

## INTONATION OF IMPERATIVE SENTENCES AND REQUESTS IN POLISH AND IN ENGLISH<sup>1</sup>

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The system of intonation patterns available in English has been subjected to far more detailed analysis than that of any other language. The result is that a non-British linguist can probably say more about English intonation than about contours occurring in his own tongue. The industry of teaching English, rapidly developing after the Second World War, has shown that mastering intonation patterns used in every-day speech is far more important than learning individual sounds. As a response to this discovery there appeared a number of textbooks of intonation. Despite their existence, a teacher of English phonetics is certainly aware of the enormous difficulties that foreign students find in learning intonation patterns. The reason for this is obvious. Intonation cannot be learned, or taught, by the same methods as sounds. It usually takes some time before a student manages to satisfactorily imitate a contour and a number of repetitions is required before he memorizes it. But this makes things even worse. An intonation pattern once learned will be used in a number of situations which allow an utterance of the type on which the pattern was practiced. This may cause some disturbance in communication. The effect of using a particular intonation pattern with some utterance may sometimes totally differ from the one intended by the speaker. The same holds true when a student without, or with little intonation training transfers contours from his mother tongue. Polish learners of English reveal a tendency to use rising or falling-rising intonation<sup>1</sup> with

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<sup>1</sup> English intonation patterns discussed below are those which are common in a dialect labelled by Wiktor Jassem (1952) as Educated Southern British. A short note on the intonation of General American is appended to the present study.

Wh-Questions:

'Where do you, live?

\What's your, name?

Such contours are possible in English but they are used in special situations when the expression of some particular attitudinal meaning is desired.

The possibility of there being identical intonation patterns in two different languages only complicates the matter. Every language makes use of its intonation contours according to a fixed system of rules<sup>2</sup>. The intonation of an utterance is an immediate consequence of the underlying, intended meaning of that utterance. In other words, intonation is subordinate to the deep semantic structure of every sentence<sup>3</sup>. A statement that intonation of an utterance expresses some attitude of the speaker must then be understood in the way that the deep structure of that utterance requires that one, particular intonation pattern in order to bring out the underlying meaning.

A comparison of English and Polish intonation patterns will provide more than mere indications for teachers. An analysis of various attitudes and emotions expressed by means of intonation will allow to discover rules governing the way in which native speakers of Polish and English use intonation contours available in both languages.

Imperative sentences provide perhaps the best material for such an analysis as they can range from polite, pleading requests to firm, serious commands or even threats. A description of the ways in which intonation serves to express a variety of "shades of meanings" will be preceded by a list of most commonly used types of imperative sentences and requests, classified according to their grammatical structures. There are at least three factors to justify this procedure. First, it will not always be possible to find pairs parallel to one another, second, not all intonation patterns available in both languages will be possible with some particular imperative sentences and third, one intonation pattern can express different attitudes with each of the enumerated types.

#### *Type 1 — True Imperatives*

In English such imperative sentences are introduced by a verb identical in form with bare infinitive. In Polish there is a separate form for verbs in the Imperative Mood. Examples: Go! Stay! Be careful! Leave it alone! Tell me the truth! Odejdź! Zostań! Uważaj! Zostaw to! Powiedz mi prawdę!

<sup>2</sup> Some attempts to discover such rules have already been made (an early article by Robert P. Stockwell (1964)) but the treatment of intonation within the framework of Generative Phonology is by no means satisfactory.

<sup>3</sup> It has already been shown that the Surface Structure of an utterance does not provide a sufficient ground for the rules of the Phonological Component and that some deeper penetration is necessary (cf. Bresnan: 1971).

#### *Type 2 — Infinitive*

This type appears in Polish but not in English. Examples: Wsiadać! Wysiadać! Rozejść się!

#### *Type 3 — Proszę (please)+Infinitive*

Also found only in Polish. Examples: Proszę zaczekać! Proszę odejść! Proszę powstać!

#### *Type 4 — Please+True Imperative*

Such imperatives are very common in English and serve to express a request. Examples: Please help me! Pass me the salt please! Sit down please!

This construction is found also in Polish but because of its distinct function it is more convenient to classify it as Type 8a.

#### *Type 5 — Sentences other than imperative used as commands*

*Type 5a — Statements in the future tense.* Examples: You will do as I tell you! You will see the box into the van! Zaniesiesz ten list do pana X.! Pójdiesz po papierosy! Pójdiesz, pójdiesz!

#### *Type 5b — Interrogative sentences used as imperatives*

This type is found only in Polish. English sentences beginning with "Will you...", "Could you..." have been classified as Type 7 a. Examples: Pójdiesz stąd? Dajesz mu to czy nie?

*Type 5c — Conditional sentences used as imperatives.* Examples: Dałbyś mi wreszcie spokój! Uspokoilbyś się wreszcie. You might try and make a little less noise!

#### *Type 6 — Compound imperatives*

*Type 6a — with a co-ordinating conjunction.* Examples: Come and have a look! Go and hang yourself! Chodź tu i popatrz! Zostaw to na stole i odejdź! Pójdiesz do kina i kupisz dwa bilety.

*Type 6b — with a subordinating conjunction.* Examples: Tell him the truth and you'll see. Spare the rod and spoil the child. Zjedz obiad to pójdiesz. Powiedz mu prawdę to zobaczysz. Zostaw go w spokoju bo dostaniesz.

*Type 7a — Requests introduced by an auxiliary.* Examples: Will you pass me the salt? Will you pass me the salt please? Could you help?

The corresponding construction in Polish is made by an interrogative form of the verb "móc". Examples: Czy możesz mi podać sól? Czy mógłbym prosić o sól?

#### *Type 7b — Requests introduced by "won't" and "może"*

Examples: Won't you sit down? Won't you come in? Może usiądziesz. Może pan wejdzie?



- \Nie ró**b** tego. /Don't do it/  
 Nie po**k**azuj mu tego. /Don't show it to him/  
 \Podaj mi to. /Pass it to me/

The above examples reveal an interesting property of Polish intonation of imperatives where the verb receives a kinetic tone unless it is a monosyllabic word preceded by NEG "nie" onto which then the tone is transferred. In English, sentences with this intonation would be interpreted as emphatic e.g., Don't show it to him!

If the pre-nuclear pattern is high, both Polish and English imperative sentences will sound serious, weighty or even impatient.

- <sup>1</sup>Sit \down.  
<sup>1</sup>Don't you \worry.  
<sup>1</sup>Tell me the \truth.  
<sup>-</sup>Be \quiet for a \minute.  
<sup>1</sup>Daj mi \spokój. /Leave me in peace/  
<sup>1</sup>Powiedz mu, żeby mnie zo<sup>1</sup>stawił w spo\koju. /Tell him to leave me in peace/

The same intonation may express in Polish a warm or even a pleading request and is often used when speaking to children. The patronising and soothing effect is strengthened by a repetition of the verb. An adult would find this intonation irritating.

- <sup>-</sup>No \chodź, \chodź. /Come on/  
<sup>-</sup>No \zjedz jeszcze tro\szeczkę, \zjedz. /Have some more/

The above sentence might be said by a mother encouraging her child to eat.

#### High Fall

English imperative sentences will show more warmth than those discussed above when said with a high-falling kinetic tone preceded by a low pre-nuclear pattern.

- \Don't! /You'll hurt yourself/  
<sup>1</sup>Try it a\gain. /This time you may succeed/

In Polish, this intonation makes the imperative sentence with which it occurs more insistent, avoiding possible coldness carried by a low fall. It is usually used when the response should follow immediately.

- \Siadaj tu! /Sit down here/  
 Za\czekaj! /Wait a minute/  
<sup>1</sup>Tylko \spróbuj! /Just try it and I'm not going to insist any more/

In some cases intonation may suggest that a given action is the only logical response to some situation. This is true both in English and in Polish.

- /I wish Ann didn't dislike me so./  
 Well, \don't be so \rude to her in future.  
 /Janek chce żeby mu pożyczył tę książkę./  
<sup>1</sup>No to mu ją \pożycz.

A high pre-nuclear pattern is used with English imperative sentences of the type discussed when it is desired to suggest some course of action. Neither surprise nor demand can be felt with this intonation.

- /The tea is too hot/  
<sup>1</sup>Put some more \milk in it.  
 /The lid doesn't fit/  
<sup>1</sup>Try \turning it the \other way \round.

This intonation pattern is not normally used in Polish with True Imperatives.

English commands may sound even more intense if a series of High Falls appears.

- /What shall I do with it?/  
 \Give it to \me.  
 /Which one shall I buy?/  
 Buy which \ever you can \reasonably af \ford.

Contours consisting of a series of High Falls can appear in Polish when there is a repetition of the verb and is used as a response to, say, the listener's hesitating behaviour.

- \Siadaj, \siadaj. /Sit down. Don't wait for me./  
 \Pokaż to, \pokaż. /Show it to me. Don't hide it./

#### Rise-Fall.

This intonation is used in English to disclaim responsibility or when refusing to be involved in some affair.

- /Could you help?/  
<sup>1</sup>You fight your^own \battles!  
 But \don't \say I \didn't^warn you.

A note of hostility is not the only possible interpretation and it depends on the situational context as well as on the semantic contents of the sentence with which this intonation occurs. The same contour can be used when refusing credit for help or to express an insistent and somewhat reassuring invitation.

/Thank you very much./  
 Don't^mention it.  
 /May I borrow your pen?/  
 ^Do!

#### Low-Rise.

The importance of the pre-nuclear pattern in expressing various attitudinal meanings is seen most clearly with this kinetic tone.

With low pre-tonic syllables English commands express a calm warning, exhortation, reproving criticism.

/I'm going to throw it away./  
 ,Don't do, that!  
 ,Careful! /You'll drop it./

In Polish this intonation is used to express a number of attitudes which result from the feeling of expected continuation carried by a rise of the contour. In imperative sentences containing two commands the first is often said with rising intonation when it expresses a condition or cause. Such instances can also be expressed by a simple True Imperative which then must be said with a terminal rise. The condition then sounds less definite and is understood as a suggestion rather than necessity.

Za, pytaj go. /Ask him and you'll know./  
 ,Spróbuj. /Try and you'll see./

Simple imperative sentences, expressing an alternative or a cause are interpreted in Polish, when said with rising intonation, as strong, urgent warnings or even as threats.

,Dawaj! /Give it to me or you'll be sorry./  
 ,Odejdź! /Go away or.../

Contours with a high pre-nuclear pattern are found only in English and are used with imperative sentences to express a soothing and patronising attitude of the speaker. Children are often spoken to with this intonation but an adult person would find it irritating.

<sup>1</sup>Come, on. <sup>1</sup>Come to, Daddy.

#### High Rise.

This intonation is used with True Imperatives in English (but not in Polish) when querying the listener's command. The presence or absence of surprise depends on the shape of the pre-nuclear pattern.

/Take it home!/  
 Take it, home.../...did you say?/  
 'Take it, home!? /What for?/

#### Fall-Rise.

English True Imperatives, when said with this intonation, carry a note of reproachful concern or of urgent warning.

/I'm going right to the top./  
 Be^careful!  
 /I can't do it./  
 You must^try!

In Polish, depending on the situation, this intonation can express a polite request, a warning or may simply reveal the speaker's interest.

^Daj! /Give it to me./  
 U^ważaj! /Be careful./  
 ^Pokaż! /Show it to me./

#### Fall + Rise.

This intonation is used both in Polish and in English to express a polite request. In Polish this pattern is preferred to other "polite" contours when there is a possibility of refusal which the speaker wants to prevent.

\ Try not to be, late.  
 \ Tell me the, truth.  
 \ Pozwól mi jeszcze, zostać! /Let me stay here a little longer./  
 \ Pożycz mi jeszcze, jedną! /Lend me another one./

This contour is also used in some contexts to avoid a note of impatience or irritation which might be felt with some other intonation pattern.

\ Don't make, matters any, worse than they, are.  
 \ Daj mi, spokój! /Leave me in peace./

#### Type 2. — Bare Infinitive.

This type, as mentioned above, is found only in Polish where it can be used when addressing a group of people. Such commands are either impolite or at most neutral as for their attitudinal meaning but when used to a single person, they may contain a note of contempt. The only people who can use this type of imperatives with impunity are perhaps ticket collectors, and even then it would be desirable to precede such commands with an introductory „proszę” /please/.

Possible intonation contours and attitudinal meanings will now be shown on the example of „Wsiadać“ /Get in./

<sup>1</sup>Wsia,dać! /The train is just about to pull out./

<sup>1</sup>Wsiadać! or <sup>1</sup>Wsiadać, wsiadać! /Don't look around — said to somebody at a distance./

<sup>1</sup>Wsiadać! or <sup>1</sup>Wsiadać, <sup>1</sup>wsiadać! /The same as above — said to some people close by./

### Type 3 — *Proszę + Infinitive.*

This type is used in Polish either when addressing a group of people or a single person, usually an adult, when it is desired to avoid a straightforward form with an implied „you“. The word „proszę“ is stressed and may (as will be shown later) receive a kinetic tone.

#### *Low Fall.*

The attitude carried by this intonation can be described as calm and unemotional although sometimes, when preceded by a low pre-nuclear pattern, cold with a note of impatience or even hostility.

<sup>1</sup>Proszę <sup>1</sup>usiąść. /Sit down — a formal invitation./

<sup>1</sup>Proszę <sup>1</sup>usiąść. /Sit down — said by a manager to a clerk who is going to be dismissed on account of bad behaviour./

Despite their polite form such imperative sentences may be used as urgent, serious commands.

<sup>1</sup>Proszę stąd na<sup>1</sup>tychmiast <sup>1</sup>wyjsć! /Leave the room at once./

#### *High Fall.*

A number of attitudes can be expressed with this intonation.

<sup>1</sup>Proszę <sup>1</sup>usiąść. /Sit down — if you say you're tired. Don't complain./

<sup>1</sup>Proszę <sup>1</sup>usiąść. /Polite, warm and encouraging invitation./

<sup>1</sup>Proszę to <sup>1</sup>zabrać. /Yes, take it away — encouraging and reassuring a person who hesitates what to do./

<sup>1</sup>Proszę stąd <sup>1</sup>wyjsć! /Go out! — an impatient command./

#### *Low-Rise.*

This contour is used when there is a series of commands of the type described. A doctor may use it when speaking to a patient.

<sup>1</sup>Proszę się po,łożyć. /Please lie down./

<sup>1</sup>Proszę się odwrócić na ,plecy. /Please turn on your back./

<sup>1</sup>Proszę po,patrzeć na mnie. Dzie ,kuję. /Now look in my face. Thank you./

Imperatives of this type will sound more urging with a kinetic tone on the word „proszę“ and will express a number of attitudes.

<sup>1</sup>Proszę <sup>1</sup>usiąść. /A command rather than an invitation with a note of impatience./

<sup>1</sup>Proszę <sup>1</sup>usiąść. /More insistent but less hostile than the above example./

<sup>1</sup>Proszę mi <sup>1</sup>pomóc. /Please help me — a pleading request/

Yet in some contexts the same contour can bring out a great degree of hostility and may reveal the speaker's intention to get rid of some intruder.

<sup>1</sup>Proszę stąd <sup>1</sup>odejść. /Please go away./

Several attitudes can be expressed if both „proszę“ and some other word in a sentence receive a kinetic tone.

<sup>1</sup>Proszę mi nie przesz,kadzać. /Please do not disturb — a polite but insistent request with a note of impatience./

<sup>1</sup>Proszę mi <sup>1</sup>pomóc. /Please help me. A request with a note of impatience that such an idea did not occur to the listener./

<sup>1</sup>Proszę mi nie prze<sup>1</sup>rywać. /Please don't interrupt, I was just going to say that. A note of accusation./

<sup>1</sup>Proszę mi nie prze<sup>1</sup>rywać. /More hostile than above, possible reminder of good manners./

### Type 4 — *Please + True Imperative.*

Such sentences are very common in English. The word „please“ can either be placed before the imperative sentence or follow it. The former instance adds some degree of emphasis and in the latter case, „please“ has a function identical with that of „will you“ in the same position where it softens the command and turns it into a request.

An obvious parallel can be observed between Please + Infinitive in Polish and Please + True Imperative in English. In Polish „proszę“ can also be followed by a True Imperative yet there are some reasons which justify a rather different treatment of such constructions. An inspection of some examples should make this assumption clear.

/1/ Proszę + Infinitive.

1a. Proszę usiąść.

\* 1b. Proszę cię usiąść.

\* 1c. Błagam usiąść.

\* 1d. Błagam cię usiąść.

(2) Proszę + True Imperative.

2a. Proszę usiądź.

- 2b. Proszę cię usiądź.  
 2c. Błagam usiądź.  
 2d. Błagam cię usiądź.

It seems that there are certain differences in the way the word "proszę" behaves in (1) and (2). When followed by a True Imperative it can take an Object (2b), or can be substituted by some other word, say, "błagam" meaning "I beg..." (2c), or both (2d). This may allow a conclusion that "proszę" in (1) which equals "please" when followed by a True Imperative in English, is different from that in (2). This in turn makes it advisable to treat the construction under discussion as of a different type. As for the semantic interpretation of such imperatives they resemble rather those emphatic English commands (requests) which are introduced by the auxiliary "do", e.g. "Do be careful!" "Oh, do shut up!"

As mentioned above, the word "please" in English, when followed by a True Imperative functions approximately in the same way as "proszę" with the infinitive in Polish. It can be stressed and may, unless following an imperative receive a kinetic tone. Attitudinal meanings of such sentences are parallel to those carried by simple True Imperatives and do not require any special attention.

- <sup>1</sup>Please sit <sup>^</sup>down. (= <sup>1</sup>Sit <sup>^</sup>down.)  
<sup>1</sup>Sit <sup>^</sup>down, please. (= <sup>1</sup>Sit <sup>^</sup>down.)

#### Type 5a — Statements in the Future Tense.

Some such declarative sentences can function as Imperatives both in English and in Polish. They are used to subordinate persons. In English these commands are serious and firm and receive an intonation which expresses such attitudes for other imperatives, that of a Low Fall preceded by a high pre-nuclear pattern.

- You will <sup>1</sup>see the <sup>1</sup>box into the <sup>^</sup>van.  
 You will <sup>1</sup>not <sup>1</sup>give me <sup>^</sup>orders.  
 You will <sup>1</sup>do it at <sup>^</sup>once.

When it is desired to express some additional emphasis, say, for contrast, the main point of attention will be brought out by a High Fall lowering at the same time the pre-nuclear pattern.

- You will <sup>1</sup>do it at <sup>^</sup>once. /And not later on./

It seems that such commands are more widely used in Polish. They are often preceded by an introductory imperative of the type "Listen John!" or "Look here John".

- Za<sup>1</sup>niesiesz ten <sup>1</sup>list do pana <sup>^</sup>X. /Take this letter to Mr. X./  
<sup>1</sup>Pójdiesz po papierosy. /Go and get some cigarettes./  
<sup>1</sup>Pójdiesz, <sup>^</sup>pójdiesz. /Meaning "of course you will" — used for example if the above command was answered "I will not."/  
<sup>1</sup>Pójdiesz, <sup>^</sup>pójdiesz. / = But stop nagging./

#### Type 5b — Interrogative sentences.

Questions, in some situations, can also function as imperatives in Polish<sup>5</sup>. Whatever intonation contours accompany such commands they always sound impolite and are used as serious orders often showing impatience, irritation or annoyance of the speaker.

- <sup>^</sup>Pójdiesz stąd?! /Clear off!/  
<sup>^</sup>Pójdiesz stąd?  
<sup>^</sup>Pójdiesz stąd?!

The above commands are often used to, say, a dog which is making a nuisance of itself, the first with a note of hostility and the latter two showing some degree of impatience.

With rising intonation such imperatives are understood as threats and can be followed by a negative elliptical question "czy nie?" meaning "or not?" which then receives a falling tone.

- <sup>^</sup>Pójdiesz stąd?! /Warning./  
<sup>^</sup>Dajesz mu to czy <sup>^</sup>nie? /Are you going to give it to him or not? = You'll be sorry if you do not give it to him at once./  
<sup>^</sup>Dajesz mu to czy <sup>^</sup>nie? /The same as above, showing a greater degree of irritation./

#### Type 5c — Conditional sentences.

Such sentences are more widely used in Polish than in English. They are used as mild imperatives, requests, suggesting rather than demanding. Such sentences have the underlying meaning "you might just as well..." and are often followed by a question meaning more or less "don't you think" or "will you".

- <sup>^</sup>Poszedłbyś ze mną, <sup>^</sup>co? /Keep me company, will you?/  
<sup>^</sup>Dałbyś mi spokój, <sup>^</sup>dobrze? /Leave me alone, will you?/

The above sentences can be made more insistent when said with a High Fall and sometimes, but not necessarily, they show impatience.

<sup>5</sup> English requests beginning with an auxiliary (Will you...?, Could you...?) have been classified here as of a different type and are dealt with later.

˘Dałbyś mi, spokój! /Insistent, with a note of irritation./

˘Poszedłbyś, ze mną. /I think it would be great if you could come with me./

Similar sentences appear also in English where they are introduced by the auxiliary "might" following the Subject. Such imperatives function as mild commands.

You ˘might, try to, be a, little, more, quiet. /A request/

You ˘might, try to, be a, little, more ˘quiet. /A suggestion, more insistent than that above./

*Type 6a — Compound Imperative Sentences with a co-ordinating conjunction.*

A co-ordinating conjunction can combine any two imperative sentences discussed so far provided they are both of the same type. The intonation and attitudinal meaning of such commands are parallel to those of the corresponding simple imperative sentences and therefore need not be discussed here in detail. There is perhaps one problem which deserves mention. When necessary, intonation can serve to indicate the order which the two actions should follow. This can be achieved by assigning rising intonation to the first imperative sentence and falling to the second.

˘Podejdz tu i ˘powiedz jak się na,zywasz.

˘Come over, here and ˘tell me your, name.

˘Usiadz i za˘czekaj na, niego.

˘Sit, down and ˘wait for him.

*Type 6b — Compound Sentences with a subordinating conjunction.*

These commands deserve more attention. They are used when one action /usually the second/ is a consequence of the other, or, when the first action is a condition on which the second action can happen. Various attitudinal meanings and the ways they are brought out will now be shown on the following pairs of examples:

Tell him the truth and you'll see.

Powiedz mu prawdę to zobaczysz.

/What will he do if I tell him the truth?/

˘Tell him the, truth and you'll ˘see. / There is no use trying to guess./

˘Powiedz mu, prawdę to zo˘baczysz. /I wouldn't risk it if I were you. Tell him the truth and you'll be sorry./

˘Tell him the, truth and you'll ˘see. /I think you should tell him the truth in any case./

˘Powiedz mu, prawdę to zo˘baczysz. /Don't ask me what to do. Tell him the truth and you will know./

Compound imperatives the first part of which contain a condition are far more widely used in Polish than in English. Sentences like "Spare the rod and spoil the child" in spite of their similarity to imperatives are used as common sayings or proverbs rather than commands. It is quite common to address such orders to subordinate persons in Polish. They can be made more, or less, categorical depending on the intonation of the part expressing condition.

˘Zjedz, obiad to ˘pójdiesz. /Eat your dinner first and then you can go./

˘Zjedz ˘obiad to ˘pójdiesz. /More warmth than above./

*Type 7a — Requests introduced by an auxiliary.*

The grammatical structure of requests, both Polish and English, is normally the same as that of General /Yes-No/ Questions. This is perhaps due to the fact that it depends on the listener's will whether a given action happens or not. This is also the reason why the number of possible intonation patterns occurring with requests is limited, although it is not unusual to hear a polite request with the intonation of a serious command.

In English, requests are introduced by an auxiliary and can have various attitudinal meanings depending on the intonation assigned to them. In Polish requests are made by questions with the verb "móc" /can/, or are introduced by "może", meaning more or less "maybe", "perhaps".

˘Will you ˘pass me the, salt? /A polite request./

"Please" is often added in English to avoid possible ambiguity of such sentences and to indicate that a request is meant and not a question.

˘Will you ˘pass me the, salt, please?

Czy ˘mogę ˘prosić o, sól?

A rather formal request results in Polish when it is introduced by "może".

˘Może mi pan po˘każe tę, drugą, książkę? /Could you show me the other book, please?/

*Type 7b — Requests introduced by "won't" and "może".*

Some requests are used as invitations. They are then introduced by "won't" in English and "może" in Polish and can express various attitudes.

˘Won't you come, in? /A polite invitation./

˘Won't you come ˘in?

˘Może pan, wejdzie.

˘Może pan ˘wejdzie. /Less formal than above./

˘Może pan, wejdzie. /With a note of hostility/



*Type 8a — Emphatic Imperatives.*

The auxiliary “do” which may introduce an imperative sentence makes it very insistent and urgent.

˘Do be ˘careful! /An urgent request./

˘Do be ˘careful! /Showing more warmth than the above sentence./

The same effect can be achieved in Polish in a rather different way, mainly by means of “proszę” or “proszę cię” which can be placed in front of a True Imperative, or follow it. Such sentences can range, with different intonation patterns, from a pleading request to a very firm, serious or even hostile command.

˘Proszę cię ˘pożycz mi to. /Lend it me — a pleading request./

˘Proszę cię ˘usiądź! /Sit down — impatient command./

˘Proszę cię ˘usiądź! /more insistent than above./

˘Proszę cię ˘usiądź! /A warning./

*Type 8b — Imperatives with a Subject.*

Such commands are always emphatic and more insistent than imperatives without a Subject. Possible attitudinal meanings of such sentences are similar to those carried by simple True Imperatives if the kinetic tone is placed on the verb or on some other word. It is also possible to assign the main stress to the Subject “you” when it is desired to point out that the listener himself is to perform some action. In Polish in such cases, the Subject “ty” will change into a reflexive “sam”.

˘You ˘shut ˘up! /Insistent, warning./

˘You shut ˘up! /A possible response to the above command, a protest./

˘Ty siedź ˘cicho! /Insistent, warning./

˘Ty siedź ˘cicho!

˘Sam siedź ˘cicho! /Both meaning “˘You shut ˘up!”/

*Type 9 — Set phrases used as Requests*

Such sentences can be made less or more insistent, less or more formal, depending on the intonation contour assigned to them.

˘Would you ˘kindly ˘tell me the ˘way to the ˘station?

˘Would you be so ˘good as to ˘make some ˘sandwiches?

[The above example is a possible answer to the question: “Do you need any help?”]

˘Może będzie pan u˘przejmy za˘czekać tu ˘chwilę. /A polite but formal request./

If a High Fall is placed on the word “może”, the request will remain polite but will become more insistent, suggesting a course of action.

˘Może z ˘łaski ˘swojej po˘czeka pan tu ˘chwilę. /Would you mind waiting here a minute?/

The High Fall placed on some other word may add a note of reproach to such requests.

˘Może mi pan z ˘łaski ˘swojej pokaże jakiś ˘inny ˘plaszcz. /Would you kindly show me some other coat. Can't you see that this one doesn't fit?/

The examples presented so far make it possible to answer a pivotal question. Is English intonation totally different from that of Polish? If the answer is “yes”, then no further discussion is necessary. Yet the fact that it was possible to analyse various types of Polish and English imperative sentences in relation to one and the same set of intonation contours suggests that any straightforward answer would oversimplify the matter.

There are several properties which both Polish and English intonation patterns accompanying commands have in common. As shown above, certain contours do not appear with some particular types of imperatives; the shape of the pre-nuclear pattern affects the so-called attitudinal meaning of a sentence; some contours add the same emotional colouring to sentences of both languages /for example, polite requests can have a contour containing a fall followed by a rise/; emphasis for contrast can be achieved by assigning a High Fall to the main point of attention; one intonation pattern can be used to express several attitudinal meanings. Yet in most cases two imperative sentences of a given type said with one of the enumerated intonation patterns expressed different attitudes in both languages.

All these facts seem to suggest that the systems of intonation patterns available in Polish and in English are similar and the main difference consists in a different application of those patterns. This can be shown on several examples.

A contour containing a high pre-nuclear pattern followed by a low fall makes English commands serious, weighty, insistent.

˘Sit ˘down!

˘Be ˘quiet!

The same is true about commands in Polish, provided that the pre-nuclear pattern contains stressed syllables.

˘Tylko ˘spróbuj.

˘Daj mi ˘spokój.

With unstressed syllables in the pre-nuclear pattern, this intonation is used in Polish to express a pleading request addressed to a child.

- Tylko ,spróbuj.  
-No ,chodź, ,chodź.

This effect is achieved in English by means of a totally different contour, mainly that, containing a low rise.

<sup>1</sup>Come ,on! <sup>1</sup>Come to,Daddy!

A Low Rise used with a Polish imperative sentence may turn it into a threat.

,Dawaj!  
Odejdiesz od tego <sup>1</sup>okna?

The same contour is also used to make a suggestion, disclaiming at the same time responsibility.

,Spróbuj.  
Za,czekaj.

These examples make it now possible to "discover" one more, and perhaps most important, property of intonation. Intonation is not an independent system which can modify or change the meaning of a sentence with which it occurs. It reflects the underlying, intended meaning and is subordinate to it in the same way as sentence stress is dependent on the deep structure. There is no separate "normal" intonation pattern for imperative sentences. Each command will have that intonation which can bring out the desired meaning. A sentence like "Give it to Mary" is a surface structure derived from several underlying representations each of which will require a separate intonation pattern. The intended underlying meaning of the sentence below can be made clear only if the main point of attention receives a High Fall.

Give it to Mary /and not to someone else./  
<sup>1</sup>Give it to <sup>^</sup>MARY.

The expression of the same meaning without this intonation would require an additional information, "Give it to Mary and not to someone else".

The function of intonation in expressing various attitudinal meanings should now be clear. Some elements of the underlying semantic structure can be replaced by an appropriate intonation pattern and then deleted. And it is in this sense that the statement made above, "Polish and English intonation operates according to a fixed system of rules", should be understood.

The rules of intonation assignment differ not only from language to language but also dialect to dialect. This can be shown by an inspection of some intona-

tion patterns occurring with imperative sentence in American English (General American).

American intonation shows certain "deviations" from contours found in British English, which may lead to different interpretations of the same intonation pattern. In American English for example, contour 2-4<sup>6</sup> appears with sentences to which the rules of British English would assign a Low Fall /3-4/.

G.A. <i>Tell me the truth.</i>	
3 -	2 - 4
B.E. <i>Tell me the truth.</i>	
2 -	3 - 4

American intonation of the above sentence is used in British English when it is desired to concentrate the listener's attention on some particular word, in cases described as emphasis for contrast, e.g., <sup>1</sup>Tell me the <sup>^</sup>TRUTH.

The contour containing a high pre-nuclear pattern followed by a Low Rise is used in British English when speaking to a child, but, as indicated above, would sound irritating to an adult. The same pattern is described by Pike as light and cheerful and avoids the brusqueness carried by falling contours. (cf. Pike; 1945 : 51).

G.A. <i>Come on.</i>	
2 -	4 - 3

The pattern which, according to Pike, is used when addressing children is that containing a High Fall ranging from pitch level 1 to 2 (1-2).

G.A. <i>Come on. Come to Daddy.</i> (cf. Pike, 1945 : 60)		
3 -	1 - 2/3 -	1 - 2

It would be interesting to present some such differences found in various dialects of Polish but the limited material on the subject does not make a sufficient ground for such an attempt.

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<sup>6</sup> This system of notation is used by Pike, K. L. (1945).