noun phrase with a high degree of fusion, may well be a B + A, with an accent on *New* carried on the B profile. Utterance (32) is a C profile which is used in "gently contradicting someone,"³⁶ that someone being David.

(33) David: Pláⁿe_s. T-W-A⁻A⁻.

Utterance (33) has the same rhematic nature that we saw in utterance (31), the accents for the B+A part of the utterance falling on *T*- and *A*-.

(34) Sabrina: No^o.

(35) David: Bo^o a^o t^s! United States Lines.

Hm-m,
(36) Sabrina: no-o!

Utterance (35) also has the same rhematic status as (31) and (33), with accents for the B+A part falling on *nit-* and *States*. Sabrina's reactions to (31), (33), and (35) are all *No*'s, but different profiles are used. In (32) it was a C profile. Utterance (34) has a rising terminal just as (32), but this time it is a B profile since the accented syllable begins "at a fairly high pitch."³⁷ It shows that the speaker is more keyed-up than the first time since she cannot stay calm after David fails to make a correct guess a second time. Utterance (36) has an unstressed syllable *Hm* preceding the accented syllable *no*. The unstressed syllable being at a higher pitch unmistakably defines the profile as C. But this C is somewhat different from the C of utterance (32), which had a rising terminal. The C in utterance (36) is flat and prolonged. It is a prolonged monotone. The monotone or flatness suggests that this is a flat denial, although the general implication of restraint and courtesy of C is still present. And probably the same feeling of 'unsettledness' in the sense that David has not been able to guess correctly yet, which was brought about by the higher pitch in (34) is brought about in (36) by the prolongation of the syllable since either way we may increase the prominence.

NOTES

1. Dwight L. Bolinger, *Intonation and its Parts* (Stanford U.P., 1986), p.162.
2. Bolinger, *Intonation and its Parts*, p.29, pp.224-6.
3. Bolinger, *Intonation and its Parts*, p.314.
4. Bolinger, *Intonation and its Parts*, p.179.
5. Bolinger, *Intonation and its Parts*, p.180.
6. Bolinger, *Intonation and its Parts*, p.180.
7. Sweet, Henry, *A New English Grammar, I* (London:Oxford, 1898) §1896 pp.31-32.
8. Bolinger, *Intonation and its Parts*, p.128.
9. Bolinger, *Intonation and its Parts*, pp.306-307.
10. Bolinger, *Intonation and its Parts*, p.253.
11. Bolinger, *Intonation and its Parts*, p.181.
12. Bolinger, *Intonation and its Parts*, p.46.
13. Bolinger, *Intonation and its Parts*, p.49.
14. Bolinger, *Intonation and its Parts*, pp.49-52.
15. Jones, Daniel, *An Outline of English Phonetics*, (Cambridge:W.Heffer & Sons, 1956) §1069 p.315.
16. Dwight L. Bolinger, *Intonation and its Uses* (Stanford U.P., 1989), p.73.

17. Bolinger, *Intonation and its Uses*, p.73.
18. Bolinger, *Intonation and its Parts*, p.179.
19. Bolinger, *Intonation and its Parts*, p.179.
20. Bolinger, *Intonation and its Parts*, p.165.
21. Bolinger, *Intonation and its Parts*, p.166.
22. Bolinger, *Intonation and its Parts*, pp.217-18.
23. Bolinger, *Intonation and its Parts*, pp.218-19.
24. Bolinger, *Intonation and its Parts*, p.219.
25. Bolinger, *Intonation and its Parts*, p.310.
26. Bolinger, *Intonation and its Parts*, p.90.
27. Bolinger, *Intonation and its Parts*, p.315.
28. Bolinger, *Intonation and its Parts*, p.181.
29. Bolinger, *Intonation and its Parts*, p.30.
30. Bolinger, *Intonation and its Parts*, p.168.
31. Bolinger, *Intonation and its Parts*, p.169.
32. Bolinger, *Intonation and its Parts*, p.238.
33. Bolinger, *Intonation and its Parts*, p.169.
34. Bolinger, *Intonation and its Parts*, p.46.
35. Bolinger, *Intonation and its Parts*, pp.46-50.
36. Bolinger, *Intonation and its Parts*, p.342.
37. Bolinger, *Intonation and its Parts*, p.152.