# A Syndetic Coordinator of Compound Sentences Analysis in the Introduction of "*Quiet*"

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## Abstract

Coordination is a key syntactic device that links clauses to build coherent and rhetorically effective discourse. This study focuses on identifying the types of syndetic coordinators in compound sentences and examining their semantic relations in the introduction of Susan Cain's *Quiet: The Power of Introverts in a World That Can't Stop Talking*. The study aims to provide insight into how coordination strategies in nonfiction introductions contribute to both sentence structure and meaning. The analysis applied Quirk and Greenbaum's (1974) framework to classify semantic implications and constituent structure representation to illustrate syntactic patterns. The data were collected through an observation method and analyzed using a descriptive qualitative approach. Based on the results, 5 instances of "but" (41.6%), 1 instance of "or" (8.3%), and 6 instances of "and" (50%) were found. The conjunction "but" served an adversative function, expressing contrast or denial of expectation; "or" introduced mutually exclusive alternatives in a rhetorical question; and "and" performed additive functions, indicating either temporal sequence or pure addition, with some cases of subject ellipsis. The frequent use of "and" shows the author's preference for smooth additive and sequential linking to develop narrative flow in the introduction. These findings reveal that the syntactic form of each coordinator reinforces its semantic role, demonstrating the relationship between structure and meaning in nonfiction prose. However, this study is limited as it only examines the introduction of a single nonfiction book, restricting the generalizability of the findings. Twelve representative samples were analyzed qualitatively, offering insights despite the limited dataset. The results show that *and*, *but*, and *or* contribute distinctively to structure and interpretation. Despite this limitation, the study offers implications for teaching syntax and discourse analysis, particularly in helping students understand how coordination enhances clarity, coherence, and rhetorical effectiveness in nonfiction writing.

**Keywords**: *compound sentence, hierarchical tree diagram, semantic implications, syndetic coordination*

## Introduction

Syntax pertains to the rules and principles that dictate sentence structure within a language, serving as the foundation of generative grammar. (Chomsky, 1957). Generative grammar is the rules or the sequence in which words form a grammatical sentence; It involves arranging words to form phrases, which can be combined to create larger units like clauses or sentences. Additionally, clauses are organized to form sentences (Miller, 2006).

Phrases consist of groups of words that function as grammatical units. These can range from a single word to multiple words, including a head and modifiers. The head is crucial, as it serves as the core component. For example, if the head is a noun, a modifier might be an adjective; whereas if it is a verb, the modifier would take the form of an adverb. For instance, "(the happy students) are reading linguistics," and in the second example, "The balloon (quickly rose up)." From the first example, "(The happy students) ..." is a noun phrase (NP) because the modifier "the" (Article) and happy (Adjective) modified the head of the phrase students (Noun). The second phrase, on the other hand, is categorized as a verb phrase (VP) as the head of the phrase is rose up (verb) modified by quickly (adverb) and up (particle) (Stabler, 2011).

Furthermore, rose up is an idiomatic expression; thus, it cannot be separated into different constituents. Clauses are characterized by the presence of a subject and a predicate. They can be categorized into two types: independent and dependent clauses. An independent clause can stand alone, whether or not it is accompanied by a dependent clause. Clauses are often mistaken for sentences, which are defined as follows: subject, predicate, object, complement, or adverbial. The distinction lies in punctuation; a sentence is a complete expression, unlike an incomplete clause. Sentences can be categorized into three types: simple, compound, and complex. A simple sentence requires only one independent clause, while compound and complex sentences need at least two clauses.

A compound sentence contains two or more independent clauses to be categorized as such. It varies in the application of coordinators to bridge one independent clause with another. There are three types coordinators used in compound sentences, including coordinating conjunctions, adverbial coordinators, and semicolon (Oshima & Hogue, 1999). A compound sentence consists of independent clauses linked by coordinating conjunctions such as for, and, nor, but, or, yet, and so. Adverbial conjunction connects the idea through the use of adverbial coordinator, and finally a compound sentence linked through the use of semicolon. (Oshima & Hogue, 1999: 168–171). The analysis of compound sentences can be further clarified by using hierarchical tree diagrams, which visually represent the structure of clauses and their coordination.

In their book, Syntax: A Linguistic Introduction to Sentence Structure, (Brown & Miller, 1991) examine constituent structure, which refers to the hierarchical arrangement of sentences into parts. Sentences can be broken down into constituents that function as single units. This approach, known as constituent structure analysis, involves identifying these units and understanding their grammatical relationships within the complete sentence structure. The organization and connections among these units can be depicted using a 'tree diagram,' often called the family tree of syntax. This depiction integrates dominance, component, and order relationships. There are also semantic implications of coordinators such as and, but, and so. This transition from defining compound sentences to illustrating them through hierarchical tree diagrams strengthens the connection between syntax and its visual representation, making the analysis more accessible and systematic.

This study relates to the analysis of compound sentences found in a variety of media, such as novels and Wattpad stories. The studies indicate that the majority of the analyzed literature shows variation in the use of coordinating conjunctions, coordinating adverbs, and semicolons. The use of conjunctions contributes to stylistic and easily comprehensible narratives throughout the story. The use of coordinating conjunctions (FANBOYS) creates relationships, connecting ideas, forming links to human thought, connecting language and communication altogether, which were formed by bridges, independent clauses. Meanwhile, the data found the semicolon as the second most frequently used marker for creating fluidity between clauses (Putra et al., 2024; Qizi & Murodovna, 2024; Safitri, 2023). From the studies which has been done, this study differs and is similar in certain aspects.

In the aspect of narration, some analysis research examines how introductions in nonfiction and other narrative forms establish engagement and structure. The previous studies focus on creative nonfiction, journalistic writing, educational storytelling, institutional and personal narratives, identity-based narratives, and media framing indicate that introductions often employ rhetorical framing, sequencing, contrast, and interrogative structures to guide interpretation and maintain reader interest (Browning & Hohenstein, 2024; Krieken & Sanders, 2021; Levine-Rasky, 2019; O' Grady, 2018; O' Toole, 2018; Otmakhova & Frermann, 2025). The use of coordinating conjunctions such as "and," "but," and "or" along with structural features like ellipsis emerges as a key tool in building coherence, emphasizing contrasts, and presenting alternatives, thereby linking syntactic form with rhetorical effect.

The analysis of compound sentences, this study applies hierarchical tree diagrams, which provide a structural representation of how clauses are linked by coordinators. By visually mapping the syntactic relationships, the diagrams make it possible to see how coordination not only connects clauses but also contributes

to meaning. This research also shares the focus on how opening sections frame ideas and engages readers but differs in that it applies a detailed syntax–semantics analysis using tree diagrams to a single nonfiction introduction, providing a close linguistic examination.

This study also relates to the analysis of semantic implications in compound sentences examined through the lens of generative grammar, as found in various academic contexts such as coordination, ellipsis, and quantifier use. The studies indicate that the majority of the analyzed literature demonstrates that coordinators like "*and*," "*but*," and "*or*" are not merely syntactic connectors but meaning-bearing elements whose placement and combination shape interpretation (Arsenijević et al., 2020; Boleda, 2020; Hedges & Sadrzadeh, 2017; Kartsaklis, 2016; Kim et al., 2020; Mitrović & Sauerland, 2016). The use of these coordinators contributes to the construction of semantic relationships such as addition, contrast, and alternative framing, which create stylistic coherence and rhetorical clarity in texts.

The interaction between syntax and semantics, as discussed in these works, mirrors how coordinating conjunctions form conceptual bridges between independent clauses, linking propositions in a way that reflects human thought and communicative intent. Meanwhile, findings on ellipsis and gapping show that omissions in coordination can serve as semantic compression tools, preserving meaning while enhancing fluidity between clauses. From the studies that have been conducted, this research is similar in its focus on the syntactic–semantic interface but differs by applying detailed tree diagram analysis to a single non-fiction book, revealing how Susan Cain's prose in *Quiet* strategically employs coordination to guide interpretation and engage readers. The researcher takes the introduction of "Susan Cain's *Quiet: The Power of Introverts in a World That Can't Stop Talking*" as the primary data source.

The text is chosen because its introduction strategically employs coordination to establish nuanced arguments about personality and culture, blending narrative and exposition in a way that is engaging. By focusing on this section, the study highlights that compound sentences used in the book help with introducing the central theme. This makes "*Quiet*" an ideal case study for exploring the syntactic and semantic functions of coordination in nonfiction writing, as its introduction provides a compact yet sophisticated sample of stylistic and structural choice. The study covers the problem of how the syntactic coordinators are used and how the tree diagram contributes to the semantic implication.

The studies conducted in relation to the above, research on compound sentences focus on finding the frequency of compound sentences of the data. Based on the literature review provided, a notable research gap emerges in the comprehensive analysis of compound sentence structures across diverse digital and traditional literary platforms. Existing studies have also examined the use of coordinating conjunctions, adverbs, and semicolons in various media. This study is

limited to investigating the types and meaning behind the sentences with syndetic coordinators through a tree diagram in the introduction of the nonfiction book *Quiet*.

This study aims to analyze the syntactic coordinators of compound sentences to understand their syntactic and semantic functions. By understanding the coordinators used and the constituent structure, we can also see the writer's writing style through the introduction alone.

**Method**

This study analyzed sentence-level unit in the book using a descriptive qualitative design to examine the syntactic coordinators of compound sentences and their semantic implications in non-fiction writing. Qualitative methods cover a broad range of data types, including interviews, observations, documents, and audiovisual materials (Creswell & Creswell, 2018). The observation method was utilized to gather the data in the book. Observation method is the systematic process of watching and recording the phenomena of interest (Creswell & Guetterman, 2019). This research employed a non-participatory observational approach, meaning the researcher observed without actively engaging with the subjects.

The main focus of this research is on the introduction of *Quiet: The Power of Introverts in a World That Can't Stop Talking* by Susan Cain, published on January 24, 2012, 15-pages section is taken and chosen for its concentrated use of compound sentences in presenting the author's core ideas. The introduction was selected because it functions as a representative microcosm of the book's broader rhetorical strategies, offering a manageable yet meaningful sample for syntactic and semantic analysis. Data were collected through a close reading of the text to identify all compound sentences containing syndetic coordinators. Identification was based on the presence of independent clauses linked by coordinating conjunctions, coordinating adverbs, or semicolons, with borderline cases re-examined to ensure consistency. Each instance manually coded according to its syntactic category and semantic function based on Quirk and Greenbaum's (1974) classification.

The coding scheme served as the primary research instrument, recording the type of coordinator, its structural pattern, and the semantic relationship between clauses. To ensure reliability, coding was conducted twice by the researcher at different times, and ambiguous cases were cross-checked with a linguistic advisor. Expert validation was sought from a faculty member specializing in syntax, providing an additional layer of inter-rater reliability. Data analysis was carried out manually through constituent structure analysis, represented with traditional tree diagrams to illustrate hierarchical sentence components, detect ellipsis, and map clause relationships. Semantic interpretation was then applied to determine

discourse functions such as contrast, sequence, or exclusivity. No computational tools were employed to preserve direct linguistic interpretation, but validation included repeated cross-checks of tree structures to maintain coding accuracy. Although the data source is a published and publicly accessible text, ethical considerations were addressed by ensuring proper attribution to the author and accurate citation of the material, adhering to academic integrity standards.

**Results**

After the research has been done, the data is then gathered. The findings from the introduction of *Quiet* are summarized below. The total data found in the book can be seen in the following table.

*Table 1.    Syndetic Compound Coordinator in Quiet*

| No | Syndetic Coordinator Types | Frequency | Percentage |
|----|---------------------------|-----------|------------|
| 1 | And | 6 | 50% |
| 2 | But | 5 | 41.6% |
| 3 | Or | 1 | 8.3% |
| Total | | 12 | 100% |

The findings from the introduction of Quiet reveal a total of 12 syndetic coordinators used in compound sentences, distributed across three types: "and," "but," and "or". Of these, "and" appeared most frequently (6 instances, 50%), indicating the author's tendency to link ideas sequentially and additively. The conjunction "but" was found in 5 cases (41.6%), signaling the importance of contrastive structures in Cain's style, while "or" occurred once (8.3%), functioning rhetorically to present alternatives.

The data that were collected in the introduction of the book found three types of coordinating conjunction, including the use of but, and, and so. The results indicate that Susan Cain employs compound sentences strategically in the introduction of Quiet through the use of three main coordinators: "but," "or," and "and." The conjunction "but" introduces contrastive relations, as in "Many have a horror of small talk, but enjoy deep discussions" (Quiet, p.11), where it highlights the tension between superficial and meaningful interaction.

The conjunction "or" frames rhetorical alternatives, as in "Is our cultural preference for extroversion in the natural order of things, or is it socially determined?" (Quiet, p.15), guiding readers to reflect on mutually exclusive possibilities. Meanwhile, "and" is frequently used to link sequential or additive actions, as in *"A public bus pulls to a stop and a sensibly dressed woman in her forties gets on"* (*Quiet*, p.1), which creates smooth narrative flow and builds descriptive progression. Together, these patterns show how Cain uses coordinators to balance additive flow "and", emphasize contrasts "but", and present alternatives "or" in a

way that makes the introduction rhetorically engaging and stylistically coherent. The discussion section provides a detailed analysis of the findings with tree diagram.

## Discussion

Further discussion according to table 1. Each instance was analyzed both syntactically, using constituent structure represented through hierarchal tree diagrams, and semantically, to determine the discourse relationship between clauses. The semantic implications are categorized following Quirk and Greenbaum's (1974) classification, and the tree diagrams visually confirm the syntactic patterns underlying these meanings.

### 1. Coordinating Conjunction "but"

Semantic implication in coordinating conjunction proposed by (Quirk & Greenbaum, 1974), "*but*" signals contrast or an unexpected outcome between clauses. It introduces a semantic shift from the expectation set in the first clause to the reality expressed. "*but*" often implies concession: acknowledging a fact while asserting a conflicting or limiting point. The meaning conveyed by "*but*" extends beyond syntactic coordination; it encompasses rhetorical contrast, where the second clause may even appear to contradict or undermine the first. This adversative function is crucial for nuanced argumentation and narrative progression. The following is data findings.

### Data 1

"*Many have a horror of small talk, but enjoy deep discussions.*" (*Quiet*, p.11)

The first data found in the introduction of *Quiet* applied the coordinating conjunction "*but*" as a way to denote a contrast. The contrast reveals an unexpected turn of events that happens in the second conjoined clause because of the statement in the first clause.
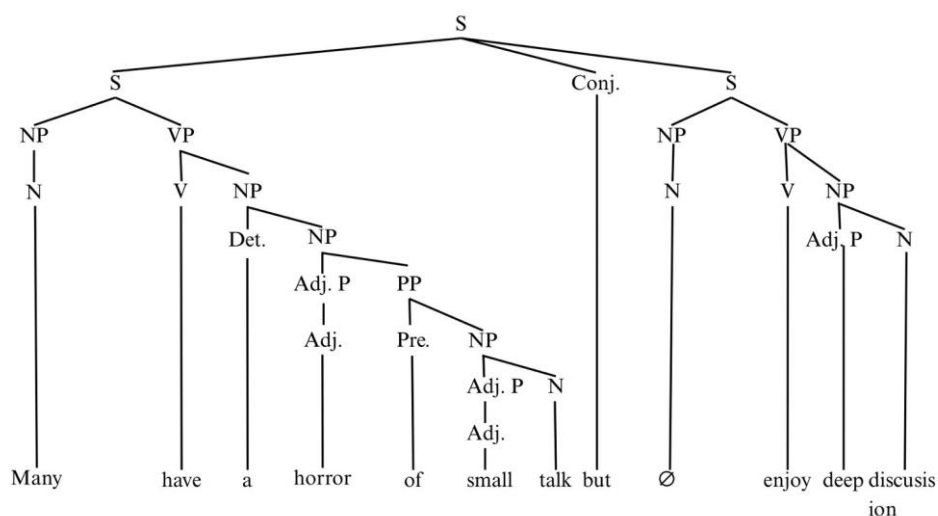
*Figure 1. Tree Diagram of Coordinator "but" with Ellipted Subject*

In figure 1, the coordinating conjunction "*but*" introduces a contrastive semantic implication. It connects two clauses that express opposing attitudes: a dislike of small talk and a preference for deeper conversations. "*But*" typically conveys adversative coordination, which marks contradiction or concession between clauses. Syntactically, the first clause has the structure [S [NP: Many] [VP: have a horror of small talk]], while the second clause omits the subject ("many"), yet retains a complete VP: [VP: enjoy deep discussions].

This is an example of ellipsis, where the subject is understood but not repeated. The use of subject ellipsis in the context of the sentence reduced the redundancy of the subject being repeated over. Furthermore, the ("many") refer to introverts and the book explain the quality of introverts by using quantity pronoun to replace the subject. This style of syntactic structure created a clear and direct explanation to the subject involved in the Introduction. The second data in the same coordinator classification were also found with the exception of the subject being not ellipted.

**Data 2**

"*Everyone waited for Laura to reply, but she couldn't think of anything to say*." (*Quiet*, p.8)

The second data collected shows the contrast by putting the affirmative statement first. The first clause is conjoined by the second clause that contrasted the first one with a negative implication.
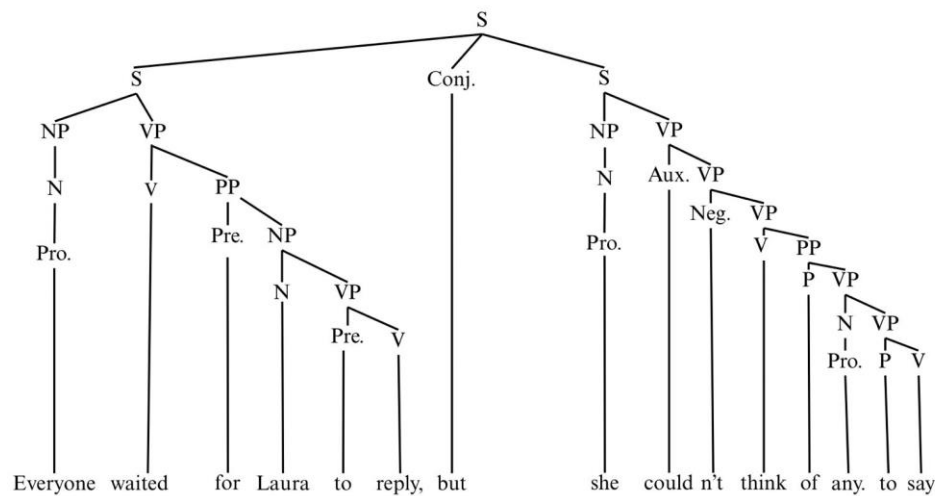
*Figure 2. Tree Diagram of Coordinator "but"*

Based on figure 2, the first clause is an affirmation while the second clause is contrasted by being a negative sentence. The second data contrasting an expected action ("Laura replying") with an unexpected outcome ("her inability to respond"). The conjunction denotes that such uses of "*but*" frequently introduce denials of expectation. Semantically, the sentence creates tension between anticipation and failure between the readers expectation of what is going to happened with the subject actions. Both coordinated parts are independent clauses: [S: Everyone waited for Laura to reply], [S: she couldn't think of anything to say], showing syndetic coordination with full clause integrity maintained, as described in their model [S → S CONJ S].

This semantically implied that the use of "*but*" in this sentence conjoined the two clauses as a way to bridge the unexpected view in the second clause relating to the first clause. In the context of the sentence, the author is creating narratives based on the prejudice of Introverts. The sentence being told is part of the narrative that is based on real life experiences which being retold through the lens of the writer. The use of "*but*" as conjunctions is similar in the aspect of the data 1 with the exception being data 2 still have the subject intact. This contributes greatly to the style of writing of the author as data 2 keeps on repeating the proper noun ("Laura") as a way to emphasize the subject's importance in the narrative to create a valid narration with Introversion as the main theme.

In summary, the conjunction "but" frequently signals adversative coordination, where the second clause contradicts or limits the first. Data examples demonstrated its dual function: subject ellipsis ("Many have a horror of small talk, *but* enjoy deep discussions") reduced redundancy while maintaining clarity, whereas full subject repetition ("Everyone waited for Laura to reply, *but* she

couldn't think of anything to say") emphasized individual agency. This pattern reflects Cain's strategy of balancing conciseness with rhetorical emphasis. The use of "but" contributes to narrative tension by highlighting introverts' unexpected behaviors, which aligns with the book's thematic goal of challenging stereotypes. Beyond adversative coordination, Cain also employs disjunctive 'or' to frame alternatives.

## 2. Coordinating Conjunction "or"

The second type found in the introduction of the book is the coordinator "*or*". The use of "*or*" may imply many things, including implication of exclusivity, inclusivity, restatement of correction based on the first conjoined clause, and a negative condition (Quirk & Greenbaum, 1974, p. 258). There is only one data found with the use of "*or*" as a coordinator.

**Data 3**

"*Is our cultural preference for extroversion in the natural order of things, or is it socially determined?*" (*Quiet*, p.15)

The third data applied "*or*" to bridge between the first and second interrogative clause. Similarly, in data 1 and data 2 the application of this conjunction show contrast that may or may not contradict between the ideas of each clause. But, the contrast in this sentence shows options presented through rhetorical question. Furthermore, this coordinator only gives one idea to fully be chosen. Thus, this coordinator shows exclusivity in semantical expression.
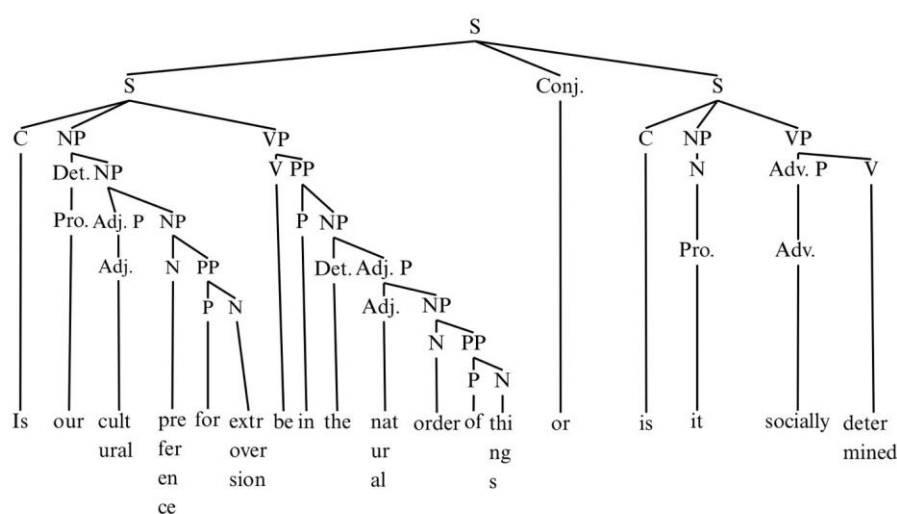


*Figure 3. Tree Diagram of or in Interrogative Sentence*

In figure 3, the conjunction *or* in this sentence introduces a disjunctive coordination, offering two alternative propositions. "*Or*" signals exclusive or inclusive choices depending on the context, but in interrogatives, it often frames mutually exclusive options. Each clause is a yes/no question, structurally similar: [S1: Is our cultural preference... natural?], [S2: Is it socially determined?]. This interrogative form allows for a balanced semantic opposition between nature and nurture as explanatory frameworks. This form of sentence formed a rhetorical sense into the readers mind with it both being in interrogative clauses. The use of interrogative sentence is analysed differently than when using simple sentence as clause as the to be is first and fully categorized as complement.

The example can be classified into implying exclusivity as it expresses idea that only one possibility can be fully realized. The context of this sentence is about asking the readers about the ideation of introverts in society, it is shown right after the exposition of research based and personal narrative of the author. This type of coordinator application contributes into the style of the writer. The rhetorical question used in the narrative hooks the reader through questioning the pre-existing idea of an Introverts. Furthermore, this part of sentence is shown at the end of the introduction, this also solidify the idea that this sentence is used to persuade the curiosity of the reader after the exposition. Exclusivity in semantic implications also instil that only one of the statements in question is true. Thus, this coordinator placement is perfect as a hook to keep reading through the book.

In summary, only one instance of "*or*" was found, introducing a rhetorical question contrasting cultural preference with social determination. The exclusivity implied by "*or*" frames the issue of introversion versus extroversion as a binary debate. Although rare, its placement at the conclusion of the introduction serves a rhetorical function: inviting readers to critically question social norms. Compared to other nonfiction works, where "*or*" often introduces practical alternatives, Cain's usage demonstrates how rhetorical questioning can frame an entire book's thematic direction. Furthermore, "*Quiet*" also apply "*and*" to express connectivity.

### 3. Coordinating Conjunction "and"

In this section of analysis, the application of "*and*" expressed variety of connectivity of the first clause with the clause that comes after it. Furthermore, *and* primarily signifies addition or sequence among coordinated elements. It can simply correlate two ideas ("She sang and danced") or suggest that one action follows another in time ("He opened the door and walked in"). While its basic implication is additive, it often carries temporal or causal nuances depending on the context. In narrative writing, for example, "*and*" may imply a progression of events as they are presented. It can also connect clauses where the second is a result of the first, although this meaning is typically inferred rather than outright stated. This conjunction may imply result, sequence, commenting, contrast,

element of surprise, condition, similarity, and pure addition to the first clause (Quirk & Greenbaum, 1974, p. 257). There are two distinctive sample taken from the introduction of the book.

**Data 4**

*"A public bus pulls to a stop and a sensibly dressed woman in her forties gets on."* (*Quiet*, p.1)

The fourth data collected expresses a continuity of the second clause toward the first clause. In the semantical expression proposed, it may be classified as the implication of sequence. The placement of the first and second clause are not interchangeable. This shows even though the clauses have equal status, they are relative to one another, and if the placement were to change it will mess with the sequence of the meaning.
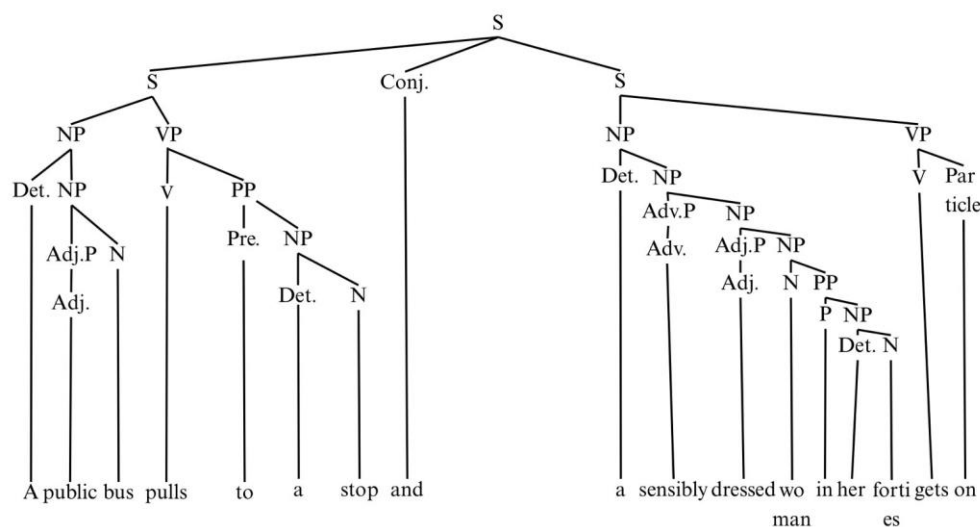


*Figure 4. Tree Diagram of "and"*

In this narrative sentence based on figure 4, similar to the explanation beforehand the conjunction and links two events in sequence, demonstrating the additive and temporal use of coordination. The additive temporal sequence contributes to the order of narration being put to tell the *when* and the effect being brought into the narrative. In the context of this sentence, "a sensibly dressed woman..." was Rosa Parks, one of the prominent figures in the change of history to people of colour in United States of America (Greason, 2019).

The book started with the introduction of Rosa Parks to create narrative that correlates to the theme of the book which is Introversion. The researcher observes that "*and*" often implies chronological order, particularly in narrative discourse.

The sentence contains two full independent clauses: [S: A public bus pulls to a stop], [S: a sensibly dressed woman in her forties gets on]. In the contribution writing style of the writer, this first page of introduction creates a hook by introducing an enigmatic character in the third perspective. The events are both structurally and temporally coordinated, with no ellipsis, emphasizing a smooth narrative flow. In the same classification of coordinator found, the data uses "*and*" can also be applied in an ellipted subject sentence.

**Data 5**

*"He praises Parks's bravery and hugs her."* (*Quiet*, p.2)

In the fifth and last data that will be explained shows that even with the omitted subject of the second clause, the sentence can transition smoothly between the clauses. This sentence can be categorized in semantic relation with the expression of pure addition. In relation, the second clause purely complemented the first clause as an addition of what "*he*" does to "*Parks*".
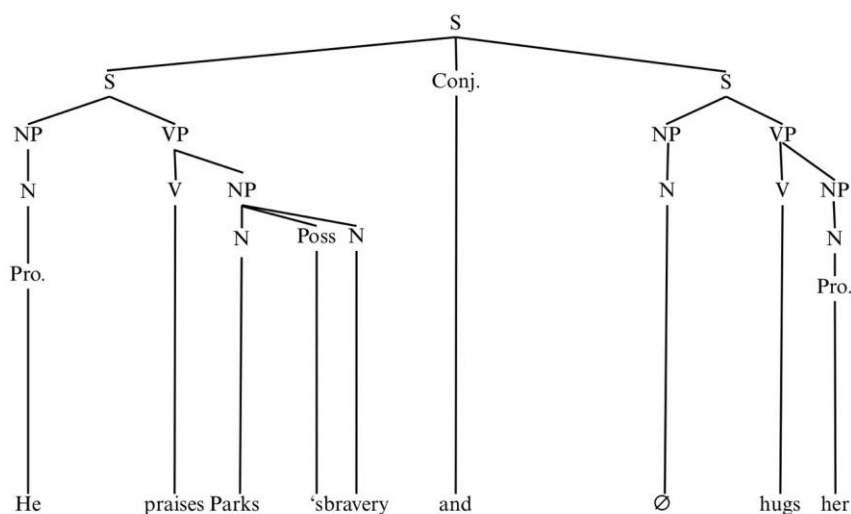


*Figure 5. Tree Diagram of "and" with Ellipted Subject Clause*

Based on figure 5, "*and*" is used to coordinate two actions performed by the same subject. Semantically, this is an instance of additive coordination, where both actions are equally important and chronological. The shared subject "He" applies to both verbs, but is only explicitly stated once. Explaining and often links conjoined predicates, and the elision of repeated subjects is common when both predicates are under the same syntactic control. The underlying structure is: [S: He [VP: praises Parks' bravery]], [VP: hugs her], with the second VP relying on the first

clause's subject for interpretation.

Furthermore, the omitted subject does not change the narration, transitioning from the first clause to the second one. This sentence can be categorised as pure addition as the second clause adds to the first one, just as explained above. This point can be proved with the optional addition of also after the coordinator, so it can also be written as "He praises Parks's bravery and (also) hugs her." Contextually, this sentence was related to the enigmatic person of data 4: Rosa Parks. The sentence starts after the deeds of Rosa Parks action that spark major protest throughout USA that gained the recognition of Martin Luther King Jr (Robinson, 2011).

In correlation to the writing style of the writer, it is similar to data 1. The application of the same ellipted subject but differ in the coordinator applied. The coordinator creates a transition between clauses which contributes to the clear explanation of state or action being portrayed by the main subject. Furthermore, Cain uses a compound sentence joined with "and" to connect Parks' individual act of defiance with the broader social response it triggered. Structurally, the coordinator "and" functions additively and sequentially, linking a personal event to its historical repercussions. Rhetorically, this use of "and" transforms what could be a static anecdote into a dynamic narrative that shows cause and consequence in one fluid sentence. In doing so, Cain not only emphasizes Parks' significance but also demonstrates how coordination can mirror the unfolding of history itself, moving from a single action to collective change.

In summary, the conjunction "and" was the most frequent, appearing in six instances. It conveyed both sequential linking (e.g., "A public bus pulls to a stop and a sensibly dressed woman in her forties gets on") and additive meaning (e.g., "He praises Parks's bravery and hugs her"). Cain uses "and" to establish narrative flow and continuity, particularly in introducing Rosa Parks as a symbolic figure. This stylistic choice mirrors the strategies observed in narrative nonfiction, where "and" frequently structures storytelling for coherence and progression

The findings align with (Quirk & Greenbaum, 1974)classification, showing that coordinators serve not only syntactic roles but also discourse-level semantic functions. Subject ellipsis with "and" and "but" highlights efficiency in syntactic structure, while rhetorical "or" exemplifies how coordination interacts with pragmatic meaning. This reinforces generative grammar's emphasis on the interplay between structure and meaning, bridging syntax with semantics in nonfiction contexts. Pedagogically, these results suggest that teaching coordination through authentic nonfiction examples can help students appreciate how syntax shapes rhetorical effectiveness. While "or" is compared to nonfiction, "but" and "and" are not, adding a quick note about how these uses resemble or differ from typical nonfiction (e.g., memoirs, essays). Cain's use of sequential 'and' mirrors narrative nonfiction conventions, where events are often chained to guide readers through cause-and-effect storytelling.

For linguistic theory, the findings underscore the importance of examining real-world texts to see how grammatical structures achieve communicative goals, particularly in persuasive writing. Furthermore, this study is limited to a single 15-page introduction, which restricts the generalizability of the findings. While the analysis offers a detailed view of coordinators in one nonfiction text, broader studies across genres and authors are necessary to confirm whether the observed patterns represent general stylistic tendencies or Cain's individual style.

**Conclusion**

Based on the analysis in the previous section, this study examined the syntactic and semantic functions of syndetic coordinators in compound sentences from the introduction of Quiet: The Power of Introverts in a World That Can't Stop Talking. The analysis revealed three types of coordinating conjunctions: "but," "and," and "or." Each type showed a distinct function: "but" carried adversative meanings, either expressing contrast between opposing attitudes or denying an expected outcome; "or" introduced exclusive alternatives within a rhetorical question; and "and" demonstrated both additive–sequential and additive–pure addition relations, with or without subject ellipsis.

From the data collected, "and" appeared most frequently, indicating the author's tendency to connect ideas smoothly and build narrative flow through chronological and additive linking. The structural patterns displayed in the tree diagrams also confirmed that the syntactic arrangement of each coordinator reinforced its semantic role, showing how Cain's writing style in the introduction relies on coordination to create emphasis, guide readers through contrasting ideas, and maintain engagement.

These findings align with previous studies of coordination in nonfiction, where "and" often structures narrative sequencing, "but" highlights contrast, and "or" frames alternatives. However, Cain's introduction differs in its rhetorical reliance on "and" to sustain narrative flow while embedding cultural argumentation, a pattern less emphasized in memoirs or journalistic essays. The analysis therefore demonstrates how coordination functions not only as a syntactic device but also as a stylistic and rhetorical strategy, linking linguistic form to persuasive effect.

This study contributes to both linguistic theory and pedagogy. Theoretically, it reinforces the generative grammar perspective that syntax and semantics are interdependent, with coordination serving as a bridge between structure and meaning. Pedagogically, the results suggest that teaching coordination through authentic nonfiction texts can help learners see how grammar supports rhetorical clarity and narrative coherence.

Nonetheless, the study has limitations. It was restricted to a single 15-page introduction, meaning the findings cannot be generalized across nonfiction genres or authors. Future research could extend the scope by analysing other sections of the same book, comparing multiple nonfiction works, or conducting cross-genre studies between nonfiction and fiction to identify broader stylistic tendencies. In addition, combining manual tree diagram analysis with computational tools would allow for larger datasets while retaining precision.

It is hoped that this study provides useful insight into how syndetic coordination functions in nonfiction introductions, helping readers, teachers, and researchers better understand the interplay between syntax, semantics, and an author's rhetorical style.

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