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**MULTIPLE COMPOUND-COMPLEX SENTENCE
AS THE SYNTACTIC AND UTTERANCE UNIT
(BASED ON AMERICAN MOVIE SCRIPTS)**

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The article deals with peculiarities of multiple compound-complex sentences in Modern English functioning in movie scripts dialogues. The authors study the multiple compound-complex sentence as syntactic and communicative units. The main purpose of the article is to define the peculiarities of multiple compound complex sentences in text scripts. This problem needs further consideration as it's necessary to see the problem from different angles including syntactic and communicative organization of multiple compound complex sentences.

This problem was studied by many Russian eminent scholars as I A Vasilenko, N N Kholodov, G F Kalashnikova, B A Belova, L D Bednarskaia, T S Riadnova, G F Gavrilova, O F Uspenskaia. Based on the works mainly focused on literary texts of XIX-XXI centuries American and English Fiction in our opinion it's necessary to look into functioning *dialogic texts* because script texts are very close to the colloquial speech.

Syntactically, multiple compound complex sentences can be regarded as a structure, consisting of two parts: hypotactic and paratactic complexes. Paratactic complex can be minimal, consisting of a subject-verb unit, and extended one, uniting more than two units. Hypotactic complex represents the minimal model (a three-parted construction, consisting of the three noun-verb units) and extended one, which is formed by means of one or a combination of two and more types of syntactic links.

Multiple compound-complex sentences fall into seven patterns. On the basis of a number of components, types of syntactic ties, interrelation of noun-verb units, the author allocates the following patterns: a model with minimal hypotactic and paratactic units of a closed type, a pattern with extended hypotactic complex and minimal paratactic complex, a model with an extended paratactic and minimal hypotactic complex of closed type, a pattern with extended hypotactic and paratactic complexes, a model with several hypotactic complexes united by coordination tie, a pattern with minimal paratactic complex and several hypotactic

complexes, a model with extended paratactic and several hypotactic complexes [Rakova 2003 28]

Comparing probability and applied models of multiple compound -complex sentences we have come to the conclusion that all patterns can be found in movie script dialogues. The analysis of sentence examples results into the following information: the most frequently used models of multiple compound complex sentences represent minimal constructions consisting of minimal paratactic and hypotactic complexes of a closed type, such patterns make 65 % of all analyzed multiple sentences, for example

The rex falls short, but he's close enough that we can hear his teeth snap together, closing around nothing but air ("Jurassic Park 2")

The analyzed example shows a pattern with the minimal paratactic complex, occupying initial position (*The rex falls short*) and the extended hypotactic complex in final position (*but he's close enough that we can hear his teeth snap together, closing around nothing but air*)

The model with extended hypotactic and minimal paratactic complexes account for nearly 85 % of all the bulk of sentences, for example

As Indy pronounces the magical words, the bag begins glowing and starts to burn Mola Ram as he clutches it when the stones begin to spill out of the bag and the High Priest grabs from them ("Indiana Jones and the Temple of Doom")

The analyzed example consists of the extended hypotactic complex which occupies initial position (*As Indy pronounces the magical words, the bag begins glowing and starts to burn Mola Ram as he clutches it when the stones begin to spill out of the bag*) and a minimal paratactic complex in final position (*and the High Priest grabs from them*). Then comes another model with the extended paratactic complex and the minimal hypotactic complex of a closed type, such models make 64 % of all examples

She sees him turn and his face slowly comes toward the mosquito netting and his face pushes into the netting and Willie looks stunned as Indy's mouth opens ("Indiana Jones and the Temple of Doom")

This sentence contains the extended paratactic complex, uniting four subject-verb units, (*She sees him turn and his face slowly comes toward the mosquito netting and his face pushes into the netting*) and a minimal closed hypotactic complex occupying final position (*and Willie looks stunned as Indy's mouth opens*). The pattern is most frequent in use when the author portrays the characters' emotions, describes objects, actions, and each subject-verb unit conveys additional information within a sentence. Other patterns of multiple compound complex sentences are less frequently used in movie script dialogues.

Nowadays Pragmatics and Text linguistics are centrally important and inherently cross-cutting area within Linguistics and a lot of scholars are trying to find out the way simple and composite sentences function in dialogic texts.

The analysis of dialogic speech structures leads to reveal text components to define terminology and status of dialogic text units. Although there is no consensus

as to what defines an utterance unit, most of linguists choose one of the following definitions given below

- *speech by a single speaker, speaking without interruption by speech of the other, constituting a single turn* [Fries 1952 108],
- *a unit which has syntactic and/or semantic completion* [Meter 1996 96],
- *a single speech act* [Nakajima 1993 116],
- *an intonational phrase* [Gee 1996 30]

Nakajama's definition is regarded as the basic one in this article. A lot of researchers proposed various terms of utterance units such as *remark, speech act, step, turn, move, repliken, Minimaleinheit, Gesprächsschritt, Gesprächsakt, äußerungen* and others (P V Zernetski, M R Lvov, L M Mikhailov, I P, Susov, N U Shvedova, P Earnst, S Levinson, J Meibaner, J Mey, B Techtmeier), though this issue is open for discussion. While the *turn* has the great advantage of having easily recognized boundaries, there are several difficulties with treating it as a basic unit of spoken language.

Firstly, the *turn* is a multi-party achievement that is not under the control of any one conversant, secondly, since the *turn* ends only when another conversant speaks, a speaker's turn will have only an indirect relation to any basic units of language production. If the new speaker starts earlier than expected, this may cut off the first speaker in midstream. Likewise, if the new speaker does not come in right away, the first speaker may produce several basic contributions (or units) within the span of a single turn [Sacks 1977 192].

From a functional point of view, many analysts have also found the *turn* too large a unit for convenient analysis. Fries, for example, noted that his utterance units could contain multiple sentences, Sinclair found the basic unit of interaction, the *exchange*, cut across individual turns [Sinclair 1975 83].

We follow the hierarchy of utterance units offered by L M Mikhailov and his followers, according to which the first place is occupied by the minimal utterance unit – *move* – which belongs to one person and corresponds to one syntactic unit, then comes another unit – *turn* – which corresponds to one interlocutor in order to achieve the illocutive goal. Both *turn* and *move* express the idea of the speaker, but *move* corresponds to one syntactic unit which allows to define its syntactic borders. The macro unit of utterance unit is the *dialogical unity* consisting of *turns* and *moves* which are united by a theme and are realized by two and more speakers [Mikhailov 1994 15].

Traditionally communicative *turns* and *moves* are divided into *initiative*, opening dialogue statements, and *reactive*, revealing the corresponding connections of addressee thoughts, the combination of both *initiative* and *reactive communicative turns* can be used in statements of any type: incentive, interrogative, emotional, exclamatory.

Depending on the system of orientation, Russian linguists (L M Mikhailov, T A Zajtseva, A A Rodicheva) allocate *initiating (stimulating, controllable intentional) turns*, where the speaker's attitude towards the action may be clearly expressed in different ways, and *reacting (reciprocal, dependent, reacting) moves*,

with the predetermined reaction. There are different types of classifications of *turns initiating* and *reacting* which can include communicative turns consisting of two, three, four and more sentences.

The analysis of movie script dialogues shows that *communicative move* presented by multiple compound complex sentences make up 12 % of all analyzed sentences in comparison with *communicative turns*, which make 88% of all examples. Some scholars admit that «the syntactic pattern of an *initiating communicative move* or *turn* differs from verbal realization of the reaction, the *reacting communicative move* or *turn*, according to the principle of syntactic borrowing, may be represented in the form of ellipse. In other cases the Actant Rheme functions as a part of Thematic components which provides development and promotes realization of the structure potential» [Koloeva 2006: 54]. When comparing *initiating* and *reacting turns*, it is necessary to note that 35 % of all analyzed examples of multiple compound complex sentences occur as *initiating turns*, in the comparison with *reactive turns* which were found in 65% of all sentences, for example:

George: What's the matter, you got so many friends in this world, and you can't use one more? I'm serious. If you need someone to keep an eye on them after school or something I don't have a job now, so I'm around in the afternoons.
Erin: Oh that's a great recommendation. You're unemployed? («Erin Brockovich»)

The components of the analyzed utterance unit are three moves of the initiating turn and two moves of the reacting turn. The first move of the initiating turn represents interrogative sentence, still the analyzed pattern doesn't succeed in revealing the illocutive goal, to achieve this purpose the second and the third moves are added.

The third move performs a multiple compound-complex sentence of minimal compound and complex units of a closed type. In the given example the investigated model occupies the final position that is caused by the illocutive goal and aim of utterance unit. The position of multiple compound-complex sentence in the dialogic pattern proves to be relevant in our research. In most cases multiple compound-complex sentences can be found in the middle of a communicative *turn*.

In our opinion, the central position of a multiple compound complex sentence in the part of communicative *turn* reveals the informative substance of the pattern. All the units, taking the central position, help to achieve the speaker's illocutive goal. Probably it defines a high rate of examples of multiple-compound complex sentences in the central position of a communicative *turn*.

Examples: ERIN: Thanks a lot. I tell you, I never thought just standing would take it out of me, but ever since that case hit me, it feels like my whole body's put together wrong. What?

ED (sits): Jesus, you poor thing. Did anyone ask if you want some coffee? («Erin Brockovich»)

The example illustrates the utterance unit which is represented by the *initiating turn* consisting of three moves, and the *reacting turn* consisting of two moves. The second move of an *initiating turn* is the multiple compound-complex

sentence, occupying a central position of the *initiating turn*. In many cases, the structure of communicative *turns* contains sets of sentence-patterns or elliptic elements, or sometimes one or two complicated structural patterns follow them. It is necessary to stress that about 65 % of multiple compound complex sentences are based on minimal patterns, in this case a minimal model is a constituent of a communicative *turn*, comprising several *moves*, a *turn* implying a detailed description of something.

In conclusion, despite the fact that simple syntactic units are typical for the dialogic texts, various patterns of multiple compound complex sentences make an integral part of movie script texts.

The most frequently used patterns of multiple compound complex sentences are minimal compound complex units, patterns with extended hypotactic complex and the minimal paratactic complex, constructions with the extended paratactic complex and minimal hypotactic complex of a closed type. Multiple compound complex sentences are represented by utterance units consisting of communicative *moves* and *turns*, taking the form of initiating and reacting communicative utterances.

The initiating communicative *moves* representing multiple compound-complex sentences make 35 % of all analyzed examples, and reacting communicative moves – 65 %. In the overwhelming majority of cases, multiple – compound complex sentences are constituents of reacting *turns*, the investigated structures occur in its central position which is explained by the illocutive goal and functional sentence perspective.

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