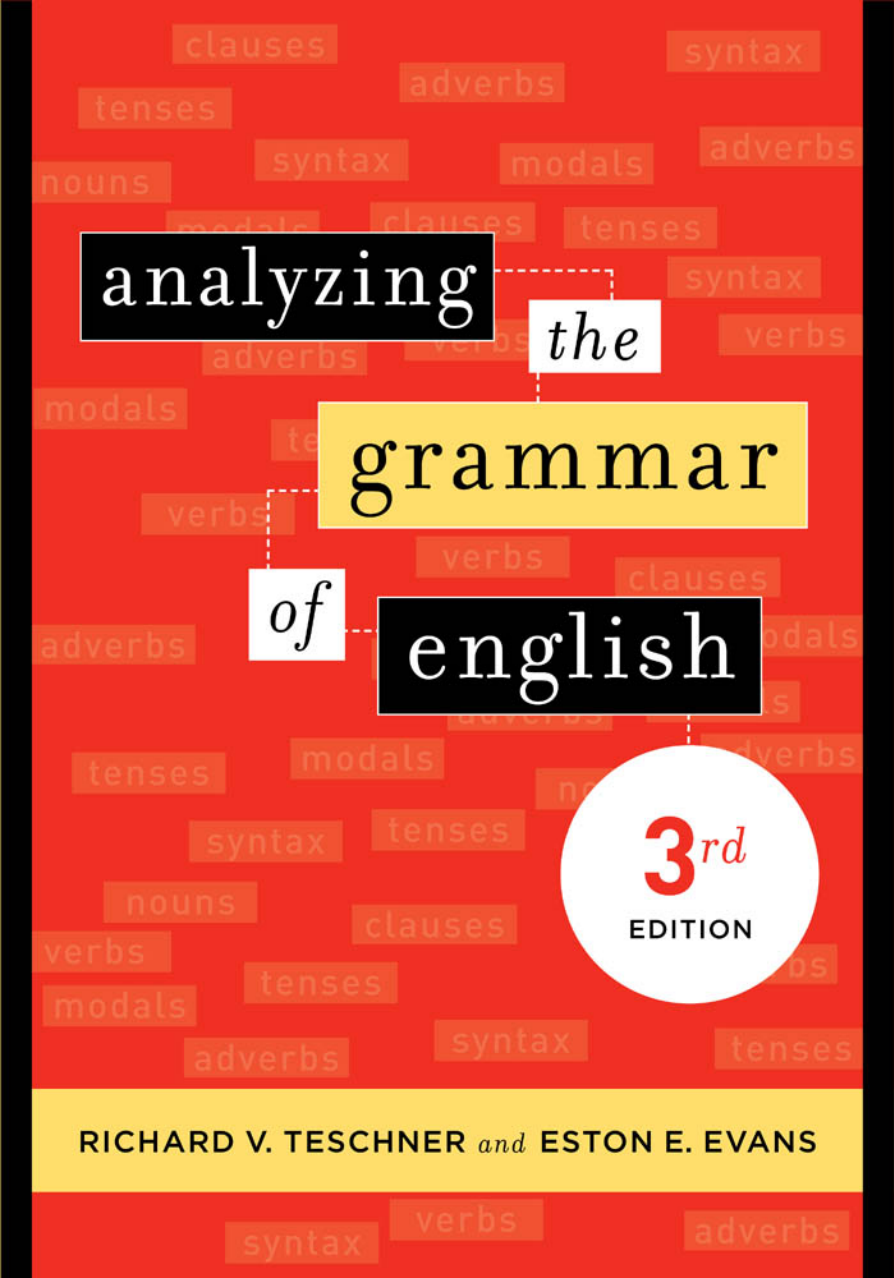
analyzing
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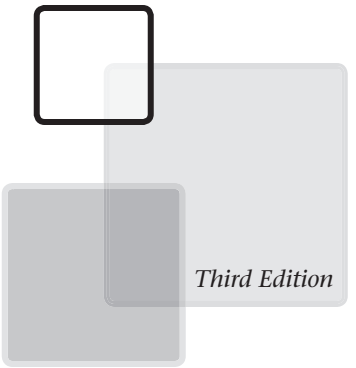
of
english
3rd
EDITION
RICHARD V. TESCHNER and ESTON E. EVANS

ANALYZING THE GRAMMAR OF ENGLISH



Analyzing the Grammar of English

Third Edition

Richard V. Teschner
and
Eston E. Evans

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Introduction

Analyzing the Grammar of English (which we abbreviate AGE) is an analysis of the grammar of a particular language (English) and not an introduction to linguistics whose examples end up coming from English. A textbook and not a reference grammar, AGE also constitutes a reasonably brief examination of its topics that the authors' classroom experience has shown can be completed in a fifteen-week semester. AGE keeps end-of-chapter notes to a minimum and attempts no bibliographical coverage. On the other hand, exercises abound—even more so in the present edition—that complement the text as fully as possible and are prefaced in most cases by examples of how to proceed. (AGE also contains a lengthy glossary of terms—new to this edition—along with an index of topics.)

AGE's third edition has been partly redesigned so it can better function in skills-building classes—developmental English or advanced ESOL—and serve its users as a review grammar as well as a course in the morphosyntactic analysis of English. So while AGE's main target populations continue to be majors in linguistics or its allied disciplines (English, communication, education, etc.) for whom a course in English grammatical analysis will always form part of a well-designed curriculum, AGE can now also be used by students who are not as far along in their college careers and whose needs are developmental or allolingual rather than strictly analytical or pedagogical. (Several chapters of the third edition have been revised extensively to achieve this; this is especially true of the largely rewritten chapter 1.)

In essence, grammar is the analysis of language elements that convey meaning. These elements include sounds (phonetics and phonology), individual words (the lexicon), the constituent meaningful elements of words (morphology), the arrangement of words into phrases, clauses, and sentences (syntax), accent and stress (prosody), and the appropriate overall application of all these things in a given situation (pragmatics). Humans rarely analyze their language in any formal way, at least not unless they are made to do so by language-conscious parents or instructors. In days of yore, teachers sought to advance children's linguistic skills—not only reading and writing, but speaking as well—by chiding them to monitor their language and follow certain norms when using it. This sort of language activity is known as **prescriptive grammar** or **prescriptivism.** Children were expected to impose conscious rules of language usage on the unanalyzed language they already spoke proficiently. To do so, they were often told to change the way they spoke, and they were told that to avoid being looked down on (or **stigmatized**) as uneducated (or trashy, rude, dumb, coarse, etc.) by using "bad

grammar," they must learn and conform to the standards that were said to typify the language of the most prestigious speakers of their wider speech community. (The standards have many names, including the judgmental "good grammar"; we call them **standard written English**.)

In contrast to prescriptive grammar is the form of language analysis known as **descriptive grammar**; this is the type of analysis that largely informs the present textbook. Descriptive grammar presents the facts about a language as it is actually spoken. According to descriptivist tenets an utterance is **grammatical** if a language's native speakers routinely say it and other native speakers of that language are able to understand it. (Whether the native speaker's utterance is stigmatized is an entirely separate issue.) When describing language thus, we ignore for the moment the fact that all native speakers make occasional **performance errors**, or slips of the tongue; these performance errors are caused by such inadvertent factors as haste, tension, fatigue, inattention, or inebriation.

One example of the way descriptive analysis works is how it deals with English sounds. For instance, almost all native speakers of English produce and comprehend such rapidly spoken utterances as *Jeet jet?* or *Sko!* (*Did you eat yet?* and *Let's go!* respectively). A prescriptive grammarian would simply condemn them out of hand, whereas a descriptive grammarian seeks to describe the conditions under which they are produced and the phonetic processes by which *Did you eat yet?* gets changed into *Jeet jet?*

AGE, then, is a frankly descriptive grammar that, nonetheless, is fully aware of prescriptivist norms. Above all AGE seeks to analyze the grammar of English so that its users understand how the language works. It is hoped that your own work will benefit from our analysis.

Chapter 1

Utterances, Sentences, Clauses, and Phrases

Producing sounds is one of the things that human beings' mouths can do. The sounds that our mouths emit are known as **utterances**. An utterance either makes sense or else makes no sense. Here are some examples of both kinds of utterance. Examples (1) and (2) make no sense, while examples (3) and (4) make perfect sense.

[1] qrktslyrxf gfb fkl
[2] ?!#&wjbk-"(yb*
[3] Hello!
[4] How are you today?

When written down, an utterance that makes sense either is a sentence or is not a sentence. A sentence is any sense-making script that begins with a capital letter and ends with a period, with three dots, with a question mark or with an exclamation mark. Speech reduced to writing that does not begin and end that way is not a sentence. What follows are examples of both types:

Sentences:

[5] No way!
[6] Oh really?
[7] Now John . . .
[8] The quick brown fox jumped over the lazy sleeping dog.

Not sentences:

[9] " . . . so then I . . . but . . . and she . . . well . . . "
[10] " . . . uh . . . "
[11] " . . . well I . . . "
[12] " . . . er, um . . . "

Most of the time we speak and write in sentences. Utterances that do not count as sentences will typically occur when people cannot think of what to say—and thus don't really get started saying it—try to interrupt what someone else is saying but do not succeed in breaking through, or interrupt themselves because they have lost their train of thought.

Many sentences contain at least one **clause**. A **clause** is a sentence containing a **subject** and a **predicate**. Any sentence lacking a subject and a predicate is

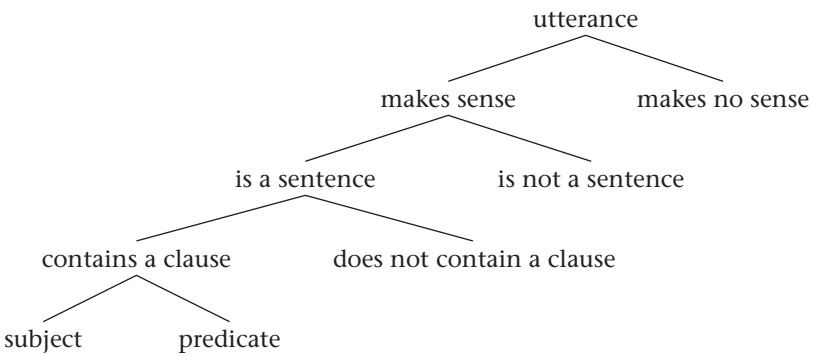


Figure 1a Utterance, Sentence, and Clause

a **clauseless sentence**. In English, the subject almost always comes first and the predicate second—though the predicate can be divided into components some of which can appear first. A **subject** always has a noun phrase (*np*); a **predicate** always has a conjugated verb form that is part of a verb phrase (*vp*); and predicates often include several *vp* complements. Before we look further at what these terms mean, let's examine the decision tree (fig. 1a), which relates the terms to each other. (In linguistic analysis, decision trees begin at the top and then work their way downward.)

A **subject** is roughly defined in the following partial terms: (1) subjects perform an action verb's action (*Jennifer studies hard for every test*—where the action of the verb is *studies* and it is *Jennifer*—the noun—who is doing the studying); (2) subjects constitute the focus, theme, or topic of nonaction verbs that deal with states or essences (*Jessica feels happy today*; *Jessica is a medical technician*); and (3) subjects determine the conjugated verb form's person and number (so if the subject is *Jennifer* you say *studies*, but if the subject is *we* you say *study*, thus: *We study hard for every test*).

The heart of any clause's subject is its **noun phrase** (*np*). The noun phrase consists of a **noun** alone, an **adjective** + **noun**, a **determiner** + **noun** (+ adjective), or a **pronoun** alone. *Np*s frequently appear in predicates as complements to verb phrases. Here are some *np* examples:

A noun alone:

[13] *Boys* often run away.

[14] *Dogs* like to bark and sniff.

An adjective plus a noun:

[15] *Active boys* never stop playing.

[16] *Tiny dogs* love to yip and yap.

A determiner plus a noun (and an adjective):

[17] *The boy* wants to impress everyone.

[18] *A typical dog* just cannot refrain from running all around.

A pronoun alone:

[19] *He* jumped up and down again and again.

[20] *Someone* punished him repeatedly.

A **predicate** is defined quite simply: it is the "rest of the clause," whatever is not a part of the subject. At the heart of every predicate is a **verb phrase** with its **conjugated verb form**. You can always tell that a word is a verb if it can change its form from one **verb tense** to another, from one **person** and **number** to another.[1] We know that the following italicized words are verbs because we can **conjugate** them (change their forms from one tense to another tense and from one person/number to another person/number):

[21] Mary *watches* the monster from the black lagoon.
[22] Mary *watched* the monster from the black lagoon.
[23] Mary and her sister Nancy *watch* the monster from the black lagoon.
[24] Mary was *watching* the monster from the black lagoon.

Conjugated verb forms can take different types of **complements**. One type of conjugated verb-form complement is a **tenseless verb form** such as an infinitive or a gerund:

[25] The monster wants *to eat* Mary and Nancy.
[26] The monster is *sharpening* its claws before he pounces on them.

Other complements that verbs can take include: noun phrases, adjectives, adverbs, and prepositional phrases. See just below for examples of each. (If you are not sure what these several terms mean, keep reading; they are all defined and discussed at greater length in the rest of this chapter.)

[27] [**noun phrase**]: *The little old lady* drove rapidly on Colorado Boulevard.
[28] [**adjectives**]: The *little old* lady drove rapidly on Colorado Boulevard.
[29] [**adverb**]: The little old lady drove *rapidly* on Colorado Boulevard.
[30] [**prepositional phrase**]: The little old lady drove rapidly *on Colorado Boulevard*.

Activity 1.1

THINKING IT THROUGH

A. In each sentence, underline the subject just once, then underline the predicate twice.

Example of how to proceed:

X. I drank a whole bottle of wine last night in just one sitting.

1. Jackie wanted to buy a brand new motorcycle.

2. She went to the store on the right-hand side of the new east-west interstate.

3. Inside the store, she and the manager talked for an hour about the price.

4. They finally agreed on just a thousand dollars for a top-of-the-line bike.

5. At that point, and without any further discussion, Jackie drove it home.

B. What are the different meanings that each of the following sentences has? (Use your imagination to figure out each sentence's double meaning.)

Example of how to proceed:

X. Flying planes can be dangerous.
"X has two meanings: 'It can be dangerous for someone to fly a plane' and 'When it is up in the air, a plane can be dangerous.'"

1. He fed her dog biscuits.

2. The shooting of the hunters occurred at dawn.

3. Visiting relatives should be outlawed.

WRITING IT OUT

C. Make up five sentences that follow the example, then write them all out below. Make sure your sentences contain a clause as in the example.

Example of how to proceed:

X. The little pigs squealed in the pigpen. [A sentence you could write that followed this example would be: The tiny puppies cried in the dog house.]

1.

2.

3.

4.

5.

D. Unscramble these scrambled words, building sentences with clauses.

Example of how to proceed:

X. her I campus on see will tomorrow definitely
"I will definitely see her on campus tomorrow."

1. afternoon book the gave I yesterday him

2. blew house whole the wolf bad big down the

3. lots curls of little lovely girls hair have with

4. dogs cats cats mice mice cheese chase chase chase and and

The Most Important Parts of Speech

Any language's words can be classified according to the **part of speech** (grammatical category) they belong to. English words can be categorized as nouns, adjectives, pronouns, verbs, adverbs, determiners, prepositions, conjunctions, and so forth. The following definitions are deliberately simple and brief; they are expanded on in the rest of the book.

NOUN

According to one well-known meaning-based definition, a noun is "a person, place, or thing." But nouns are both more and less than that. Since many words that ordinarily do not belong to the noun part of speech categories can be **nominalized** (made to function like nouns), defining a **noun** is a bit like defining air: you find it almost everywhere. But a noun, like air, has certain properties we identify by applying various tests. One such test asks whether a word can fit in the blank in activity 1.2.A. (If it can, it is a noun.)

Another way to know if something is a noun is to ask whether the **possessive marker /z/** (spelled *-s* or *-es*) can be attached to the end of it. Only nouns can co-occur with possessive /z/: *the boy's mother, a building's infrastructure, the teachers' salaries* (but ***the from's family, *a killed's weapon, *the quickly's performance***). Note that in linguistics an asterisk—*****—is put before something that is **ungrammatical**, that is, something that no native speaker would ever say except as a joke or as a slip of the tongue. **Ungrammatical** is not the same as **stigmatized**, which means "looked down on, not generally accepted"—anything that some or many native speakers indeed say but that other native speakers disapprove of. Examples of stigmatized usage are words like *ain't* and *irregardless* or sentences like *Him 'n' me would a done that real good* (He and I would have done that really well); an example of ungrammatical usage is ***Him to book the tomorrow give she will***. An experienced ESOL teacher could decipher this as "She will give the book to him tomorrow." A third test for "nounishness" is whether a word can co-occur with the /z/ that marks pluralization. Again, only a noun can co-occur in this way: *the dogs, the tables, some solutions* (but ***the overs, *many chosens, *fourteen strenuouslies***).

Activity 1.2

THINKING IT THROUGH

A. Tell which of the activity's words can be used in the following blank space:

I saw { Ø / a / some / the } _____.

Example of how to proceed:

X. baby. "You can use *baby* in the environments 'I saw the baby' or 'I saw a baby'."

1. never
2. horse
3. sand
4. children

5. from
6. gave
7. grave
8. any
9. brick
10. next
11. contradiction
12. apple
13. gastroenterologists
14. smiled
15. shrink
16. shrank
17. cheese
18. Suzie
19. bombing
20. somewhere
21. blond
22. Madrid
23. ghost
24. honorable

B. Pretend you are a prescriptive grammarian from the good old days. Which of the following sentences would you consider ungrammatical? Grammatical but stigmatized? Grammatical and not stigmatized? What changes would you make in the sentences you do not like?

Example of how to proceed:

X. Ain' no way Ah'm 'own git tangle up in yo prob'em.
"Sentence X is grammatical but stigmatized. I would change it to read 'There isn't any way I'm going to get tangled up in your problem.'"

1. Him and me was gonna buy one a dem new video games.
2. Did you hear about Sally and I? We're history.
3. Joe don't like me no more.
4. She shore be purty, ain't she?

5. Folks drive real friendly in Texas.

6. Where's all the books I put right here just a couple of minutes ago?

7. So what part a Philly yous from?

8. When they'uns gits to talkin, ain't no way you kin stop 'em.

9. Them gals be thinkin they don't owe y'all nuthin.

WRITING IT OUT

C. All of the following words can be used as nouns. Use each line's words in a sentence you make up. (Each sentence must contain a clause.)

Example of how to proceed:

X. board, hammer. "I hit the board with my hammer."

1. hamster, cobra

2. pig, farmer

3. computer, nerd

4. neighbor, plays

5. television set, watch

VERB

Verbs do several different things. Here are some examples:

One verb (*to be*) **equates X with Y**. An example would be *Pam is a dentist* whose verb, *is*, works like this:

Pam *is* *a dentist.*
X = Y

A few verbs indicate **states** or **conditions**, which often refer to health or to feelings: *Joe appears sick today, Josie looks tired right now, Jerry seems quite annoyed*. The verb forms are *appears, looks*, and *seems*.

But most verbs involve **actions**: *Jane chopped down the tree, Jack jumped on the grass, Jessica drove the car*. The verb forms are *chopped, jumped* and *drove*. In sentences like these, the clause's subject—*Jane, Jack, Jessica*—does the verb's action; the verb, in turn, describes it.

Sometimes you simply use a verb to "help out." Verbs that help out are called **auxiliary verbs**. Look at these examples: *Jane has chopped down the tree, Jack is*

jumping on the grass, Jessica had been driving the car. The **verb phrases** are *has chopped*, *is jumping,* and *had been driving*. The auxiliary verbs *has*, *is,* and *had been* are part of those verb phrases because they give us the verb phrase's tense. (The tense of *has chopped* is **present perfect**, the tense of *is jumping* is **present progressive**, and the tense of *had been driving* is **past perfect progressive**. See below for more about these tenses and others.) *Chopped*, *jumping,* and *driving* are called the **lexical verbs** (LV); the lexical verb describes the action that is taking place.

How do you know if a word is a verb? It is a verb if you can **conjugate** it—change it into different tenses (or different persons and numbers within a tense). So we know that *stay* is a verb because you can change it to *stayed* (past tense), *staying* (gerund), and *stays* (present tense third person singular). But we also know that a word like *sofa* is not a verb because you cannot change it to ***sofaed* or ***sofaing*. (The form *sofas* is a noun, not a verb, as the following two examples prove: **noun**—*He bought two new sofas*; **verb**—***He always sofas when he gets home from work*.)

Sometimes the same word can be used as either a verb or a noun. A word like *try* is an example: *try* is a verb in A. *I'll try the new computer* but it is a noun in B. *I got it on the first try*. How do you know which is which? One way to know is by following the **SVO Rule**, which says that Subjects usually comes first, Verbs second, and Objects (or complements) third. So *try* is a verb in sentence A. because it comes second, but *try* is a noun in sentence B. because it comes later. Another way to know is by changing the tense of the word without changing the word's location. If you can do that, the word is a verb; if you cannot do that, it is not a verb. Here is sentence (1) again: *I tried the new computer*. Since *try* can become *tried* without changing location, *try* is a verb in (1). But that will not work in (2)***I understood it on the first tried*—so the second *try* is not a verb.

Activity 1.3

THINKING IT THROUGH

A. Tell which of the underlined words are verbs. (If you are not sure, try to conjugate them by putting them in other tenses, persons, or numbers.)

Example of how to proceed:

X. *They waved at the wave in the ocean. Waved* is a verb because it comes second in its clause and thus obeys the SVO Rule. It is also a verb because its tense can change: *They were waving at the wave in the ocean. Wave*'s tense cannot be changed: **They waved at the were waving in the ocean.*

1. He tried out the new motorcycle.

2. There was nothing more to say.

3. Obviously the woman got very angry.

4. The most important thing is happiness.

5. Silly little children happily play with magic markers.

6. She arrived at noon, drank three cocktails, ate a tiny lunch, and then left.

WRITING IT OUT

B. Use each word as a verb in an original sentence. Write each sentence on the blank line.

Example of how to proceed:

X. run: I always run two miles every day.

1. hate: _____
2. thought: _____
3. play: _____
4. dreams: _____
5. call: _____
6. love: _____
7. fight: _____
8. throw: _____
9. jumps: _____
10. screams: _____

C. Use these verbs in a story that you make up. Write it on the lines below.

ran called threw cried shouted hit struck slammed shot told argued
angered wept loved hated adored stole robbed took went came
discussed drove flew insisted entered left deposited sentenced
pleaded caught jailed released restrained beat up saw

_____

_____

_____

_____

_____

_____

ADJECTIVE

A semantic trait of adjectives is that they **describe**, **modify**, **limit**, **distinguish**, or otherwise **characterize** the noun they refer to. Adjectives take a larger category—the noun—and limit it to a percentage of things within what the noun covers. An example is the phrase *green apples*: The larger category—*apples*—is made smaller by the adjective *green*, so that now only green apples (and not red, yellow, or golden apples) are being referred to. In English, **attributive adjectives**—those appearing in the same phrase as the nouns they modify—typically go before those nouns. Some adjectives in context are

[31] The *ugly* baboon stole the *cute little* monkey's banana.
[32] They were both killed by an *evil green* monster.
[33] You'll find *tremendous* bargains at the *new* supermarket.

Regarding **form**, many (but not all) adjectives take the **comparative** and **superlative suffixes** *-er* and *-est*, respectively; thus: *new* → *newer* → *newest; ugly* → *uglier* → *ugliest*. Other adjectives form comparatives and superlatives by appearing after the words *more* or *most*: *evil* → *more evil* → *most evil; tremendous* → *more tremendous* → *most tremendous*.

Activity 1.4

THINKING IT THROUGH

A. Underline all the adjectives in the following sentences.

Example of how to proceed:

X. The wealthy man bought a big new limousine. → The wealthy man bought a big new limousine.

1. The right time for good little boys and girls to go to their cozy warm beds on a frigid night in late December is 8:00.

2. Great big dogs leaped ferociously from shabby old kennels as mean and vicious monsters ravaged shivering cowering peasants throughout the beautiful green valley of the lovely old farm.

3. An awful smell rapidly arose from the enormous oven at the back of the filthy kitchen of the decaying mansion on the barren hill that frightful day.
4. Bright orange pumpkins grinned monstrously from empty windy porches as the horrible screaming witches howled mercilessly from black and ragged broomsticks.

WRITING IT OUT

B. Use, in a sentence you make up, each of these words as an adjective if possible. (Most can be used as adjectives while some of them cannot.)

disgusting putrid water rancid stinking ugly silly nice garage
lazy lacy race colorful lousy grand slow river disgraceful

Example of how to proceed:

X. marvelous: I had a marvelous time at the Honors' Convocation.
Y. boy: (This word cannot be used as an adjective.)

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.

ADVERB

Adverbs describe, modify, limit, distinguish, or otherwise talk about **verbs**. So, adverbs are to verbs as adjectives are to nouns. Adverbs characterize or otherwise assign a **manner** to their verbs: *Connie jumped up quickly* [in a quick manner] *and ran away frantically* [in a frantic manner]. An adverb can also function as an **intensifier** when it modifies an adjective (*Joe is a very hard-working scholar*), as an intensifier when modifying other adverbs (*Joe works very rapidly*), and even as a modifier of a whole sentence, as in the following:

[34] *Clearly* [It is clear that] you want me to leave.
[35] I will leave *tomorrow* [It is tomorrow when I will leave].

Activity 1.5

THINKING IT THROUGH

A. Underline all the adverbs in the following sentences.

1. Ellen patiently cultivated the friendship of a few people across campus.
2. Slowly but surely, the barriers between the two colleges increasingly disappeared.
3. Eventually the larger college totally absorbed the smaller one.
4. Buy now, pay later!
5. She left yesterday and will return eventually.
6. Stealthily sneaking through the steadily shifting sands, seven strong steelworkers suddenly struck silver.
7. Though they ran fast, they still came in last.

WRITING IT OUT

B. Fill in the blank with whatever adverb completes the thought.

Example of how to proceed:

X. The horse galloped noisily down the garden path.

1. I _____ enjoyed the party last night.
2. We had such a _____ wonderful time.
3. I _____ think we have _____ got to do it all again.
4. _____, Uncle Lou _____ cleaned up the mess they left.
5. Wendy and Jerry _____ invited Rollie to all their parties.

6. _____ and _____, the indentured servants _____ heaved the great big blocks of stone up the face of the monument.
7. The mean and cruel overseer _____ whipped the ones who were working _____.

PRONOUN

"Pro" + "noun" typically means "in place, of, instead of" a noun or a noun phrase. Pronouns, then, replace nouns (*Joe was tired, so he* [Joe] *went to bed*) and can also refer back to nouns (*Joe told Margaret that he wanted her to get him a hot water bottle*). In addition, certain pronouns actually lack noun antecedents: *I heard you call us some terrible names*; *Will somebody please help me?* Pronouns belong to the following categories:

personal (*I/me, you/you, he/him, she/her, it/it, we/us, they/them*)
reflexive (*myself, yourself, himself, herself, itself, ourselves, themselves*)
possessive pronouns (*mine, yours, his, hers, its, ours, theirs*)
reciprocal (*each other*)
relative/interrogative (*who, which, what, whose, where, when, why, that*)
demonstrative (*this [one], these [ones], that [one], those [ones]*)
indefinite (*anyone, someone, no one, anything, something, nothing*)

They also overlap with related though nonpronoun categories such as **possessive determiners** (*my, your, his, her, its, our, their*).

Activity 1.6

THINKING IT THROUGH

A. Underline all the pronouns in the following sentences.

1. I told him that we ourselves would take care of each other.
2. They up and stole mine, and now they're out to rob you of yours.
3. The high-powered executive who ruined the company finally lost her job.
4. If I had to choose I'd rather have this one than that one.
5. Anyone could see that someone was going to take advantage of him.
6. Did you cut yourself on the rock that you left lying on the floor?
7. What she'd like to know is which is theirs and which is ours.

WRITING IT OUT

B. Fill in the blank with whichever pronoun from the list below will complete the thought.

personal (*I/me, you/you, he/him, she/her, it/it, we/us, they/them*)
reflexive (*myself, yourself, himself, herself, itself, ourselves, themselves*)
possessive pronouns (*mine, yours, his, hers, its, ours, theirs*)
reciprocal (*each other*)
relative/interrogative (*who, which, what, whose, where, when, why, that*)
demonstrative (*this [one], these [ones], that [one], those [ones]*)
indefinite (*anyone, someone, no one, anything, something, nothing*)

1. Did _____ want _____ to give _____ a bath?
2. _____ puppy did _____ sell _____ yesterday?
3. The puppy _____ I sold was _____, wasn't it?
4. In the meantime, the bitch is beside _____ with grief.
5. _____ is _____, while _____ is _____.
6. Neither _____ nor _____ is the sort of person _____ can stand up to _____.
7. In fact, _____ can stand up to _____, for _____ exercises total control over every last aspect of _____ empire.

DETERMINER

A **determiner** is either an **article**—(**definite**) *the* or (**indefinite**) *a/an, some*—, a **demonstrative** (*this, these, that, those*), or a **possessive** (*my, your, his, her, its, our, their*). These words are called determiners because they appear right before nouns and thus "determine" things about them—whether the noun is new information or old (*a house* vs. *the house*), whether the noun is close to the speaker or not (*this house* vs. *that house*), or whom the noun belongs to (*my house* vs. *her house*, etc.).

QUANTIFIER

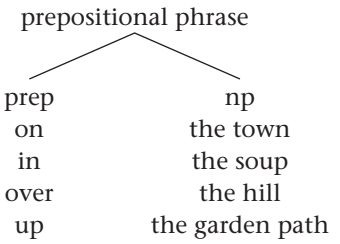
Quantifiers are quasi-adjectival words that state the amount or quantity of whatever the following noun denotes. Quantifiers (and the unit words that behave like quantifiers) occur right before or after the determiners that appear at the beginning of noun phrases: *several* failures, *many* children, *many of* the children, their *many* children, *much* effort, *lots of* paper, *few* elephants, the *few* elephants, *gallons of* dirty polluted water, *tons of* fun, etc.

PREPOSITION

Prepositions are "short" or "little" words that express relationships including those of space, time, and degree. The twenty most common English prepositions are (in alphabetical order): *at, about, above, against, around, before, below, between,*

by, for, from, in, of, on, over, through, to, toward(s), under, and *with*. Here are some examples of prepositions and some of what they express: **spatial relationship** (French is spoken *in* France, Belgium, Switzerland, Canada, and Africa); **time** (I'll meet you *at* 3 p.m.); **degree** (He weighs *about* 400 pounds).

Prepositions head up **prepositional phrases**, which typically contain a noun phrase. The following tree gives examples of that:



Not covered in this encapsulated presentation of English parts of speech are **conjunctions** (*and, but, or, nor*, and others) and **complementizers** (*that, as, for . . . to, than, if*, and others). See chapter 8 for a full presentation of conjunctions and complementizers and how they work.

Activity 1.7

THINKING IT THROUGH

A. Tell whether the underlined words are nouns, verbs, adjectives, adverbs, pronouns, determiners, quantifiers, or prepositions.

Example of how to proceed:

X. My friend told me nothing.
1 2 3 4 5

1 is a possessive determiner, 2 is a noun, 3 is a verb, 4 is a personal pronoun, and 5 is an indefinite pronoun.

1. The architect protested that someone was changing his plans.
1 2 3 4 5 6 7 8

2. I told him he should give me the foreign money immediately.
1 2 3 4 5 6 7 8 9 10

3. Apparently someone grabbed my purse and threw me to the ground.
1 2 3 4 5 6 7 8 9 10

4. That man told me many different versions of the old legend that his Armenian
   1 2 3 4 5 6 7 8 9 10 11 12 13 14
   grandmother remembered.
   15 16

5. Yesterday they tried several different approaches but none worked.
   1 2 3 4 5 6 7 8

6. The mayor has tons of money he deposited in various banks around the world.
   1 2 3 4 5 6 7 8 9 10 11 12 13

WRITING IT OUT

B. Unscramble these words and build complete sentences.

Example of how to proceed:

X. embassy letter him the French yesterday sent important an
"The French embassy sent him an important letter yesterday."

1. that opposed totally marriage his to awful I tramp

2. jig big the fat front pig of the tavern danced merry a old in

3. morning big get tried town yesterday red I bus get the out of to on

Case

Case is the function a part of speech has according to its context. Two parts of speech—nouns and pronouns—are used in different cases depending on the function they have. Thus if a noun/pronoun (n/p) is doing the action in the sentence, that n/p will be the **subject**, and if a "subject" form of the n/p exists then that is the form that we will use when we talk about the person or thing that is doing the action. Another way to determine which word is the subject is to look for it at the beginning of the sentence or the clause where English subjects usually occur. Here are several examples:

SUBJECT CASE

[36] *John* loves *Marsha*.

[37] *Marsha* doesn't love *John*.

In (36) *John* is the subject, but in (37) *Marsha* is the subject.

Another way to locate the **subject case** is to look for the word that can change the form of ("conjugate") the verb. So because one pronoun, *I*, takes one verb form, *leave* (*I leave home every morning at 7:45*) while another pronoun, *she*, takes another verb form, *leaves* (*She leaves home every morning at 7:45*), we can conclude that both *I* and *she* function as **subjects**.

Other English noun or pronoun cases are the **object** case and the **genitive/possessive** case. The object case n/p receives the action of the verb. The genitive/possessive case n/p indicates possession, that is, it tells us who the owner of something is.

Here are some examples of each case—genitive, object, and subject:

GENITIVE/POSSESSIVE CASE

[38] *Yvonne's* daughter was my *father's* cousin.

[39] The *store's* policies annoyed that *company's* accountant.

[40] The *horses'* legs were broken because of the two *riders'* negligence.

Nouns in the genitive case are marked by either *'(e)s* or *(e)s'*. An apostrophe is always used. When a second noun follows the noun that ends in an *'(e)s* or an *(e)s'*, the *'(e)s/(e)s'* noun is in the genitive case. The *'(e)s/(e)s'* noun is the possessor, whereas the second noun is the one that is possessed. Thus in (38) the daughter is "possessed" by Yvonne (who is the possessor), in (39) the policies are "possessed by" (i.e., belong to) the store (the possessor), and in (40) the legs are possessed by the horses just as the negligence is possessed by the riders.

OBJECT CASE AND SUBJECT CASE

English **nouns** that function as objects have the same form as nouns that function as subjects.

[41] Michelle saw Yvette at the mall.

[42] Yvette greeted Michelle politely.

[43] The factory employs many people.

[44] Many people abandon the factory when the whistle blows.

In (41) Michelle is the subject whereas in (42) Michelle is the object; in (43) the factory is the subject whereas in (44) it is the object.

However, most English **pronouns** that function as subjects do not have the same forms as the pronouns that function as objects. Here are some examples; those having different forms as subjects and objects are italicized:

subject pronouns

I you *he she* it *we they*

object pronouns

me you *him her* it *us them*

A noun or a pronoun can also be the object of a preposition. Here are some examples of that:

[45] I gave the godfather the money *in an alley*.
[46] They found the little koala *on the road*.
[47] The boy ran *with his father through the park*.

For more information about case, see chapters 4 and 5.

Activity 1.8

THINKING IT THROUGH

A. Give the case—subject, object, or genitive—of the underlined words.

Example of how to proceed:

X. My grandmother's pet mouse ran up the clock.
Grandmother's is genitive, *pet mouse* is subject, and *the clock* is object.

1. They told me the secret.
2. Joe found Sandy's notes in the library.
3. He later told me that he had destroyed them.
4. Fifteen desperately ill medical students arrived late.
5. Only two candidates mailed us the right material.
6. Anne Marie initially told Bea the truth.
7. She subsequently told her a terrible bunch of lies.
8. I want him to have her write them a letter about us.
9. David's mother's cousin did not give you the money.
10. Instead, she deposited it in an off-shore banking account.

WRITING IT OUT

B. Fill in the blanks with whatever noun or pronoun makes sense.

Example of how to proceed:

X. He told me to keep my mouth shut.

1. _____ talked on _____.
2. _____ sent _____ to _____.
3. _____ sang _____ on _____ with _____.
4. The _____ landed safely at _____ just after _____.

5. _____ married _____ in _____.
6. _____ want _____ on _____.
7. A _____ kissed _____ under the _____.
8. _____ was extremely worried about _____.
9. _____ killed _____ at _____.
10. Several _____ made _____ for _____.

Sounds: Phones, Phonemes, and Allophones

When we discuss the sounds of a language, we need to know any differences that may exist between its **phones**, its **phonemes**, and its **allophones**. But what do these words mean?

A **phone** is the actual sound itself; a **phoneme** is an abstract unit of sound that serves to distinguish meaning. The following will illustrate the difference between phones and phonemes: American English contains four sounds that are similar but are not pronounced identically: the [tʰ] of ɛ of *tell* ([tʰɛl]), the [t] of *style* ([stajl]), the [t⁻] of *wait* ([wet⁻]), and the [D] of *waiting* ([weDɪŋ]). Each of these four—[tʰ t t⁻ D]—possesses a different sound and thus qualifies as a different **phone**. However, if we substitute one of these phones for another, we do not change the meaning of the word; thus a [tʰ] in a word like *tell* (mispronounced [tɛl]) may sound strange, foreign accented, or not normal in some other way, but it still gives us some sounds that are close enough to what speakers of English associate with *tell* (communicate information to someone—*She will tell him the truth tomorrow*). But if we substitute phone [s] for phone [tʰ], then the meaning of the sequence changes completely, because [sɛl] is the result, as in *She will sell him the truth tomorrow*. Because [s] and [t] when substituted will often change the meaning of the word, we say that /s/ and /t/ are not only different phones but also different abstract units of sound that serve to distinguish meaning—that is, different phonemes. When a phone assumes the status of a phoneme, its substitution for another phoneme will often change the meaning of a sequence of sounds, as the *sell/tell* example has shown, and as the following will show as well:

[sejl] *sail* vs. [tejl] *tail*
[nijs] *niece* vs. [nijt] *neat*
[bɛs] *Bess* vs. [bɛt] *bet*
[sojl] *soil* vs. [tojl] *toil*

When several phones—such as [tʰ t t⁻ D]—do not change the meaning of a word when they are substituted for one another, we say that these sounds constitute **allophones** of the same phoneme. So [tʰ t t⁻ D] are all **allophones** of the **phoneme** /t/.

In most of the world's written languages the relationship between the sound system (**phonology**) and the spelling system (**orthography**) is not a perfect one.

The relationship is known as **graphotactics**; its product is called **orthographic fit**. If a written language enjoys **perfect orthographic fit**, then each individual **phoneme** is spelled with just one **grapheme** (letter of the alphabet), and, conversely, each individual grapheme represents just one phoneme. Perfect fit means a one-to-one relationship: for each grapheme, just one phoneme, and for each phoneme, just one grapheme.

English orthography's fit is not especially good. To a great extent that is because most varieties of English have **twelve vowel phonemes** but the English alphabet contains only **five vowel graphemes**. Thus the potential for inconsistency and mismatch is high to begin with. Here is just one of many examples of that inconsistency:

Vowel Phoneme	**Graphemes Representing It**	
/i/	ee *see*	ey *key*
	ea *sea*	eo *people*
	ie *niece*	i *Geraldine*
	ei *perceive*	y *happy*
	e *scene*	

Linguistics uses terms—**closed/mid/open**, **front/central/back**, etc.—that describe the part of the mouth where each vowel sound is pronounced. Linguistics uses special transcriptional symbols to represent sounds. These symbols belong to the IPA, the **International Phonetic Alphabet**, which was invented in the 1880s to provide a consistent and universally accepted system for transcribing (writing out) the sounds of all the world's languages. For example, when linguists refer to the sound produced by grapheme *a* in *hate*, they can either **describe** it using the terms (mid front tense vowel) we are about to learn, or they can **transcribe** it using this symbol: /e/. (The symbol /e/ represents the mid front tense vowel and only that vowel.)

In what follows, our goal is not to present a complete description of the phones of English and how they are articulated, nor to follow that with an analysis of their distinctive features. Instead, analysis begins at the phoneme level and is kept as brief as possible.

In most dialects English has twelve vowel, three diphthong, and twenty-four consonant phonemes. All vowel and many allophones of consonant phonemes' allophones are **voiced**, which means that the **vocal cords** (located in the larynx behind the Adam's apple) vibrate during the articulation of the sound. (**Voice-**

	front		**central**		**back**		
	tense	i		u	**tense**	**closed**	**closed**
	lax	ɪ		ʊ	**lax**		
	tense	e		o	**tense**		
mid			ə				**mid**
	lax	ɛ	ʌ	ɔ	**lax**		
open		æ		ɑ	**open**		

Figure 1b The Twelve English Vowel Phonemes

front		central		back	
/i/	*beet*			/u/	*boot*
/ɪ/	*bit*			/ʊ/	*book*
		/ə/	*a*bove		
/e/	*bait*			/o/	*boat*
/ɛ/	*bet*	/ʌ/	*abo*ve	/ɔ/	*bought*
/æ/	*bat*			/ɑ/	*father*

Figure 1c Words Exemplifying the English Vowel Phonemes' Sounds

less means these cords do not vibrate.) This vibration is a **coarticulatory feature** because it takes place at the same time that other articulatory operations are taking place. (In this case it is the active articulators—the lips, the tongue, and the velum—that are assuming different shapes when producing different sounds.) To prove that your vocal cords vibrate when making voiced sounds, place your fingers over your Adam's apple and say these two words: *bus*; *buzz*. In *buzz* (/bʌz/), the vocal cords will vibrate from the start through the end of the word, whereas in *bus* (/bʌs/), vibration will occur only for the /b/ and the /ʌ/ but not for the /s/.

English vowels are distributed on a **vowel trapezoid** (fig. 1b). Its six descriptors—front/central/back and closed/mid/open—refer to the part of the mouth that the tongue is in when saying the vowel. For closed vowels (/i ɪ ʊ u/), the blade of the tongue is close to the roof of the mouth; for open vowels (/æ a ɑ/), the tongue is depressed, leaving the mouth "open" with a maximum amount of space between the blade and the roof; for mid vowels (/e ɛ ʌ ə ɔ o/), the tongue's position is between the two. Figure 1b presents the English vowel phonemes.

Compared for example to Spanish, English has exactly twice as many closed front, mid front, closed back, and mid back vowels; this is because all English closed and mid vowels are either **tense** or **lax**, a distinction Spanish never makes. (Yet Italian, Portuguese, French, and German do make that distinction.) A **tense vowel** is not only articulated with greater muscular tension (hence its name) but, more important, capable of becoming a **diphthong** (a single-syllable combination of two closed vowels or of one closed and one nonclosed vowel). (A **lax vowel**—one not articulated with greater muscular tension and not capable of becoming a diphthong—is the direct opposite of a tense vowel.) When a tense vowel is articulated, the tongue begins a bit low but can change position, gliding upward toward the roof of the mouth. Thus phoneme /i/ is phonetically [ij] or [ɪj], a sound that begins lower in the mouth than the [I] of German, Spanish, French, Italian, and Portuguese, for example, but ends up higher than [i], as [j], with the tongue almost touching the **palate** (roof of the mouth).

Because English has so many vowel phonemes, it is required to use some rather strange-looking symbols to represent some of them. Thus the symbols for the lax vowels—ɪ ɛ æ ɑ ɔ ʊ ʌ ə—are either unconventional or rare, as are various other symbols. To relate symbols to sounds, you should learn the following

photograph	/fótəgræ`f/	able	/ébəl/
photography	/fətá*g*rəfi/	ability	/əbíləti/

Figure 1d Correlation of Stress and Schwa

voiceless	p	f	θ	t	s	ʃ	tʃ	k
voiced	b	v	ð	d	z	ʒ	dʒ	g

Figure 1e Voiceless and Voiced Consonant Pairs

sound-to-symbol equivalences (accompanied by example words that illustrate the particular vowel sound) as shown in figure 1c.

One highly salient trait of English is that it is a **vowel-reducing** language. The vowel that English reduces to is the **schwa**, represented by the symbol /ə/. The ə/ is shown on our charts as mid central and often sounds like /ʌ/, the chevron, as in the word *above* / ə b ʌ v/. On other occasions the sound / ə / approaches the sound of the lax front closed /ɪ/.

When a syllable lacks stress, the schwa often appears. **Stress** refers to **vocal emphasis**. Stress involves any of the following phenomena, alone or together: **pitch** (the tone—relative highness/lowness—of a sound due to the frequency of vibration—the number of times the object vibrates per unit of time); **volume** (the loudness of a sound due to the forcefulness of the vibration and its amplitude); and **length** (how much time is spent pronouncing the sound). English has three types of stress: strong, weak, and null (no stress). When transcribing, you put an acute accent—ˊ—atop a vowel to show it carries strong stress, a grave accent—ˋ—atop a vowel to show it carries weak stress, and no accent at all to show the vowel has null stress. Figure 1d, which compares two clearly related word pairs (*photograph/photography* and *able/ability*), shows that null stress often correlates with schwa. English has only three **diphthongs**: /oj/ (*soil, boy*), /aw/ (*house, cow*), and /aj/ (*high, try, die*).

As already indicated, English has twenty-four **consonant phonemes**. In the following chart (fig. 1e), voiceless consonants appear on the top line and voiced consonants on the bottom. Note that there are eight voiceless/voiced pairs. Figure 1f presents the complete English consonant chart. The place of articulation is indicated. Seven of these phoneme symbols are unusual and need exemplification:

/θ/ *think, with, ether*
/ð/ *these, loathe, either*
/ʃ/ *shell, wish, champagne*
/tʃ/ *church, choose, witch*
/ʒ/ *measure, rouge, pleasure*
/dʒ/ *judge, jury, George*
/ ŋ / *sing, tingle, ringing, wrinkle*

	bilabial	**labiodental**	**interdental**	**alveolar**	**alveolopalatal**	**palatal**	**velar**	**glottal**
voiceless	p	f	θ	t s	ʃ tʃ		k	h
voiced	b m w	v	ð	d z n l r	ʒ dʒ	j	g ŋ	

Figure 1f The Twenty-Four English Consonant Phonemes

Activity 1.9

THINKING IT THROUGH

A. Read these transcribed sentences out loud.

1. /ðə kwɪk brawn fɑks dʒʌmpt ovər ðə lezi slipɪŋ dɔg/
2. /ajd lʌv tu go ɑn ə wɔk wɪθ ju/ /bət ajm vɛri bɪzi dʒʌst naw/
3. /ʃi sold si ʃɛlz ænd ruʒ baj ðə si ʃɔr/ /tu tʃarlz brʌðər dʒɪm/ /ænd sɛvrəl frɛndz əv hɪz/
4. /wi nu ju tʊk ə bʊk tu luk ænd su/ /bət ðe dɪdənt hæv ə tʃæns tu rid ɪt θru/
5. /pɔl pʌʃt pæt ʌndər ðə pir ænd nirli drawnd hər/
6. /hwɪtʃ wʌn əv ju wɑnts tu mɛʒər ðæt θɪn jʌŋ krɑkədajlz noz/
7. /æn ɔfəl smɛl roz ʌp frəm ðə pɪgz trɔf/ /æftər dʒɔrdʒ θru ɪn ə rɑtən bənænə/
8. /hwaj dɪd ðə kaw kɪk ðə boj ɪn hɪz hɛd/

WRITING IT OUT

B. Write these words in phonemic transcription.

Example of how to proceed:

X. *David* /devəd/

1. peel
2. flit
3. flight
4. think
5. trouble
6. simple
7. shrewd
8. children
9. proud
10. hello
11. brought
12. moody
13. wishful
14. vanity
15. rather
16. dean
17. din
18. Dane
19. den
20. Dan
21. Don
22. Dawn
23. dome
24. dune
25. dumb
26. dime
27. fleece
28. fleas

29. raising
30. racing
31. loan
32. lawn
33. long
34. judging
35. masher
36. measure
37. core
38. poor
39. cloud
40. look
41. luck
42. Luke
43. huge
44. whenever
45. therapeutic
46. able
47. ability
48. prepare
49. preparation
50. face
51. phase
52. Jean
53. gin
54. Jane
55. Gen
56. Jan
57. John
58. Joan
59. June
60. judge
61. join
62. genuine

Forms: Morphemes and Allomorphs

In a language such as English, the changes in form that its words undergo are typically associated with **endings** (and to a lesser extent with beginnings). Note, for example, the many endings that a word like *need* can add:

1. *need* + *-s*: *He needs me and I need him.*
2. *need* + *-ed*: *They needed to see us because they had long needed money.*
3. *need* + *-ing*: *They're always needing something.*
4. *need* + *-ful*: *You are a very needful child.*
5. *need* + *-y*: *We plan to give more to the poor and needy next year.*
6. *need* + *-i* + *-ness*: *I am embarrassed by his constant neediness.*
7. *un-* + *need* + *-ed*: *The child was surrounded by dozens of unneeded toys.*

Each word in 1–7 above is divided into its component parts by a plus sign (+). Of all the component parts, only *need* can stand alone and still convey meaning, as the following prove:

I have a great { need, *ed, *ing, *ful, *y, *ness, *un }

Thus, *need* as a **unit of meaning**, or **morpheme** (from the Greek *morph* 'form' + *-eme* 'unit'), is known as a **free morpheme** because it can stand alone and convey meaning independently. Morphemes such as /s/, /ed/, /ing/, /ful/, and /y/ are called **bound morphemes** because to convey meaning they must be **bound** (attached) to a free morpheme.

There are two types of bound morphemes: **inflectional** and **derivational**. **Derivational** morphemes (4–7 above) typically change the free morpheme's part of speech when they are added; thus *-ful* + *need* (a noun) gives the adjective *needful*; *-ness* + *needy* (an adjective) gives the noun *neediness*, etc. **Inflectional** morphemes on the other hand do not change the free morpheme's part of speech; instead, they indicate *categories within that part of speech*, such as plurality (noun), third person subject (verb), past tense (verb), past participle (verb), and present participle (verb). Thus *need* as a verb can co-occur with the following **inflectional morphemes**:

need (the free morpheme as LV—also called **base form**)
need + /*s*/ (third person singular present tense form)
need + /*ed*/ (the past tense and the past participle form)
need + /*ing*/ (the gerund and the present participle form)

/z/—A Highly Productive English Morpheme

The /z/ morpheme is said to be highly productive because it involves six separate functions in English grammar, all occurring with great frequency and all extremely important in the grammar of the language. The /z/ morpheme's different functions are listed below:

1. to mark **noun pluralization**: bus → bus*es*; glove → glove*s*; cat → cat*s*
2. to mark **possession** (in the **genitive** case): the farmer'*s* daughter; the book'*s* price; the dog*s*' bones
3. to mark a verb form as a **third person singular present tense**: *Sue run*s *and I run too; He know*s *what we know*
4. to act as the contracted remnant of *has: Tony'*s *been drinking again* (Tony *has* been drinking again)
5. to act as the contracted remnant of *is: He'*s *practically an alcoholic now*
6. to act as the contracted remnant of *does: What'*s *Leslie do for a living?*

Just as a phoneme is an abstract representation of the way a group of sounds is pronounced, so a **morpheme** is an abstract representation of one or more actual units of meaning and their pronunciation. Those actual units of meaning are called **allomorphs**. By viewing the several ways /z/ is pronounced, we come to understand why a morpheme whose orthographic representation is *(e)s* should be labeled /z/. Here is a description of how /z/ is pronounced:

Rule 1—Schwa Addition: /z/ is pronounced as [əz]
If the free morpheme ends in any **sibilant consonant** whether voiced or voiceless—/s z ʃ ʒ tʃ dʒ/—then you pronounce /z/ as [əz]. Examples:

/tʃərtʃ/ + /z/ = [tʃərtʃ-əz]
/kɪs/ + /z/ = [kɪs-əz]
/wɪʃ/ + /z/ = [wɪʃ-əz]
/bes/ + /z/ = [bes-əz]

Rule 2—Voicing: /z/ is pronounced as [z]
If the free morpheme ends in any **nonsibilant *voiced* phoneme** (whether consonant or vowel), then you pronounce /z/ as [z]. Examples:

/pe/ + /z/ = [pe-z], /gɪv/ + /z/ = [gɪv-z]
/boj/ + /z/ = [boj-z], /brid/ + /z/ = [brid-z]
/t ʌ b/ + /z/ = [tʌb-z], /hæŋ/ + /z/ = [hæŋ-z]

Rule 3—Devoicing: /z/ is pronounced as [s]
If the free morpheme ends in any **nonsibilant** *voiceless* phoneme (consonants only) then you pronounce /z/ as [s]. Examples:

/tʃif/ + /z/ = [tʃif-s]
/smɪθ/ + /z/ = [smɪθ-s]
/hæt/ + /z/ = [hæt-s]

In the rules above, we are talking about how to pronounce *-(e)s*. By examining the ways that *-(e)s* is pronounced—[əz], [z], and [s]—we can see why it is called morpheme /z/: two of the three allomorphs contain the [z] sound.

Activity 1.10

THINKING IT THROUGH

A. In the space on the right, rewrite each word by adding (e)s. *Then transcribe both the first word and the second word. Next, tell how the* (e)s *is pronounced, explaining why* (e)s *is* [əz], [z], *or* [s].

Example of how to proceed:

X. *Send: sends* [sɛnd] [sɛndz]. The *(e)s* (morpheme /z/) is pronounced [z] because the word *send* ends in a nonsibilant voiced consonant sound, /d/.

1. catch
2. climb
3. miss
4. hit

5. squash
6. play
7. bill
8. date
9. fee
10. kick
11. slow
12. die
13. slip
14. feed
15. tough
16. evening
17. save
18. pollute
19. try
20. weigh
21. gouge
22. raise

WRITING IT OUT

B. Write at least thirty words that end in the letter s. *Then ask yourself: Is the* s *at the end of this word the morpheme /z/, or is it not?*

Example of how to proceed:

X. (1) *always:* "The *s* at the end of *always* is not the morpheme /z/ because when you take the /z/ off, the word you end up with does not make sense: **alway.*"

X. (2) *paydays:* "The *s* at the end of *paydays* is the morpheme /z/ because when you take the /z/ off, the word you get makes sense. (It is the plural form of the singular noun *payday*.)"

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.

15. 23.

16. 24.

17. 25.

18. 26.

19. 27.

20. 28.

21. 29.

22. 30.

/d/—Another Highly Productive English Morpheme

The /d/ morpheme represents a total of four very significant and frequently used functions, among them the contraction of two different verbs. The /d/ morpheme has these functions:

1. the **past tense** of regular English verbs (*talk* + *-ed*: *I talked with him recently*)
2. the **past participle** of all regular English verbs in exactly the same manner (*talk* + *-ed*: *I have talked with him frequently over the years*)
3. a contraction of *had* (*Laura'd better be here by ten!*)
4. a contraction of *would* (*Joe'd say something if he could*)

Just as there are three allomorphs of /z/, so there are also three allomorphs of /d/. And the similarity goes on: as /z/ becomes [əz], /d/ becomes [əd], receiving a support vowel—the schwa—under very similar circumstances. What is more, /d/—again like /z/—has both voiced and voiceless allomorphs. Here are /d/'s morphological rules:

Rule 1—Schwa Addition: /d/ is pronounced as [əd]
If the free morpheme's last phoneme is /t/ or /d/, then morpheme /d/ → [əd]. Examples:

/het/ + /d/ = [hét-əd]
/nid/ + /d/ = [níd-əd]
/dæd/ + /d/ = [dæd-əd] (*Dad'd already seen it*)

Rule 2—Voicing: /d/ is pronounced as [d]
If the free morpheme's last phoneme is anything voiced except /d/, then morpheme /d/ → [d]. Examples:

/pe/ + /d/ = [pe-d]
/sno/ + /d/ = [sno-d]
/græb/ + /d/ = [grab-d]
/dʒʌdʒ/ + /d/ = [dʒʌdʒ-d]

Rule 3—Devoicing: /d/ is realized as [t]
If the free morpheme's last sound is anything voiceless except /t/, then morpheme /d/ → [t]. Examples:

/mætʃ/ + /d/ = [mætʃ-t]
/kɪs/ + /d/ = [kɪs-t]
/ənərθ/ + /d/ = [ənərθ-t]
/kek/ + /d/ = [kekt]

Problems with /d/

Both the perception (hearing) and the production (pronouncing) of **consonant clusters** at the end of words can cause problems for native and nonnative speakers alike. This is especially true if the clusters consist of a stop or affricate consonant such as /p/, /tʃ/, or /k/ in combination with—and followed by—a /t/ or such combinations as /b/, /dʒ/, or /g/ followed by /d/. In combinations like *pt* /slɛpt/, *bd* /skrʌbd/, *tʃt* /wɑtʃt/, *dʒd* /dʒʌdʒd/, *kt* /kɪkt/, and *gd* /rɪgd/, the /t/ and the /d/ tend to get "lost," that is, not carefully pronounced and thus not clearly heard. Those speaking English slowly and carefully will indeed pronounce the /t/ and the /d/ in these word-final consonant clusters, but in faster, less careful speech, a certain loss—whether apparent or real—may well occur. This is one reason nonnative speakers learning English have trouble with the second segment of these consonant clusters, which, as simple past or past participle markers, occur frequently and cannot always be reconstructed from context. Thus the *cvf* in a sentence like /wi wɑtʃt ðə trenz klosli/ could be (mis)interpreted as either the simple present tense—*We watch the trains closely*—or the simple past tense (*We watched the trains closely*) if the /t/ is not carefully articulated and overtly perceptible.

Activity 1.11

THINKING IT THROUGH

A. What mistake in /d/ allomorph choice might be made by learners of English as a foreign language who paid excessive attention to spelling?

WRITING IT OUT

B. Give the correct allomorph of morpheme /d/ for each of the following words.

1. scratch
2. look
3. guild
4. scream

5. free
6. tip
7. kill
8. pay
9. nab
10. warn
11. knit
12. wash
13. arrange
14. divorce
15. fit
16. slap
17. goad
18. cough
19. agree
20. cry
21. knife
22. bid

C. When combined with the appropriate allomorph of /d/, which of the items in section B above, might prove difficult—because of consonant clusters—to perceive or produce correctly?

Note

1. An obvious exception to this are the modal auxiliaries—*can, could, may, might, must, shall, should, will,* and *would* (plus the marginal modal *ought to* and *may/might/would* when used in modal idioms)—that do not change form to reflect any change in subject or tense. See chapter 4 for more information about modal verbs.

Chapter 2

Verbs, Tenses, Forms, and Functions

Conjugating a Verb

An LV can be **conjugated**, adding the morphemes /ing/, /d/, and /z/ to mark, respectively, gerund/present participle, past tense/past participle, and third person singular present tense.[1]

REGULAR VERBS

Approximately 98 percent of all English verbs are **morphologically regular** (regular in terms of their forms). All English regular verbs have just four forms: the LV base form, the *-s*, the *-ed*, and the *-ing*. The LV base is used throughout the present tense except in 3.sg. (third person singular); the LV base is also used as the imperative, it appears as the second word in the future and the conditional tenses, and it makes up the second word in modal constructions. When preceded by *to*, the LV base form is used as the infinitive, widely employed in complementizing clauses (see chapter 8). The morphology of the forms *-(e)s* (3.sg. present tense) and *-(e)d* (simple past and past participle) has already been discussed in chapter 1. The /ing/ form constitutes the present participle. Examples of all the four forms of a **regular verb** (a four-form verb having no vowel or consonant changes whatsoever) follow just below:

process (**LV base form**)
to process (the infinitive): *I want to process these applications*
I/you/we/they *process* (i.e., the 1.sg. [first person singular], 2.sg./2.pl., 1.pl., and 3.pl. present tense forms—all present tense forms that are not 3.sg.; see these below): *We process applications daily*
process (imperative = the command form): *Process these applications right now!*
will process (future tense): *I will process five more applications tonight*
would process (conditional tense): *I would process even more if I could*
might process (a modal construction [see chapter 4]): *In time, I might process all the applications for the whole country*
he/she/it processes (the **third person singular present tense form**): *He processes applications for the fun of it. That new computer processes with incredible speed.* (Note that any singular subject that is not first person—*I*—or second person—*you*—is automatically third person, a fact that emphasizes its great importance. The same is true in the plural: any person not first—*we*—or second—*you*—is automatically third.)
processed (the **past tense** form and the **past participle** form):

past tense: *I processed vast quantities of data yesterday*
past participle (typically used in **perfect tenses**; see below): *I have processed only three applications today*
processing (the **present participle** [typically used in **progressive** tenses; see below], also known as the **gerund**): *I was processing the data when the phone rang.*

IRREGULAR VERBS

The 300 or so English verbs that are **irregular** (which constitute only about 2 percent of the total number of verbs in the language but include many that are frequently used) have either three, four, or five forms (although one verb, *to be*, has eight).

Many irregular verbs have five forms: three of the forms just presented for *process* (base, 3.sg. present, present participle) plus nonidentical forms for the past tense and the past participle. An example of a five-form irregular verb is *break*, whose five forms are compared here with the four forms of the regular verb *process*. (The irregularities of *break* are highlighted in bold type.)

break / *process* (base)
breaks / *processes* (3.sg.pres.)
broke / *processed* (past tense)
broken / *processed* (past participle)
breaking / *processing* (present participle)

If *break* were regular, its past tense and past participle forms would both be ***breaked***. But as an irregular verb its past tense form is characterized by **ablauting** (any vowel change that alternates) in which /e/ → /o/ (/brek/ → /brok/), and its past participle form is characterized by both ablauting and by the addition of /(e)n/.

Ablauting involves many different types of vowel changes. Here are some:

/u/ → /ʌ /, /ɪ/ (*do* → *does, did*)
/e/ → /ɛ/ (*say* → *says, said*)
/ɛ/ → /ɔ/ (*catch* → *caught*)
/ɪ/ → /æ/ (*sit* → *sat*)
/ɪ/ → /æ/, /ʌ/ (*drink* → *drank, drunk*)
/i/ → /e/ (*eat* → *ate*)
/aj/ → /u/, /o/ (*fly* → *flew, flown*)
/o/ → /ɔ/ (*go* → *gone*)

Almost without exception, and even in irregular verbs, the 3.sg.pres. form is eminently predictable as base form + *(e)s* (morpheme /z/); we thus have *processes, breaks,* etc. But there are four verbs—*be, do, have, say*—that constitute exceptions to this rule. *Be* is particularly exceptional as an eight-form verb—the only one in the language—with three irregular present tense forms (as well as two irregular pasts and an irregular past participle). We will now compare *be* with our archetypical regular verb *process*. All the irregular forms of *be* are highlighted in bold type:

be / *process* (base form)
am / *process* (1.sg.present)

are / *process* (2.sg./pl.present, all present pl.)
is / *processes* (3.sg.present)
was / *processed* (1.sg./3.sg.past)
were / *processed* (all remaining past)
been / *processed* (past participle)
being / *processing* (present participle)

Another verb whose 3.sg. present tense forms deviate from the norm is *have*:

have / *process*
has / *processes* (3.sg.present)
had / *processed*
having / *processing*

The same is true of *do*, whose vowel sound undergoes ablauting in the 3.sg.pres. (Note, however, that the orthography masks the irregularity, giving the false impression that the form is actually regular.)

do [du] / *process*
does [dʌz] / *processes* (3.sg.present)
did / *processed*
doing / *processing*

Orthography also masks irregularity in the 3.sg. present of *say*:

say [se] / *process*
says [sɛz] / *processes*
said / *processed*
saying / *processing*

The remaining irregular verbs involve irregularity in the past and/or past participle forms only. These irregular verbs fit the following nine morphological patterns:

The Nine Morphological Patterns of Irregular Verbs

three-form verbs:
- identical base/past/past participle:
  - *bet*

four-form verbs:
- identical **past**/past participle:
  - The four-form's model verbs are:
    - *catch sit spend*
- identical **base**/past participle:
  - *run*

five-form verbs (all have **nonidentical** base/past/past participle):
- ablauting only:
  - *drink*
- *(e)n* plus—in *break* and *fly*—ablauting marks the past participle:
  - *eat break fly*

We will now examine each of these nine patterns separately. (From here on, those forms—3.sg.pres. and present participle—that show little or no irregularity will no longer appear. So the only forms we list and comment on will be the base [for purposes of comparison], the past, and the past participle.)

Three-form verbs

Verbs like *bet* have identical base/past/past participle forms:

bet (base; past; past participle)

Four-form verbs

(A) **Identical past/past participle**:
(1) **both ablauting and consonant difference**:
catch:
catch [kɛtʃ][2] (base)
caught [kɔt][3] (past; past participle)
(2) **ablauting difference only**:
sit:
sit (base)
sat (past; past participle)
(3) **consonant difference only**:
spend:
spend (base)
spent (past; past participle)
(B) **Identical base/past participle**:
Ablauting difference only:
run:
run (base; past participle)
ran (past)

Five-form verbs (all with nonidentical base/past/past participle):

(A) **Ablauting only:**
drink:
drink (base)
drank (past)
drunk (past participle)
(B) ***-(e)n* marking past participle plus ablauting**:
(1) **two different vowel sounds**:
—same vowel in *base* and past participle:
eat:
eat (base)
ate (past)
eaten (past participle)
—same vowel in *past* and past participle:
break:
break (base)
broke (past)
broken (past participle)

(2) **three different vowel sounds**:
fly:
fly (base)
flew (past)
flown (past participle)

Three highly frequent five-form verbs—*do, go, have*—do not conform to any of these patterns and must be treated individually as eccentrics. (Phonetic transcription and commentary is added.)

do:
do [du] (base)
did [dɪd] (past) (ablauting but /d/ regularity)
done [dʌn] (past participle) (ablauting with *-n*)
go:
go [go] (base)
went (past) (*went* is phonetically unrelatable to the verb's base),
gone [gɔn] (past participle) (ablauting; *-n* addition)
have:
have [hæv] (base)
had [hæd] (past and past participle) (no ablauting; the base form's consonant [v] is deleted, thus: *[hævd] → [hæd])

Activity 2.1

THINKING IT THROUGH

A. Give the past and the past participle forms for each of these verbs. Then tell whether the verb is regular or irregular, and, if irregular, which of the nine irregular verbs it behaves like.

Example of how to proceed:

X. *take*: took, taken; irregular; conforms to the pattern of *eat*

1. become
2. blink
3. bring
4. call
5. cost
6. dig
7. drown
8. fall
9. have
10. hear
11. hold
12. injure
13. know
14. leave
15. lend
16. let
17. lie [two answers]
18. make

19. mean
20. milk
21. need
22. read
23. ride
24. ring
25. see
26. sell
27. send
28. shake
29. sleep
30. slide
31. spring
32. steal
33. strike
34. sweep
35. swim
36. take
37. teach
38. tear [something]
39. tell
40. think
41. transcribe
42. try
43. wear
44. weep
45. welcome
46. win
47. wring
48. write

B. Tell whether each of the following forms is base, past, past participle, or two or more of these classifications simultaneously (and, if so, which).

1. gave
2. led
3. smile
4. given
5. hid
6. ridden
7. rode
8. blew
9. paid
10. taken
11. put
12. ring
13. rang
14. thrown
15. swung
16. sought
17. cut
18. came

19. decide
20. done
21. missed
22. blown
23. stank
24. went
25. tune
26. founded
27. drove
28. got
29. bring
30. woven

WRITING IT OUT

C. Use, as verbs, each of the following verb forms in a sentence. Write the sentence to the right of the verb form.

1. answered
2. bet
3. caught
4. dealt
5. enjoying
6. fought
7. got
8. held
9. insist
10. jokes
11. kept
12. lie
13. made
14. nudged
15. obeys
16. put
17. quit

18. rode
19. shrank
20. threw
21. up
22. voting
23. worn
24. xerox
25. yoke
26. zero

Verb Tenses and Auxiliary Verbs: The Nonmodal Auxiliaries (*Do, Be, Have*) and the Modal Auxiliaries

THE SIMPLE TENSES

In a **simple tense**, the verb phrase consists of just one word—the conjugated verb form (*cvf*) of the LV. If the verb phrase consists of more than one word—the *cvf* plus a participle (past or present)—the tense it contains is a **compound tense**, not a simple tense. English has only two genuinely simple tenses: present and past. The morphology of the simple tenses' verb forms has already been examined, so we'll give only a quick review of a regular verb—*call*—in conjugation:

The regular verb *call* in simple-tense conjugation

Present tense:

person (= subject)	**singular**	**plural**
1st (the person(s) speaking)	I call	we call
2nd (person(s) spoken to)	you call	you call
3rd (person(s) spoken about)	he, she, it } calls	they call

Past tense:

1st	I called	we called
2nd	you called	you called
3rd	he, she, it } called	they called

THE IMPORTANCE OF THE SUBJECT

Conjugating a verb in the same tense is a mainly irrelevant exercise in a language like English where the vast majority of verbs, including many irregular ones,

have four forms only. This is shown by the repetition in the above chart with just three different words (*call, calls, called*) in a total of twelve separate slots or positions. It is this repetition of *cvf* that makes English so reluctant to drop its subject pronouns from the surface of the sentence as so many other languages have done. The following is ungrammatical for precisely that reason.

[1] *Anyway, told me to pay but said that couldn't.

A grammatical version would have to read:

[2] Anyway, he told me to pay but I said that I couldn't.

With few exceptions, all verbs in English require a subject to appear in the **surface structure**, that is, in a construction's final spoken or written product (cf. its **deep structure** [the representation of the elements that underlie the surface structure]). Without a surface subject, most English verb forms do not tell us, for example, who or what is doing the action, assuming the state, or constituting the subject noun linked by equation to the predicate noun.

IMPERATIVES, THE PRESENT TENSE, AND THE EXCLUDED SUBJECT PRONOUN

Only present tense forms can be used in **imperatives** (**direct command forms**, used in communicating an order) because one can only command someone to do something "now" (at the present moment), not "then" (at some past moment). (Thus *Stop doing that!* but never ***Stopped doing that!***) Likewise, only second person pronouns can serve as the (implied) subject of an imperative construction because a direct command can only be directed at someone we are speaking to, not someone we are speaking about.[4] Direct commands typically exclude from the surface structure their implied (or underlying) **subject pronoun** *you*—

[3] Come inside right now!
[4] Play nicely with the other children.
[5] Please sit here.

But the *you* can be reinstated at will, often to make the command more emphatic or forceful, thus:

[6] You come inside right now!
[7] Now you play nicely with the other children, you hear?!

THE COMPOUND TENSES: PRESENT AND PAST

As noted above, a **compound tense** is one in which each verb phrase consists of at least two words. (Thus *have called* or *have been calling* are compound tenses whereas *call* is a simple tense.) There are two main types of **present** or **past compound** tenses: **perfect** and **progressive**. A third type—**perfect progressive**—combines the two. (Note that only the active voice is being treated in this chapter. The passive voice tenses will be discussed in chapter 4. All passive voice tenses are compounds.)

Present perfect and **past perfect** tenses consist of two elements: a conjugated form of the nonmodal auxiliary verb *have* plus the **past participle** of the lexical

verb in question. Since *have* is conjugated, *have* is marked for person, number, and tense, while the past participle is never conjugated and is therefore never marked for person/number/tense. Thus *have* changes form while the past participle does not.

What follow are several examples of the **present perfect** and the **past perfect** tenses:

	Present Perfect			Past Perfect	
[8]	We *have*	*eaten* enough.	[9]	We *had*	*eaten* enough.
	present tense of nonmodal aux *have*	past part. of the LV *eat*		past tense of the nonmodal auxiliary *have*	past part. of the LV *eat*
[10]	She *has talked* to him before.		[11]	She *had talked* to him before.	
[12]	They *have been* very busy.		[13]	They *had been* very busy.	

Present progressive and **past progressive** tenses also consist of two words: a conjugated form of the nonmodal auxiliary verb *be* plus the (never conjugated) present participle of the particular LV. Here are some examples:

	Present Progressive			Past Progressive	
[14]	We *are* just	*killing* time.	[15]	I *was* just	*killing* time.
	present tense of nonmodal aux	present part. of LV *kill BE*		past tense of nonmodal aux	present part. of LV *kill BE*

Compound tenses consisting of three words are the **present perfect progressive** and the **past perfect progressive**. The three words are these:

a conjugated form of the nonmodal auxiliary *have been* (the past participle of *BE*)
the present participle of the particular LV

Here are some examples of these two perfect progressive tenses:

	Present	Perfect	Progressive
[16]	We *have*	*been*	*eating* fish.
	pres. tense of *have*	past part. of *BE*	pres. part. of LV *eat*

	Past	Perfect	Progressive
[17]	We *had*	*been*	*eating* fish.
	past tense of *have*	past part. of *BE*	pres. part. of LV *eat*

The Compound Tenses: Future and Conditional

It is important to be aware that the English tenses normally labeled "future" and "conditional" are themselves compounds, not simple tenses as are their equivalents in languages such as Spanish, French, Portuguese, and Italian. The English **future tense** consists of the modal auxiliary *will* plus the particular LV's base form, thus:

Future tense

[18] She *will* *speak* to them soon.
modal aux *will* base form of LV *speak*

The construction that we call (for the sake of convenience) the **conditional tense** consists of the **modal auxiliary** *would* plus the LV's base form, thus:

Conditional tense

[19] If she chose, she *would* *speak* to them right away.
modal aux *would* base form of LV *speak*

The conditional form—the modal auxiliary *would* plus the LV's base form—has at least three **functions**: (1) **true conditionality**, (2) **future-in-the-past**, and (3) **habitual action** (or **state**) in the past. The **true conditionality** function is treated extensively at the end of chapter 4 and can be illustrated here by the following sentence:

[20] If I had any money I *would buy* a new car.

The **future-in-the-past** function of the conditional form is exemplified by sentences such as (21):

[21] He said he *would leave* at midnight.

Sentence (21) is simply a past tense version of (22):

[22] He says he *will leave* at midnight.

And the **habitual action in the past** function is illustrated by (23):

[23] Back then, he *would arrive* at 10 and stay all day.

The future and conditional constructions with *will* and *would*, respectively, are often referred to as the **synthetic future tense** and the **synthetic conditional tense**, terms that explicitly contrast these two tenses with the **periphrastic future tense** and the **periphrastic conditional tense**. In the periphrastic constructions, use is made of the semi-auxiliary perimodal phrase *BE going to* (in which *BE* is the conjugated element) to express certain types of futurity or conditionality. Here are some examples of the periphrastic future and the periphrastic "conditional":[5]

Periphrastic Future	**Periphrastic "Conditional"**
[24] I *am going to* leave soon.	[25] I *was going to* leave soon.
[26] They *are going to* pass.	[27] They *were going to* pass.

Whereas the two periphrastic tenses are said to give the impression of imminence and certainty (that something is just about to happen), the synthetic tenses supposedly imply a more remote prediction. At times, however, the difference between the impressions that each set gives is largely stylistic, with the

periphrastic tenses preferred in informal and colloquial speech and the synthetic tenses used in more formal language.

Both the synthetic future-marking modal *will* and the synthetic conditional-marking modal *would* combine with forms of the nonmodal auxiliaries *have* and *be* to produce future or conditional perfect, future or conditional progressive, and future or conditional perfect progressive tenses for a total of six additional compound tenses. Here are some examples of these six additional tenses:

The futures

future perfect

[28] She *will have spoken* to him by this time tomorrow.

future progressive

[29] She *will be speaking* to him soon.

future perfect progressive

[30] She *will have been speaking* to him for an hour by this time tomorrow.

The conditionals

conditional perfect

[31] She *would have spoken* to him if she could.

conditional progressive

[32] She *would be speaking* to him now if he were here.

conditional perfect progressive

[33] She *would have been speaking* to me now if I had let her.

When we add these six tenses to the eight above, we arrive at **fourteen active-voice compound tenses**. Figure 2a encapsulates all fourteen. (The figure includes parenthetical space for the only tenses—the present and the past—that are not compound but **simple**, as we already know.)

	"Simples"	Perfects	Progressives	Perfect Progressives
futures	future	future perfect	future progressive	future perfect progressive
	I will talk	*I will have talked*	*I will be talking*	*I will have been talking*
conditionals	condi-tional	conditional perfect	conditional progressive	conditional perfect progressive
	I would talk	*I would have talked*	*I would be talking*	*I would have been talking*
presents	(present)	present perfect	present progressive	present perfect progressive
	(I talk)	*I have talked*	*I am talking*	*I have been talking*
pasts	(past)	past perfect	past progressive	past perfect progressive
	(I talked)	*I have talked*	*I was talking*	*I had been talking*

Figure 2a The Fourteen Active Voice Compound (and the Two Simple) Verb Tenses

Activity 2.2

THINKING IT THROUGH

A. Underline each of the simple or compound verb tenses appearing below, then give the name of each one's tense. Note that some of the verb forms will appear as infinitives, that is, without tense (tenseless).

Example of how to proceed:

X. "He has always wanted to marry me." *Has wanted* is the present perfect tense.

1. I have told you what I think about him.
2. They are refusing to cross the picket line.
3. What has become of Baby Jane?
4. Many have called but few have answered.
5. I had been searching for them since Monday.
6. In all likelihood they will have left by now.
7. I just get so upset; I just don't know.
8. All my friends were there and gave me presents.
9. We will obey your orders.
10. They wouldn't have been staying at grandma's house because she went to the cabin to prepare for the weekend.
11. You said you'd be coming in on the six o'clock flight.
12. He is taller than I was at that age.
13. I would have written you if I had found the time.
14. They know what I did.
15. He went out and got some bread.
16. By the end of 2009, Vince will have been teaching for forty years.
17. She's going to buy me a peanut butter and jelly sandwich.
18. She said she would meet me on the terrace at noon.
19. I have been looking for you all my life.
20. They were going to tell us they had already disposed of the body.

WRITING IT OUT

B. Write three sentences that use the same tenses and structures as each of the following.

Example of how to proceed:

X. She will have been sitting on top of the flagpole for fourteen hours when she finally falls off of it. "You could write, for example: They will have been running around the race track for seven hours when they finally collapse from exhaustion."

1. I am enjoying every minute of my trip to Lower Slobovia.

2. They have never eaten as many hot dogs as they ate today.

3. He promised her that he would climb every mountain in Iowa.

4. The big brown cow had been feeling sick for several days.

5. The cowboy was running around and acting like a total fool.

6. I would have married you if you had wanted me to do so.

7. We surely were the biggest fools that anyone had ever seen.

8. I promise I will write you every day that I am on the road.

C. Write a sentence containing a verb form that corresponds to each of these descriptions. Use any LV, person, and number.

1. present

2. past progressive

3. synthetic future

4. periphrastic future
5. synthetic conditional
6. periphrastic conditional
7. future perfect
8. past perfect
9. future perfect progressive
10. past
11. present perfect
12. present progressive
13. conditional perfect
14. conditional progressive
15. future progressive

Verb Tenses' Meanings and Uses

The following six sections provide information about how the various tenses' **forms** are used in differing **functions** to convey separate meanings and what sorts of meaning they convey. The distinction between **form** and **function** is a very important one. **Form** is the physical shape of a word itself—the phonemes and morphemes that it contains and how these phonemes and morphemes contrast with other words' phonemes and morphemes. Thus the difference in form between words such as *break* and *broken* can be described **phonologically**: "/brek/ vs. /brókən/—monosyllabic /brek/'s vowel is mid front tense and its final consonant is /k/, but bisyllabic /brókən/'s stressed vowel is mid back tense, its unstressed vowel is schwa, and its final consonant is /n/". The *break/broken*

difference can also be described **morphologically**: "*break* is this verb's base form and *broken* is its past participle, whose /ən—same morpheme /ən/ that appears on other irregular forms such as *given, eaten, written,* and *ridden*—marks forms like these as past participles."

Function on the other hand refers to the meaning that different forms convey when they are used in different contexts. Therefore (and as we'll see in detail in the very next section)—the **forms** of the English present tense are said to have different **functions** because in one context they tell us that the action is taking place in the present moment, while in another context they tell us that the action will take place in the future as an unscheduled event.

Throughout our discussion of form and function we will contrast **tense** (a form topic—this focuses on the verb forms' shapes and the form-based categories they belong to) with **time** (a function topic—among other things, this refers to time as it can be told on a chronological scale: the immediate moment in the present right now, the future yet to come, the immediate past of a minute or an hour ago, the more remote past of several weeks, months, years, decades, or centuries ago, and so forth).

THE PRESENT TENSE

The forms of the present tense—an overworked tense in English—can function in reference to the **present time**, to the **future time**, and even in a limited way to the **past time**. In its **present time function**, the present tense conveys the following meanings:

a. It makes reference to the actual present moment, what is happening at this very point in time—a function that is actually more typical of the present progressive tense (see below) than of the present tense. This present moment reference will often involve someone's describing what someone else is doing right this instant, as in, for example, an opera broadcast:

[34] Maddalena *falls* into the arms of don Vincenzo and *swears* eternal love even as he *plunges* the dagger deep into her treacherous heart while she *breathes* her dying breath. She now *expires*, and Vincenzo *begins* to sob uncontrollably as the curtain *falls* on the final act of Massimo Verismo's *La forza delle putane*.

b. It makes reference to an ongoing stretch of time involving a **stative verb**, one that denotes states of being or states of possessing (as opposed to actions). It's obvious that in stative functions the being or possession is part of the present moment (and will likely be part of the future as well), but it is also true that the "state" came to be sometime in the past. Examples:

[35] Saul *has* five income properties on the north side of Chicago. [He bought them in 1963, he continues to own them today, and he's likely to own them for several more years to come.]

[36] She *knows* the names and capitals of all the world's 196 countries. [She learned them ten years ago, she recalls them now, and she's likely to keep them in mind for the rest of her days.]

c. It makes reference to an ongoing stretch of time involving a **durative verb**, one whose action—typically repeated again and again to the point that it

becomes habitual—is even less closely tied to the present moment than is a stative's. Examples:

[37] By day he *gambles* and by night he *drinks* and *carries on*.
[38] On the other hand, you *read* too much, *work* too fast, and *study* too hard.

d. It makes reference to a fraternal twin of both statives and duratives known as the **timeless truth**, which refers to something that will never change unless the world comes to an end:

[39] Tierra del Fuego *is* near Antarctica.
[40] The Andes Mountains *run* the length of the South American continent.
[41] Three *constitutes* the square root of nine.

e. It makes reference to what becomes a reality by virtue of its being said the instant it is said—the so-called **performative** verb, in which when you say the words you perform the action, thus making it real. Examples:

[42] I now *pronounce* you man and wife. [The minute the official pronounces the words *man and wife*, the couple has entered the married state.]
[43] Here is where the judge *sentences* him to life in prison.
[44] The priest always *blesses* the new couple's union at the end of the mass.
[45] I hereby *declare* this woman insane.

In its **future time function**, the present tense is employed for these two purposes:

a. to refer to events that are scheduled or planned on, for example:

[46] The hunger strike *begins* tomorrow at dawn.
[47] The ship *leaves* the dock at 1 p.m. on Friday, November 13th.

Note that if the event is not scheduled or planned, the present tense will **not** be used to express future time usage, and the synthetic or periphrastic future—or an infinitive complement—will appear instead. Example:

[48] *Do you promise you *bring* me back something from Hawaii, Daddy?

→→→ Do you promise you *will bring* me back . . .
or: Do you promise you *are going to bring* me back . . .
or: Do you promise *to bring* me back . . .

b. to refer to an unscheduled future event in a subordinate clause of a sentence whose main clause is in the future tense:

[49] I'll pay you back (main clause) when the check *arrives*. (subordinate clause)
[50] She will turn you in to the cops (main clause) as soon as she *finds* the smoking gun. (subordinate clause)

In its **past time function**, the present tense's sole role—and it is a very limited one—is to narrate the so-called "historical present" whereby the past is made more immediate and vivid when it is brought forward into the present. Example:

[51] I once murdered someone. It was a dark and stormy night. I was walking down Broadway when all of a sudden this drunk *falls* out of a doorway, *staggers*, *sticks* his hand in his mouth and *starts* to vomit all over me. So I *reach* in my pocket, *pull out* my gun and *say* . . .

THE PAST TENSE

There are three uses to which the English past tense is put in a truly past time frame. They include the following:

a. a single past event:

[52] Great-Grandpa Gus *voted* for FDR for the first time in 1932.
[53] Peggy Sue *gave birth* to a little baby girl last night.

b. a delineated (demarcated, marked off, started-and-stopped) period of time in the past:

[54] Jim *worked* at the envelope company for fifty-three years.
[55] Dracula *ruled* as count of Transylvania 1243–1291.
[56] They *devoted* themselves to the service of the king for as long as he *reigned* supreme.

c. repeated/habitual events in the past:

[57] Every morning I *drove* down the Interstate to my job.
[58] Joe *attended* only twelve conferences a year until he retired.
[59] When March *came* we always *cleaned* the house from top to bottom.

In addition, past tense forms are used in English to express contrary-to-fact or **hypothetical** statements that have nothing "past" about them:

[60] If you *were* the king of the world, you would abolish the internal combustion engine.
[61] If nobody *needed* petroleum products, international politics would be very different indeed.

Past tense forms are also used to express heightened politeness or deference when making a request:

[62] Sir, may I make so bold as to say that I *wanted* to ask your daughter's hand in marriage?

THE FUTURE AND THE CONDITIONAL TENSES

Future tense

Reference to events that take place in the future is the most typical function of the synthetic future tense:

[63] I *will arrive* from Dallas on the 12:05 flight.
[64] She *will* absolutely *adore* this present.

In addition (and as a logical extension of the concept of future time reference), the synthetic future can express predictions:

[65] She *will guarantee* that you never work here again.
[66] The Guthrie Center Hogsters *will become* a major league baseball team in just two weeks.

Conditional tense

The synthetic conditional tense **forms** have three completely different **functions**. Each of these functions—(a), (b), and (c) below—is so different from the others that we often wonder how the three can even share the same verb tense! Let's look at them now:

a. what is traditionally called "conditionality"—the **hypothetical** (merely a possibility—what we say might just come true), the contrary to fact (we know it is not true, but for the sake of argument let's suppose it is), etc.

[67] They *would control* every word that people said if only they had the chance to do so. [But they don't yet have that chance so they still can't do it. Thus *controlling every word* remains hypothetical—a mere possibility.]
[68] If I didn't have to finish this job I *would watch* a video. [But I **do** have to finish the job, so *watching a video* is contrary to fact and not a reality.]
[69] You *would hit* me if I weren't your boss, wouldn't you? [But I am your boss, so *hitting me* is a strictly hypothetical action.]

Sentences expressing hypotheticality usually consist of two parts: the if-clause (which begins with the conjunction *if*) and the other clause, commonly called the result clause. Either clause can appear at the beginning of the sentence. The result clause is called the result clause because it tells us what would happen if the *if*-clause became true. So in (69) when I stop being your boss you are probably going to hit me!

b. **repeated, habitual, recurring actions/events/states in the past**:

[70] I *would watch* videos three times a week when I was a kid.
[71] It used to be true that every time you got angry you *would hit* me, *wouldn't* you?
[72] Back in the old days we *would drive* out to the country and have a picnic every Sunday.

Conditional form (b)'s function is so totally different from what we observe to be conditional form (a)'s function that function (b) truly cries out for a totally separate tense of its very own. And indeed, type (b) sentences often employ the periphrastic *used to* as a substitute for *would*:

[73] I *used to watch* videos three times a week when I was a kid.
[74] You *used to hit* me all the time.
[75] We *used to drive* out to the country for a picnic.

c. the **future-in-the-past** function, in which the modal form *would* serves as the past tense of the modal form *will*:

future-in-the-present (expressed by future tense verb forms):

[76] My sister *says* that tonight she *will wash* the dog.
present tense verb form / future tense verb form

future-in-the-past (expressed by conditional tense verb forms):

[77] But later she *said* that she *would wash* the dog tomorrow.
past tense verb form / conditional tense verb form

THE PROGRESSIVE TENSES: PRESENT/PAST/FUTURE/CONDITIONAL

These events or situations show how the progressive tense forms can be used to express different functions and different types of action:

In progress

[78] No doubt by this time tomorrow Nick *will be arguing* with his girlfriend.

[79] I knew we *would be raking* in the money after the contract was signed.

Repeated over time

[80] They *were* always *fighting* over who should do what and to whom.

Scheduled or planned for the future

[81] You*'re leaving* on the midnight train to Georgia.

[82] This year they *are driving* up the coast all the way to Calais.

THE PERFECT TENSES: PRESENT/PAST/FUTURE/CONDITIONAL

Perfect tenses span the time between "then" (when the event took place or the state was entered into) and "now" (the moment when the event/state is/was being talked about). Perfect time frames refer to situations or events that have endured from point X in the past up to right now; to past events that continue affecting the present moment; and to events so recent that they are still impacting on the present moment. Examples follow:

Enduring situations or events

[83] Aragon and Catalonia *have formed* part of a united Spain since 1469.

[84] Austin *has been* the capitol of Texas since 1838.

[85] His parents *had run* the business for 53 years when they finally retired.

Past events affecting the present moment

[86] I *have broken* my hip and cannot get around very well.

[87] She *had been running* the show for so long that when retirement came it was totally traumatic.

Events so recent that they affect the present

[88] The Hartzemanian army *has* just *invaded* Central Sorbenia!

[89] We *have* just *suffered* an accident, and we want you to call the police.

Activity 2.3

THINKING IT THROUGH

A. Tell which words are in the verb phrase by underlining them. Then write the name of the tense whose words you have underlined. Last, describe how the tense in that particular sentence is functioning.

1. [From an announcer at a basketball game] Treetop drives for the board, leaps, shoots, and . . . it is in!
2. [From a general at a staff meeting] The invasion begins at 12:01 tomorrow morning.
3. [From a jealous girlfriend] I will kill anyone who lays a hand on you.
4. [From an office worker reporting on her life as a commuter] We would always get caught in the rush hour traffic on the freeway until we finally switched over to the subway.
5. [From the mouths of well-meaning friends] We would do anything for you—anything!—if only we had the money.
6. [From a nurse] Right now you are trying to learn what has happened.
7. [From the sermon] She had never taken a drink until that fateful night.
8. [From his best friend] He's getting married this Saturday.
9. [In the divorce lawyer's chambers] Again and again I have made every effort to be a good father.
10. [From the mouth of a stern parent] I order you to leave.

11. [From the swimming coach] He swims fifty laps every day.

12. You were born on September 30, 1988.

13. The judge declared a mistrial.

14. [From the weekly broadcast of the Metropolitan Opera] As the curtain rises on Act Two, Mamma Lucia enters the square.

15. [From Mamma Lucia's doctor] I have no idea how she stays so healthy.

16. They said goodbye to everyone and then finally left the party.

WRITING IT OUT

B. Use each of these verb phrases in a sentence you make up.

1. would live
2. will be pleased
3. will be answering
4. will tell
5. would tell
6. tell
7. has told
8. told
9. had told
10. will be telling
11. would be telling
12. is telling
13. was telling
14. will have been telling

15. would have been telling

16. has been telling

17. had been telling

C. Write an original sentence matching each of these descriptions.
Example of how to proceed:
X. past tense, single past event: *I throttled all thirty thespians*.

1. synthetic future tense, future time reference

2. present progressive tense, action scheduled for the future

3. present tense, present time, stative-type verb

4. present tense, past time, historical present

5. present perfect tense, very recent events affecting the present

6. present tense, present time, timeless truth

7. present tense, present time, actual present moment

8. future progressive tense, action in progress

9. present tense, future time, scheduled/planned-on event

10. synthetic conditional tense, hypotheticality

11. present perfect tense, past events affecting present moment

12. past tense, single past event

13. synthetic conditional tense, unreality

14. past progressive tense, action repeated over time

15. present tense, future time, unscheduled event in a subordinate clause

16. present tense, present time, performative verb

17. past perfect, enduring situation

18. past tense, enduring past situation

19. present tense, present time, durative verb

20. past tense, repeated events in the past

21. synthetic conditional, repeated/habitual action in the past

Notes

1. Lexical verbs are distinguished from auxiliary verbs in that the latter are limited in function to marking person, number, tense, and voice in compound verb tenses, whereas the former are largely used to convey "dictionary meaning," the more semantically rich content of the verb phrase's components. Thus in a verb phrase such as *has been walking*, both *has* and *been* are auxiliary verbs that serve to tell us that the tense in question is present perfect progressive. Although *walking* also conveys progressivity through the bound inflectional /ing/ morpheme, its primary function is to describe the activity—perambulation—that has been taking place.
2. There are regional differences in the standard American pronunciation of this word: some—chiefly Northern—pronounce *catch* as [kɛtʃ]; most others—chiefly Midland and Southern—pronounce it [kætʃ]. Both of these forms are generally accepted. A third pronunciation, [kɪtʃ], is universally stigmatized.
3. Two rival standard pronunciations typify this form too: [kɔt]—chiefly Northern, upper-Midwestern, and Southern—and [kɑt] (mid-Atlantic, Midland, and California). The [ɔ] → [ɑ] shift has been slowly making progress in all dialects of English for centuries, and in some dialects has all but eradicated [ɔ] except in a limited number of environments such as pre-liquid.
4. Obviously we are excluding **hortative commands** such as *Let's all go to the pancake house!* and *Let's see if we can't finish this project on time* from consideration here, since though directed to second persons they include the first person speaker as well.
5. The word *conditional* appears between quotation marks because while the **forms** being considered are in the conditional tense, their **functions** do not express actions or functions that could be termed conditional. For a thorough discussion of what constitutes conditionality, see the appropriate section at the end of chapter 4.

Chapter 3

Basic Structures, Questions, *Do*-Insertion, Negation, Auxiliaries, Responses, Emphasis, Contraction

The Five Basic Structures

English noncomplex sentences have five basic structures: affirmative statements, negative statements, *yes*/*no* affirmative questions, *yes*/*no* negative questions, and content questions. Here are the symbols used to represent each structure, together with an example of each one:

+ (affirmative statement):	You live here.
− (negative statement):	You don't live here./You do not live here.
yn+ (*yes/no* affirmative question):	Do you live here?
yn− (*yes/no* negative question):	Don't you live here?/Do you not live here?
***wh*/co (*wh*[-word] content question)**:	Where do you live? Why do you live here? When do you live here? (etc.)

Two Different Types of Questions

Here is the difference between *yes*/*no* questions on the one hand and *wh*/content questions on the other hand: *wh*/content questions can never be answered *yes* or *no*, whereas *yes*/*no* questions can be answered *yes* or *no* and usually are. Thus:

[1] Where do you live?—**Yes.* [Totally ungrammatical.]
[2] Where do you live?—On Sixth Avenue. [Grammatical, and one of many possible answers.]

DO-INSERTION

We pay close attention to whether any given clause contains the nonmodal auxiliary *do*. Adding *do* to a clause is known as ***do*-insertion**. *Do* appears where we would expect it to appear in negative statements—as the first part of the predicate, and just after the subject, as figure 3a reveals. But in the three interrogative structures—yn+, yn–, and *wh*/co—*do* appears before the subject:

[3] Do you live here?
[4] Don't you live here?/Do you not live here?
[5] Where do you live?

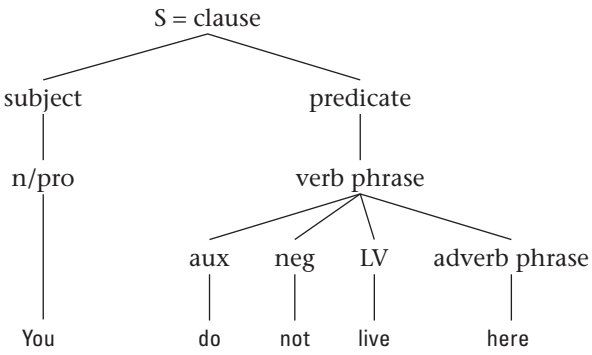


Figure 3a Presence of *do*-Insertion

The process by which *do* gets placed before its subject is known as **auxiliary inversion**. To understand how *do* gets there, we use the + structure as the point of departure when creating the other four structures. The process by which we get from **+** to **yn+** looks like this:

	1. [the + statement]	You live here.
→→	2. [*do*-insertion]	you do live here
→→	3. [auxiliary inversion]	do you live here
→→	4. [adding intonation/punctuation]	Do you live here?

NEGATION

We also pay close attention to the **neg** (negative word) *not* and where it gets inserted in the syntax. Neg *not* negates the verb (makes the verb negative) in **−** or **yn−** or ***wh*/co−**. *Not* usually appears right after the auxiliary, an important characteristic that distinguishes English from most other languages. Here is the process by which we get from **+** to **−**:

	1. [the + statement]	You live here.
→→	2. [*do*-insertion]	you do live here
→→	3. [*not* insertion: the –]	You do not live here.

In only two neg structures, both involving the uncontracted *not* in **yn−** and also **wh/co**, does the neg appear elsewhere—right after the subject, in fact. Compare:

yn− contracted:	Do*n't* you live here?
yn− uncontracted:	Do you *not* live here?
***wh*/co contracted**:	Why do*n't* you understand?
***wh*/co uncontracted**:	Why do you *not* understand?

The Role of the First Auxiliary (*aux*)

We already know that –, yn+, yn–, and *wh*/co have one thing that the + structure lacks: the nonmodal auxiliary *do*. Whenever + lacks an auxiliary verb (as for example *You live here*), you must insert *do* into any of the negatives and questions that derive from it (thus *You don't live here, Do you live here? Don't you live here?*

Where do you live?). Auxiliary verbs are either (a) nonmodals (*be*/*do*/*have*) or (b) modals (*can*/*could*/*may*/*might*/*must*/*shall*/*should*/*will*/*would*) or perimodals (*ought to, might as well, would rather*, etc. [see chapter 4 for the complete list]). English does not allow patterns like **You not live here, *Not you live here?* etc. *Do*-insertion in negatives and questions is obligatory when the affirmative statement lacks an auxiliary. Figure 3b presents several examples of this. All the + structures in these examples contain auxiliaries—either the nonmodal *be*, the nonmodal *have*, or the modal auxiliary *can*. Because the affirmative statements already contain an auxiliary, the auxiliary *do* is not inserted. What we notice about these –, yn+, yn–, and *wh*/co structures is that none contains any form of *do*. As we already know, *do* is not added to negatives and questions if the corresponding + structure already has an aux.

The auxiliary plays an extremely important role in any English structure it appears in. The first auxiliary in a clause marks **person** and **number** as well as **tense**. Perhaps it is no accident that the three nonmodal auxiliaries *do, be,* and *have* are morphologically irregular and quite varied in form. But while those three are varied, the nine **modal** auxiliaries—*can, could, may, might, must, shall, should, will, would* (plus the marginal modal *ought to*)—are **invariant** in form, never inflecting for person or number and lacking not only tense but present/past participles as well. (See chapter 4 for more information on modals.)

Nonmodal Auxiliaries *Be/Do/Have* Can also Be Used as Lexical Verbs

While *be*/*do*/*have* usually function as auxiliaries, they can also function in a non-auxiliary capacity as lexical verbs. Here are some examples of this:

[6] BE: I am the best cook.
[7] DO: I do the dishes every night.
[8] HAVE: I have many chores.

When *be* functions as an LV, it never allows *do*-insertion:

+	I am the best cook.	
–	I am not the best cook.	(*I do not be the best cook.)
yn+	Am I the best cook?	(*Do I be the best cook?)
yn–	Am I not the best cook?	(*Do I not be the best cook?)
wh/co	Why am I the best cook?	(*Why do I not be the best cook?)

	nonmodal auxiliaries		modal auxiliary
	BE as the aux	*HAVE* as the aux	*CAN* as the aux
+	You are trying.	You have tried.	You can try.
–	You aren't trying.	You haven't tried.	You can't try.
yn+	Are you trying?	Have you tried?	Can you try?
yn–	Aren't you trying?	Haven't you tried?	Can't you try?
	Are you not trying?	Have you not tried?	Can you not try?
wh/co	What are you trying?	What have you tried?	What can you try?

Figure 3b Absence of *do*-Insertion

But *do* and *have* are different: they both require *do*-insertion when functioning as an LV[1]:

Do:

+	I do the dishes every night.
–	I don't do the dishes every night.
yn+	Do I do the dishes every night?
yn–	Don't I do the dishes every night?
wh/co	Why do I do the dishes every night?

Have:

+	I have so many chores.
–	I don't have so many chores.
yn+	Do I have so many chores?
yn–	Don't I have so many chores?
wh/co	Why do I have so many chores?

Wh-Words as Subjects vs. *Wh*-Words as Objects

A ***wh*-word** such as *who*/*which*/*what*/*where*/*when*/*why*/*whose*/*how* can function either as subject or object. Consider the following:

[9] Who did he call?
[10] Who called him?

In (9) the subject of the sentence is *he*. This can be proven:

+	He called someone.	*he* = subject
–	He didn't call {someone}.	*called* = verb
yn+	Did he call someone?	*someone* = object
yn–	Didn't he call someone?	
wh/co	Who did he call?	

Sentence (9) starts out as a + and undergoes these changes:

he called {someone}

he called {who}	**substitution of *wh*-word**
he did call {who}	***do*-insertion**
did he call {who}	**auxiliary inversion**
who did he call	***wh* fronting (moving *wh*-word to front of sentence)**

This last transformation is known as the *wh*-fronting rule because the *wh*-word is moved to the front of the sentence. The sentence is then ready for the necessary intonation and punctuation to be added: *Who did he call?*

However, the *wh*-fronting rule affects only *wh*-words that are objects, not subjects. In (10), the *wh*-word is a subject, so it does not get fronted. In fact, (10)'s *wh*-word's antecedent in the + sentence was already "front," as the following path from *someone* to *who* will show:

+	*Someone* called him.
–	*Someone* didn't call him.
yn+	Did *someone* call him?
yn–	Didn't *someone* call him?
wh/co	*Who* called him?

Here, *who* merely substitutes for the indefinite pronoun *someone*, which already serves as the subject throughout the four other structures. So since *someone* already appears at the front, no fronting rule can apply.

Activity 3.1

THINKING IT THROUGH

A. Fill in the blanks with the absent structures. Be sure to retain the same tense throughout each set. There are usually several ways to fill in the wh*/co blank since—as we already know—there are eight* wh*-words and therefore almost as many* wh*/co questions that they can function in.*

1. \+ We know them.

   – _____.

   yn+ _____?

   yn– _____?

   wh/co _____?

2. \+ _____.

   – _____.

   yn+ _____?

   yn– Don't they pay their bills?

   wh/co _____?

3. \+ _____.

   – I don't understand that.

   yn+ _____?

   yn– _____?

   wh/co _____?

4. + _____.

   – _____.

   yn+ Did I speak to you?

   yn– _____?

   wh/co _____?

5. + _____.

   – _____.

   yn+ _____?

   yn– _____?

   wh/co When do you arrive?

6. + _____.

   – She isn't practicing enough.

   yn+ _____?

   yn– _____?

   wh/co _____?

7. + He has been sick.

   – _____.

   yn+ _____?

   y– _____?

   wh/co _____?

8. + _____.

   – _____.

   yn+ _____?

   yn– Wouldn't he know when to go?

   wh/co _____?

9. \+ _____.

   – I won't tell you his name.

   yn+ _____?

   yn– _____?

   wh/co _____?

10. \+ _____.

    – _____.

    yn+ _____?

    yn– _____?

    wh/co Whom had he been talking to?

11. \+ _____.

    – _____.

    yn+ Has it turned out nicely?

    yn– _____?

    wh/co _____?

WRITING IT OUT

B. Complete each of the following phrases in a sentence you make up.

1. What did he
2. They didn't
3. Why do you
4. Have they been
5. When weren't we
6. I am trying

7. Did she ever

8. I just don't

9. Couldn't she

10. Had the butler

11. Won't you

12. What could he have

13. Does the watch dog

14. Didn't the thief

C. Provide one example of each of these products or processes.

1. *do*-insertion

2. the *wh*-fronting rule

3. auxiliary inversion

4. *be* as a nonmodal auxiliary

5. *do* as an LV

6. a *wh*-word as object

7. a *wh*-word as subject

8. a *wh*/co question

D. Write statements or questions that correspond to the following descriptions.

1. yn+ ; *know* as LV

2. *wh*/co; *stay* as LV; *wh*-word as subject

3. – ; *own* as LV

4. + ; *write* as LV

5. yn– ; *kill* as LV

6. *wh*/co; *leave* as LV; *wh*-word as object

7. *wh*/co; *drop* as LV; *wh*-word as subject

8. yn+ ; *tell* as LV

Selection Questions

A **selection question** combines two or more yn+ questions into a single interrogative entity. The coordinating conjunction *or* typically serves as the tie-in element. Thus:

[11] yn+ : Do you want to fly to New York?
[12] yn+ : Do you want to drive to Miami?
[13] combined: Do you want to fly to New York or drive to Miami?

Question (13), which combines questions (11) and (12), can no longer be answered *yes* or *no* the way its two component parts could. Instead, one must **select** one of the choices offered. Here are several possible answers:

[14] I want to fly to New York.
[15] Fly.
[16] New York.
[17] The former.
[18] Whatever. (etc.)

Declarative Questions

A **declarative question** is a *yes*/*no* question (either + or –) that lacks auxiliary inversion, lacks *do*-insertion, etc.; therefore, declarative questions manifest the

same word order as declarative structures (the + sentence). Compare the following examples:

[19] +: You want a sandwich.
[20] yn+: Do you want a sandwich? [*do*-insertion and *aux* inversion]
[21] declarative question: You want a sandwich? [said with **rising intonation**]

A declarative question's **function** somewhat resembles that of an echo question's function (see just below) in that declaratives express shock or surprise or ask for simple verification. In colloquial and informal English, declarative questions are frequent, as are yn+ and yn– questions that lack the auxiliary verb:

[22] Do you want to go now? → You want to go now? → Wanna go now?
[23] Don't you have any money? → You have any money? → Got any money?
[24] Are you ready to leave? → You ready to leave? → Ready to leave?
[25] Is he studying already? → He studying already?

Echo Questions

Echo questions are "recapitulatory" in that they repeat, directly or in paraphrase, all or part of what someone else has just said, either to confirm it or to express surprise or disbelief. An echo question typically employs rising intonation. Examples:

[26] Yesterday I bought a BMW.—You bought a *BMW*?
[27] I want some slivovitz.—You want some *what*?
[28] The two-bedroom bungalow in Beverly Hills costs $3,000,000.—It costs *how much*?

Echo questions can also function as questions about questions in which the listener speculates on or makes fun of a question someone else just asked. Often these questions about questions are so obvious as to be amusing:

[29] Is Bill Gates a billionaire?—Is Bill Gates a billionaire? Is the pope Catholic?

The main functional difference between declarative questions and echo questions is that echoes must literally echo something that someone else has just finished saying; declaratives, on the other hand, can begin a conversation between two people and do not have to respond to something already stated or asked.

Tag Questions

A **tag question** always appears (following a comma when written) as the sole interrogative element in an otherwise noninterrogative sentence. A tag question's purpose is to get the listener to confirm or deny what the speaker has just stated in the (noninterrogative) "assumption" part of the sentence. There are four types of combinations involving assumptions and tag questions. Two combinations contain—in the assumption—**positive statement verbs** and thus have positive assumptions, but the other two combinations contain—again in

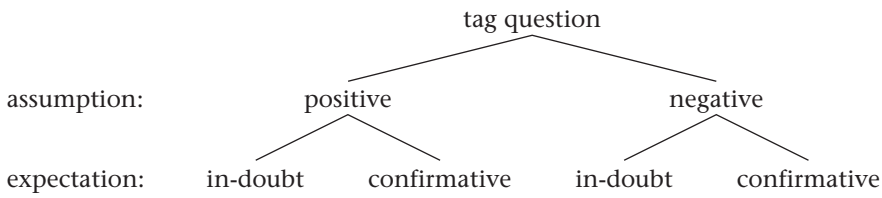


Figure 3c Tag Questions: The Tree

the assumption—**negative statement verbs** and thus have negative assumptions. If the tag itself is spoken with a **rising intonation**, the speaker is actually in doubt as to how the tag will be answered. But if the tag is spoken with a **falling intonation**, the speaker fully expects that the tag will elicit a confirmative response in which the respondent will agree with the speaker's assumption. In the tree (fig. 3c) and in the two subsequent tables (figs. 3d and 3e), we will outline the four types of tag questions in schematic form, then exemplify and explicate each.

Invariant Tags

An invariant tag is one whose verb form—negative or affirmative—is not dependent on the positivity that its antecedent noninterrogative statement manifests. Mostly, however, invariant tags—especially the most colloquial ones—do without verb forms altogether. Examples:

[30] You're going to get angry again, *right*?
[31] This time they've really gone off the deep end, *huh*?
[32] So she's getting ready to go now, *eh*?

Elliptical Responses

An **elliptical response** is a response to a *yes*/*no* question in which only part of that question is repeated in the response. Here are some examples (which give the omitted [ellipticized] words in brackets):

[33] Was he sick yesterday?—Yes, he was [sick yesterday].
[34] Had he been seeing a doctor regularly?—Yes, he had [been seeing a doctor regularly].

The typical elliptical response repeats only the first verb form of the question, changing the verb's form if necessary but not its tense.

a. Positive assumption, in-doubt expectation
b. Positive assumption, confirmative expectation
c. Negative assumption, in-doubt expectation
d. Negative assumption, confirmative expectation

Figure 3d Tag Questions: The Outline

a. **positive assumption, in-doubt expectation**

He likes his boss, doesn't he? [rising intonation]
(Here the speaker is in doubt so the tag assumes nothing; the subject may or may not like his boss; we simply want to know.)

b. **positive assumption, confirmative expectation**

He likes his boss, doesn't he? [falling intonation]
(Here the speaker assumes that the subject likes his boss; thus the speaker's tag is merely seeking to get the listener to confirm the speaker's assumption.)

c. **negative assumption, in-doubt expectation**

He doesn't like his boss, does he? [rising intonation]
(The speaker is in doubt so the tag assumes nothing; the speaker may or may not like his boss; we simply want to know.)

d. **negative assumption, confirmative expectation**

He doesn't like his boss, does he? [falling intonation]
(The speaker assumes the subject does not like his boss; thus the speaker's tag merely seeks to get the listener to confirm the speaker's assumption.)

Here is a very important fact: As far as the tag's mechanics are concerned, a negative assumption always generates a positive tag, and vice versa:

He likes . . . , doesn't he? + , –
He doesn't like . . . , does he? – , +

e. There is, however, a fifth though less frequent type of assumption/tag combination that involves a rising intonation tag that typically expresses sarcasm, in which both the assumption and the tag are positive:

Oh so you've done your homework, have you? [We assume that he hasn't!]

Figure 3e Tag Questions: The Examples and the Explanations

Activity 3.2

THINKING IT THROUGH

A. Identify each of the underlined elements as (i) selection questions, (ii) declarative questions, (iii) echo questions, (iv) tag questions (in which case be sure to comment on the intonational possibilities), (v) invariant tags, or (vi) regular yn+, yn– or wh*/co questions.*

Example of how to proceed:

X. He gained fifty pounds last year, didn't he? The underlined words constitute a tag question, whose intonation could be either rising or falling.

1. Would I lie to you?

2. She sells sea shells, doesn't she?

3. Our muddahs was right, huh, Charlie? Ya gotta stick witcher own kind.

4. The hamster ate the cobra?

5. Just give me a break, man.—You, a break?

6. When exactly did the perpetrator perpetrate the crime, ma'am?

7. Doesn't it feel good to be drawn and quartered?

8. Sure and 'tis a great day for the Irish, isn't it?

9. Do you want peanut butter and jelly?

10. Do you want peanut butter or jelly?

11. You're going to give a million dollars to charity?

12. When ya gotta go, ya gotta go, right?

13. Why's he always making the same mistake?

14. Why he's always making the same mistake?

15. They're sick?

16. They don't know what they're doing, do they?

B. Give all possible tag questions for the following statements. Mark rising or falling intonation with arrows, then tell which of the five tag types your question belongs to—(a), (b), (c), (d), or (e) (sarcasm).

1. We all know what his story is, _____?
2. Only some of my friends came to the wedding, _____?
3. You just don't understand the issue, _____?
4. Now is the time for all good women to come to the aid of their party, _____?
5. So you've wrecked the car again, _____?
6. I get totally wasted at parties, _____?
7. She feels nothing but utter contempt for the faculty, _____?

C. Give elliptical responses to the following questions.

Example of how to proceed:

X. Was the summer wind blowing strong? Yes, it was.

1. Have you been a good little girl? _____.
2. Will they have been working for forty-eight hours straight by then? _____.
3. But do you really think he's worth $3 an hour? _____.
4. Won't he tell me where to get off? _____.
5. Was she able to answer the question? _____.

Emphasis and Emphatic Structures

English achieves emphasis in a variety of ways. One way is by applying **peak stress**—the most salient degree of vocal emphasis—to the word you want to emphasize. Peak stress can involve any one of these three things, separately or in combination: (a) **increased loudness**, (b) **higher or lower pitch**, or (c) **lengthening the syllable**. Almost any word can be peak stressed to achieve emphasis. The purpose of emphasis is to shift or draw attention to the focus of the utterance. For example, in a sentence such as (35)—

[35] Josie told me that you were sick.

—peak stress on *Josie* conveys the information that it was Josie (and not someone else) who told me; peak stress on *told* says the information was conveyed verbally

and not in writing (or that Josie really *did* tell me, despite what people say); peak stress on *me* emphasizes the fact that Josie told *me* and not someone else, etc.

Another way English achieves emphasis is through *do*-insertion, which as we already know involves adding the appropriate tense/number form of the nonmodal auxiliary verb *do* to the emphatic structure and then stressing that form, thereby emphasizing the action of the verb. Here is an example:

Unemphatic [a plain statement of fact]:

[36] Janice studies calculus every night.

Emphatic [possibly intended to contradict someone's assertion to the contrary]:

[37] Janice *does* study calculus every night.

In sentence (37), *does*—the product of *do*-insertion—can be viewed as a **dummy verb** because it does not have to be there for syntactic reasons. (Sentence [37] is neither a question nor a negative.) Nor is *does* an LV, since it lacks an LV synonym. Compare (37)'s *does* with (38)'s:

[38] Janice also *does* the dishes faithfully.

In (38), *does* is synonymous with *washes*, so since this LV synonym has been found, (38)'s *does* is not a dummy verb.

There is yet another way that English can emphasize the action of the verb: by avoiding a contraction and then peak stressing one of the two noncontracted elements—the verb form itself or the negative *not*. Examples:

Unemphatic [with contraction]:

[39] Muriel can't practice her cello tonight.

Emphatic [without contraction; the emphasized element appears in boldface type with an acute accent mark on top of it]:

[40] Muriel **cán**not practice her cello tonight.

[41] Muriel can **nót** practice her cello tonight.

Activity 3.3

A. Make emphatic items unemphatic and vice versa. Then read both the emphatic and the unemphatic versions out loud, rendering them properly by putting the peak stress where it belongs.

Example of how to proceed:

X. *Amazon natives know many medicinal secrets.*
"This sentence is unemphatic as written. Any one of its six words can be made emphatic, thus: '*Amazon* natives [as opposed to the natives of other regions] know many medicinal secrets,' 'Amazon *natives* [as opposed to people who live in the Amazon but are not from there] know many medicinal secrets,' and so forth. And here is how I would read each version out loud: [First reading peak stresses *Amazon*, second reading *natives*, and so forth.]"

1. We can *not* stand Pat.

2. They don't like to see him die.

3. We *will* fight them on the beaches.

4. She's sick and tired of all that.

5. Why *are* we in Samoa?

6. Someone's knocking at my door.

7. They've done everything possible to hurt us.

8. She'd tried to make him behave.

9. She'd try to make him behave if you only let her.

10. I won't put up with you anymore.

11. Do you have any bread?

12. Janice always does what she is told.

B. Read sentence (1) out loud five times and sentence (2) out loud four times, stressing, in turn, every word in the sentence. Then explain the difference between each of the several versions of what you have read aloud.

1. I know why you failed.

2. Italians love grandiose operas.

Contractions: A Summing Up

As is well known (and as the many examples from the previous sections have made clear), English really loves to contract. Yet even in English there are limits to contraction. Most contractions involve *not* or the auxiliaries—modal and nonmodal alike. We will start our discussion with *not* and how it both can and cannot form contractions.

CONTRACTING *NOT*

Not contracts by dropping the vowel; the result is *n't* in writing, which is pronounced [nt] or [cn̩t], depending on whether *n't* forms a separate syllable. (In rapid speech, the [t] is often dropped, leaving [n] or [cn̩] as the remnant.) When *not* contracts (and contraction is optional, though frequent in colloquial speech), the contraction follows and, in writing, is attached to:

a. all finite forms of the nonmodal auxiliaries *do*/*be*/*have*. (**Finite** means all conjugated forms; excluded of course are the present/past participles and the infinitive, which are timeless forms.) Examples follow of *do*/*be*/*have* + *n't*:

DO: doesn't, don't, didn't
BE: aren't, isn't, wasn't, weren't, amn't [British Isles only]
HAVE: hasn't, haven't, hadn't

b. all modal auxiliaries (though in some cases the contraction is rare and unusual): *can't, couldn't, mayn't* [very rare], *mightn't, mustn't, shan't* [mainly British], *shouldn't, won't, wouldn't, oughtn't, usedn't to* [very rare]

NONMODAL AUXILIARIES' CONTRACTIONS

Many of the nonmodal auxiliaries also form contractions in a variety of verb tenses. They do so by attaching their contracted forms to the end of nouns and pronouns whether personal, possessive, or indefinite. Contracted auxiliaries also attach themselves to the end of *wh*-words and to *here*/*there*.

Of course not all auxiliaries enter into all possible contractions, as certain constraints do exist. Note also that auxiliaries do not form contractions before pauses (such as at the end of a sentence); thus *He's ready when I'm ready* is grammatical but **He's ready when I'm* is not. (By contrast, *not* often appears in prepausal position: *I can but he can't.*)

***BE:* contracts widely in its present-tense forms**

Present tense, present progressive

I'm
you're (*You're running scared today*; cf. the possessive determiner *your*: *Your running scared them*)
he's
she's
it's (*It's very hot today*; cf. *its* as a possessive determiner: *The cat lost its bell*)
we're (*We're going to leave*; cf. *were* as a past tense form of *be*: *We were going to leave*)
they're (*They're leaving on the next plane*; cf. *their*, a possessive determiner: *Their leaving on the next plane worries me*)
no one's (*He says that no one's home right now*; cf. the genitive construction *no one's*, as in *No one's home should be set on fire*)
somebody's (*Somebody's very angry at you*; cf. the genitive construction *somebody's*, as in *Somebody's car got stolen*)
here're (*Here're the people I told you about*)
when's (*When's the plane leaving?*)
etc.

Past tense, past progressive

In standard written English, BE never contracts its past tense forms *was* and *were* because the contractions they would form—*'s* and *'re*, respectively—have already been "claimed" by BE's present-tense forms *is* and *are*, so the result would be confusion. But in several somewhat stigmatized lects of spoken English, these forms—especially *was*—indeed contract, as our examples show: *Where's you headin' off to yesterday when I seed you down the store?—I's fixin' to rustle me up a mess a greens*. In these examples the written form (*'s*) disguises the contraction's pronunciation, typically /əz/. Cf. the standard *Where's [Where is] the key to the front door?* in which *Where's* is a single stressed syllable and thus without a schwa: /hwɛrz/.

***DO*: very limited contraction range**

Present tense

Do offers no contractions of its present tense forms except *does*, which contracts with *what*/*when*/*where*/*why*/*how* in colloquial speech: *What's he do for a living? When's he usually get home? Where's he work?*

Past tense

Past tense *did* contracts only with *what*/*when*/*where*/*why*/*how* in colloquial speech, for example, *How'd he learn her name? Where'd he go to school? Why'd he tell you that?*

HAVE: As an aux it contracts almost everywhere with almost everything. A *have* contraction can be attached to **subject nouns** as well as to **personal**, **possessive**, and **indefinite pronouns**. Here is the full range of contractional possibilities involving those, with comments when needed. (For remarks on aux *have*'s contractions to all eight *wh*-words see below.)

***Have* as a contracted aux in all four perfect tenses:**

future perfect tense:
I will have talked
I'll have talked
I will've talked
?I'll've talked (As a tense, the future perfect appears to form part of too high a register for this double contraction to appear.)

conditional perfect tense:
I would have talked
I'd have talked
I would've talked
I'd've talked/I'd'a talked (At first glance, the conditional perfect appears to be every bit as much of a high registered tense as the future perfect, yet multiple contractions—including the second of these in which *have* is reduced to a schwa—are highly frequent in colloquial speech, especially in northern/northeastern lects of American English and in both the *if*-clause and the result clause [see chapter 2], thus: *[If] I'd'a seen him in time I'd'a warned him off* [cf. the more standard *If I had seen him in time I would have warned him off*; note that *I'd'a seen him* is a contraction of the pleonastic *If I would have seen him*, itself a stigmatized usage].)

present perfect tense:
I have talked
I've talked

past perfect tense:
I had talked
I'd talked

***Have* as a contracted aux in all four perfect progressive tenses:**

future perfect progressive:
I will have been talking
I'll have been talking
I will've been talking
I'll've been talking

conditional perfect progressive
I would have been talking
I'd have been talking
I would've been talking
I'd've been talking
?I'd'a been talking (This usage is questionable, perhaps because the conditional perfect progressive is too high registered a tense to give rise to a double contraction such as this.)

present perfect progressive
I have been talking
I've been talking

past perfect progressive
I had been talking
I'd been talking

Contracted *have* can be attached to all *wh*-words (*what*/*when*/*where*/*which*/*who*/*whose*/*why*/*how*) as well as to the nonreferential *there* (see chapter 7), especially in colloquial speech. Here are some examples:

[42] What's Ordell ever done for us?
[43] Why's he told you so many lies?
[44] Who'd he given all his money to?
[45] Where've we seen her before?
[46] How've they learned English so fast?
[47] When'd you do that, boy?
[48] There's been a lot of trouble there.
[49] There'd been nobody around for quite some time.

MODAL AUXILIARIES' CONTRACTIONS

Of the nine modal auxiliaries, contractions are mainly made with *will* and *would* (and, less frequently in American English, with *shall* and *should*). *Will* contracts to *'ll*, and *would* to *'d*. (Past tense *had* also contracts to *'d*, but any resultant ambiguity is resolved by other elements in the clause, thus: *Joe'd been there before = Joe had been there before* because *had*—not *would*—anticipates a past participle as the subsequent verbal element.) Contractions are attached to all subjects, all interrogative words, and to nonreferential *there* and *here* (see chapter 7). Examples:

[50] John *'ll* be in France tomorrow.
[51] Anyone *'d* be able to see I was very unhappy.
[52] There *'ll* be a hot time in the old town tonight.
[53] Why *'d* they fly the long way around?

Note that without a wider context, (53) is ambiguous because it could be glossed as either the simple past *Why did they fly the long way around?* or as the conditional *Why would they fly the long way around?*

Activity 3.4

THINKING IT THROUGH

A. Produce contractions wherever possible.

Example of how to proceed:

X. Where did they put the stuff you were working on?
→ *Where'd they put the stuff you were working on?*

1. You cannot go outside because you will freeze.

2. I would rather have you stay.

3. They have gone and she has returned.

4. I was afraid we were all too tired.
5. He did what he had to do.
6. She doesn't know what time it is.
7. It is time to leave.
8. When is he going to learn whether he has passed?
9. Why did she say she is not sorry?
10. Which will be the one you are going to buy?
11. I would phone them if I could.
12. What does it cost to fly to Buenos Aires?
13. Which are they not planning to take?
14. I am not the kind of guy who will tell a lie.
15. She said that he has an enormous amount of money in the bank.
16. Who does he think he is?
17. Were their children where they were supposed to be?
18. He is insisting that if he had the money he would.

WRITING IT OUT

B. Use each contraction in a sentence that you make up.

1. Mary'd
2. I'll
3. they're
4. what's
5. someone'd
6. the dogs've
7. who's
8. sister's

9. which're
10. it's
11. we're
12. what'd

C. Fill in the blank with any contraction that works.

Example of how to proceed:

X. He always brags about what he's doing.

1. I_____ really like to know what he_____ thinking about.
2. Someone_____ been sleeping in my bed!
3. Way back then, nobody_____ ever told me how to handle that.
4. We_____ eager to learn where she_____ going with that.
5. If I_____ ever had a reason to lie, she_____ given me one.
6. We will hire a nurse as soon as it_____ clear that they_____ too sick to take care of themselves any more.
7. He_____ been disabled for months before the check arrived.
8. The sweet little old lady_____ been trying to contact you.
9. She claims that her husband_____ been putting arsenic in the soup.
10. You_____ spend some time with them and then you_____ leave.
11. What_____ she ever done for you?
12. Where_____ they finally decide to meet?
13. Where_____ they finally decided to meet?
14. Where_____ they finally deciding to meet?

Note

1. This statement is largely true of American English alone. British English typically treats LV *have* like *be*, that is, as a verb that does not allow *do*-support, thus:

+	I have a dog.
–	I haven't a dog.
yn+	Have I a dog?
yn–	Haven't I a dog?
wh/co	Why have I a dog?

   But in recent years the British English *wh*/co has been moving toward *do*-insertion (*Why do I have a dog?*), while American English sometimes allows a *do*-insertionless construction such as *I haven't any money*, especially if the register is very formal or if the speaker/writer is consciously aping British usage.

Chapter 4

Modals, Prepositional and Particle Verbs, Transitivity and Voice, and Conditionality

Modals and Perimodals

Before this discussion begins, it should be recalled again that the nine modal verbs *can*/*could*/*may*/*might*/*must*/*shall*/*should*/*will*/*would* are auxiliaries. Nonmodals *be*/*do*/*have* are also auxiliaries. One of the topics we will discuss in this section is the formal and the functional differences between modal and nonmodal auxiliaries as well as between both of them together and the category known as lexical verbs (LVs)—the vast majority of all the verbs in the language—that are not auxiliaries at all. Mention will also be made of peri[phrastic]-modals, that is, verb phrases that behave like modals but only in part. Consider the following facts:

a. Modals disallow *do*-insertion.
Because they are auxiliaries, modals do not allow *do*-insertion. The contrasts below exemplify this.

***Do*-Insertion: Presence And Absence**

	modal verb: no *do*-insertion	**lexical verb: *do*-insertion required**
+	He can work hard.	He works hard.
–	He can't work hard.	He doesn't work hard.
yn+	Can he work hard?	Does he work hard?
yn–	Can't he work hard?	Doesn't he work hard?
wh/co	Why can he work hard?	Why does he work hard?

b. Modals do not inflect—they lack person, number, and tense.
The following conjugation proves that modals do not inflect whereas LVs do:

modal verb: no inflection		**LVs: inflection**	
I	can work hard.	I	work hard.
You	can work hard.	You	work hard.
He	can work hard.	He	work*s* hard.
She	can work hard.	She	work*s* hard.
It	can work hard.	It	work*s* hard.
We	can work hard.	We	work hard.
They	can work hard.	They	work hard.

c. Modals lack past/present participles, so cannot form compound tenses.
Proof of this is that the modal column contains only ungrammatical sentences:

modal verb: no participles	**LVs: both participles**
*I have canned work hard.	I have worked hard.
*I can haved work hard.	You have worked hard.
etc.	He has worked hard.
*You have canned work hard.	She has worked hard.
*He has canned work hard.	We have worked hard.
etc.	etc.
	You are working hard.
	He is working hard.
	She is working hard.
	We are working hard.
	etc.

To express the meaning of *can* in the past tenses or in perfect tenses, one must use the semantically similar semi-auxiliary phrase *be able to*, thus:

I am working hard.
I have been able to work hard.
I was able to work hard.
I had been able to work hard.
etc.

d. Modals kill their infinitive complements' *to*.
Compare the following grammatical and ungrammatical sentences:

modal verbs kill comps' *to*	**LVs keep comps' *to***
*I can to work hard.	I want to work hard.
I can work hard.	You want to work hard.
etc.	He wants to work hard.
	etc.

Because *can* is a modal, any infinitive that follows it as a complement will lose its infinitive-marking *to*. That is not true of an LV like *want*, for an infinitive complement following an LV will indeed be marked by *to*.

e. Modals cannot function as infinitives.
Compare the following grammatical and ungrammatical sentences:

*I want to can do that. I want to work hard.

The modal in the ungrammatical sentence ***I want to can do that*** has sought, without success, to function as an infinitive. The only way it can do so is to change from modal *can* to the semi-auxiliary *be able to*, as in (1):

[1] I want to *be able to* do that.

PERIMODALS

Given the many limits on the use of *can/could/may/might/must/shall/should/will/would*, English is fortunate to possess twenty-one **peri[phrastic]-modals** whose form-and-function flexibility more fully resembles an LV's. These **perimodals** (so named because they contain two or more words and are thus periphrastic) are often divided into three subcategories, known as marginal modals, modal idioms, and semi-auxiliaries. What all perimodals have in common is that each one's first word is either an auxiliary (*be, have*), a modal (*may, might, would*), or a marginal modal (*ought to*). In addition, many perimodals end in *to*. Marginal modals and modal idioms are more "modal-like" while semi-auxiliaries are less. Figure 4a points this out.

a. ***Do*-insertion**: None of the perimodals allows it:

[2] I am about to leave.
[3] *I do am not about to leave. → I am not about to leave.
[4] *Do am I about to leave? → Am I about to leave?
[5] *Don't am I about to leave? → Am I not about to leave?
etc.

b. **Inflection**: **Marginal modals and modal idioms do not inflect** (i.e., they do not show person/number/tense):

[6] I ought to take a test.
[7] You ought to take a test.
[8] *He ought*s* to take a test. → He ought to take a test.
[9] *They knew they ought*ed* to take a test. → They knew they ought to take a test.

marginal modals	**semi-auxiliaries**	**modal idioms**
ought to	be to	had better
		had best
	be { able, about, apt, bound, due, going, likely, meant, obliged, supposed, willing } to	may (just) as well
		might (just) as well
		would (just) as soon
		would rather
		would sooner
	(have) got to	
	have to	

Figure 4a The Perimodals

However, semi-auxiliaries do inflect, as they behave like the nonmodal auxiliaries *be* and *have*, which they include:

Inflection for person and number:

[10] I have got to leave.
[11] You have got to leave.
[12] He has got to leave.
etc.

Inflection for tense:

[13] Today I have to leave at six.
[14] Yesterday I had to leave at six.
[15] I have had to leave at six every day.
[16] I am having to leave again at six tomorrow.
etc.

c. **Past/present participles and compound tenses**:
Neither the marginal modal nor any of the modal idioms form past or present participles (thus ***I have oughted to work hard, *I am oughting to work hard***). And although very few semi-auxiliaries participate in compound tenses, a few function adequately as perfects (*I have been able/going to/obliged/willing to work hard, I have been about to work hard on several occasions, I have had to work hard*) and only two are unquestionably acceptable as progressives (*I am being obliged to work hard, I am having to work hard*). As a general rule, semi-auxiliaries are reluctant to enter compound tenses.

d. **Killing infinitive complements' *to***: Marginal modals and semi-auxiliaries do not kill their infinitive complements' *to*, whereas modal idioms are more modal-like in that they do kill their infinitive complements' *to*:

Marginal modal/semi-auxiliary

[17] We ought *to* stay longer.
[18] We are supposed *to* stay longer.

Modal idiom

[19] *We had better *to* stay longer. → We had better stay longer.

e. **Functioning as infinitives**: Marginal modals and modal idioms cannot function as infinitives but semi-auxiliaries can:

Marginal modal/modal idiom

[20] *It's important *to* ought to work.
[21] *It's important *to* had better work.

Semi-auxiliary

It's important *to* be able to work.

THE MEANINGS OF MODALS AND PERIMODALS

What makes modals interesting linguistically is the extent to which they are **ambiguous semantically**: many of them have several different meanings. For example, sentence (22) allows for two different interpretations:

[22] He may work here.

a. He *has permission* to work here. (*We did a complete background check on him, found him satisfactory, and decided to let him work here.*)
b. He *possibly* works here. (*I'm really not sure if he works here, but it is possible he does.*)

In a similar fashion, sentence (23)—

[23] I should finish this by eight.

—either means *I will probably finish this by eight* or *I am obligated to finish this by eight.* Also a sentence like *I could do it* may mean (a) I am physically able to do it, or (b) I have been given permission to do it.

Figure 4b lists the modals by the type of modality that each represents. There are eight different modality types. Paying attention to patterns and clusters will help you learn which modals correspond to which descriptions. Note that each of these five modals—*can, could, may, must, should*—represents three different modality types, thereby showing overlap, while the modals *might*/*shall*/*will*/*would* each represent just one modality type. Here are examples of each type of modality, together with brief commentary. When a perimodal can substitute for a modal, that fact is noted.

Physical and/or mental ability

It is often the case that both physical and mental ability are involved in an action, for example, playing baseball. Although modals are said to lack tense distinctions, *can* is often **present tense** and *could* is often **past tense** in this modality type. Note for example:

[24] He says he *can* lift 300 pounds.
[25] He said he *could* lift 300 pounds.

Making requests or granting permission

In real life speech, *can*/*could*/*will*/*would* are used almost interchangeably in the making of requests, although some of these modals do a better job than others in coming across as polite:

the modality types	the representative modal verbs
1. physical/mental ability	can could
2. making requests and granting permission	can could may will would
3. possibility	can could may might
4. probability	must
5. supposition or inevitability	should must
6. wishing	may
7. solicitation of opinion	shall should
8. obligation	must should

Figure 4b The Eight Modality Types and Their Representative Modal Verbs

Can
Could
Will
Would
} you fix it for me?

It should be noted that making requests is limited to yn+, yn–, and *wh*/co structures because these alone constitute questions, not statements. Granting permission involves all five type-two modals; there are, of course, certain connotative differences between them, and some are used less frequently than others to grant permission. *May*, for example, appears to be limited to first person requests and second person responses:

[26] May I leave now?—You may.
[27] *May you leave now?—*I may.

Prescriptive grammars used to insist that only *may* (and never *can*/*could*) should function as the **modal of request**, but contemporary usage in no way supports that generalization.

Possibility

Consider sentence (28) and its potentially different meanings:

[28] From the way he acts, he *could*/*may*/*might* be a doctor.

There is a **substitution test** that allows us to determine whether a modal belongs to the possibility category. The test works thus: if the phrase *BE possibly* is substitutable for *can*, *could*, *may*, or *might*, then the particular modal expresses possibility; if that substitution cannot be made, the modal does not express possibility. Here is an example:

[29] From the way he acts, he *could* be a doctor.
[30] From the way he acts, he *is possibly* a doctor.

Therefore, sentence (29)'s modal *could* expresses possibility. The same modal in the following sentence, however, does not:

[31] He *could* be a doctor if he wanted to.
[32] *He *is possibly* a doctor if he wanted to.

Sentence (31)'s modal does not pass the *BE possibly* substitution test and so does not express possibility; instead, it expresses type-one modality—physical/mental ability (*He is able to be a doctor if he wants to*).

Of the four modals expressing possibility, *can* is the least used and appears limited to set phrases such as *Where can he be?* (*Where is it possible for him to be?*).

Probability

Consider the following example:

[33] He drives a brand new top of the line Hupmobile, so he *must* be [is probably] a doctor, a lawyer, or a stock broker.

Whenever *must* can be substituted by *BE probably*, *must* expresses probability, not inevitability or obligation. The following perimodals also express probability:

She { is apt/bound/likely / has (got) } to be president, since she is certainly in charge around here.

Supposition or inevitability

The modals *should* and *must* express these two types of modality. At least in part, both share the same perimodal substitution test: *BE likely to*/*BE bound to*. Thus if the modal *should* can be substituted by the perimodals *BE likely to*/*BE bound to*, then *should* is a **modal of supposition** and not a **modal of obligation**. Compare sentences (34) and (35):

[34] [**modal of supposition**] I really *should* [am likely to/am bound to] have a good time, since the tour company has taken care of everything.

[35] [**modal of obligation**] I really *should* [had better/must/ought to] go home now, since I've got to make dinner for the kids.

So much for the tests involving supposition. The substitution test for *must* as **modal of inevitability** involves two other phrases as well: *cannot help but* and *will inevitably*. Examples:

[36] If I see floating angels playing harps, I *must* be [I cannot help but be] in heaven.

[37] All good things *must* [will inevitably] come to an end.

Do not confuse the *must* expressing **inevitability** with the *must* that expresses **obligation**, as in sentence (38):

[38] [**modal of obligation**] He *must* [has got to] finish on time or he will be punished. (Cf. an impossible substitution for (38)'s *must*: He must [*cannot help but] finish on time or he will be punished.)

Wishing

[39] *May* you live in interesting times.

[40] *May* you enjoy every minute of your honeymoon.

This modality is limited to expressing—often as either a curse or as a blessing—something you want to happen. The modal is always *may* and always appears at the beginning of the clause.

Solicitation of opinions (about an intended action)

The *should* expressing solicitation of opinions always occurs in a question, whether direct or indirect; and the solicitation-of-opinions *should* can be substituted by *Would[n't] it be a good idea if . . . ?* or else *Had[n't] I/you/he [etc.] better . . . ?* Here is an example:

[41] Shouldn't I [Hadn't I better] do the dishes?

Obligation

"Obligation" means you have got to do something. Obligation comes in three degrees of duty: weak, medium, and strong, with two modals per degree. Here are some examples:

Weak obligation

[42] I *should* go now.
[43] I *ought to* go now.

Medium obligation

[44] I'm *supposed to* go now.
[45] I *had better* go now.

Strong obligation

[46] I *must* go now.
[47] I *have (got)* to go now.

All modals of obligation express a sense of duty that ranges from the mildly suasive to the patently powerful. Note the growing sense of duty that the following sequence exemplifies:

[48] I *should*/*ought to* mow the lawn (but I will probably put it off until later). [Another way to express this very mild and easily overlooked sense of obligation is *Oh I know I really should mow the lawn, but . . .*]
[49] I *had better*/*am supposed to* mow the lawn (and I am sure I will get around to it real soon).
[50] I *must*/*have (got) to* mow the lawn, so here I go!

Activity 4.1

THINKING IT THROUGH

A. Underline the modal verb and then describe the modality type—physical/mental ability, making requests/granting permission, etc.—of each of the modals in the following sentences. Prove your point by employing the appropriate substitution test when possible.

Example of how to proceed:

X. She said she might drop by to say hello tomorrow.
In this sentence, *might* expresses possibility. A substitution test would be *She said it is possible for her to drop by to say hello tomorrow.*

1. From the way he dresses he could be anything—cop, groom, mafia chief, janitor, thug . . .

2. It may rain on our parade.

3. May I come in?

4. May all your children be psychiatrists.

5. If you combed your hair a different way you might have better luck.

6. You should be able to make it as far as Phoenix tonight.

7. I think I may get an A on the next test.

8. Could you please lend me $5,000,000?

9. You must work eighty hours a week if you want a promotion.

10. I can play baseball better than you can.

11. I have no idea who could have killed my uncle Thigbert.

12. Should I buy the white one or the green one?

13. You shouldn't buy anything until you can afford it.

14. Who's at the door? It must be my mother-in-law.

15. Would you please shut up?

WRITING IT OUT

B. Make up a sentence for each of these modals in the indicated modality type.

Example of how to proceed:

X. might (expressing possibility)
If I scrub real hard, I might finally be able to get rid of these body lice.

1. may (requesting or granting permission)

2. must (inevitability)

3. should (supposition)

4. should (solicitation of opinions)

5. can (physical or mental ability)

6. could (possibility)

7. must (probability)

8. would (making requests)

C. Make up a sentence for each of the following perimodals. Then explain each one's meaning by paraphrasing it.

Example of how to proceed:

X. have got to: "*Wendy says we've just got to get together*!" This semi-auxiliary expresses a sense of obligation that can be paraphrased thus: "*We just must get together!*"

1. had better

2. would just as soon

3. might as well

4. be going to

5. ought to

6. be about to

7. would be able to

8. would rather

9. would sooner

10. be likely to

D. Use such notions as urgency and conviction to explain how the following five sentences (which obviously form part of a sequence) differ from each other in meaning.

1. She could stop drinking.

2. She should stop drinking.

3. She had better stop drinking.

4. She must stop drinking.

5. She absolutely positively *will* stop drinking.

E. Using the terminology you have learned in this section of the textbook, explain what is wrong with each of the following ungrammatical sentences.

Example of how to proceed:

X. *It oughts to rain real soon. "The marginal modal *ought to* does not inflect for person and number so the *s* must be deleted, like this: 'It ought to rain real soon.'"

1. *He knows he musts stop drinking.

2. *I've come to understand that I should to get as much exercise as possible.

3. *They don't will come to the party unless I urge them.

4. *If it's Saturday night, you're mighting be watch TV at home.

5. *Why did you insist that he oughted to come right home?

Two-Word Verbs: Prepositional Verbs vs. Particle Verbs

English, like all the other Germanic languages (German, Swiss German, Low German, Letzebürgsch, Dutch, Frisian, Danish, Swedish, Norwegian, Icelandic, Yiddish, and Faroese), is very fond of what we call **two-word verbs** in which the first element is a "real" verb form and the second is a short little function word. Here are two examples:

[51] They *called on* their teacher.
[52] They *called up* their teacher.

Called is the "real" or LV form, and *on* and *up* are the function words. Words like *on* and *up* are normally both prepositions; we know this because they can appear in the following slot, where we find the usual prepositional indicators of position, time, space, duration, etc. (see chapter 1):

[53] Yvonne ran { up / around / on top of / by / below / in front of / beneath / near / beside } the hill.

However, when participating in a two-word verb construction, only the word *on* is a preposition while the word *up* is something different, something we call a **particle**. We know this is so by comparing the way that *on* and *up* behave

in the following sentences, where *call on* means 'to visit' and *call up* means 'to telephone':

1. a. They called on their teacher.
   *They called their teacher on.
   b. They called up their teacher.
   They called their teacher up.
2. a. They called on him.
   *They called him on.
   b. *They called up him.
   They called him up.
3. a. They called frequently on their teacher.
   b. *They called frequently up their teacher.
4. a. The woman on whom they called was their teacher.
   b. *The woman up whom they called was their teacher.
5. a. On which teacher did they call?
   b. *Up which teacher did they call?

Obviously, *call on* and *call up* behave differently, so we are forced to conclude that each belongs to a separate category of two-word verbs. Let's look first at *call on*. The function word *on* in *call on* appears syntactically where we would expect a preposition to appear, namely, before the noun or pronoun that it governs. (Remember that a preposition likes the "pre"-position, i.e., the position before a noun or a pronoun.) We therefore label the two-word verb *call on* a **prepositional verb**. But the function word *up* in *call up* does not necessarily appear before nouns or pronouns, so we give it another name: **particle**. Thus two-word verbs that behave like *call up* are termed **particle verbs** (which some linguists also call **phrasal verbs**).

The following material further explains prepositional and particle verbs' differences. (It is a good idea to review what you learned in chapter 1 about nouns, [relative] pronouns, objects, and adverbs before reading on.)

Prepositional Verbs (prep-V)
To simplify, a prep-v's preposition can or must go before things, not after things.

1. with a **noun object**:
   The preposition must go **before** the noun object:
   They called *on* their teacher.
   *They called their teacher *on*.

Particle Verbs (parc-V)
To simplify, a parc-v's particle must go after things, not before (with just one important exception, 1's noun objects; see below).

1. with a **noun object**:
   The particle can go either **after or before** the noun object:
   They called *up* their teacher.
   They called their teacher *up*.
   (Since particles are supposed to "go after things"—in this case after the noun object—it is accurate to say that the particle going before the noun object in "They called *up* their teacher" has been moved to that position. Moving it there is called **particle movement**.)

2. with a **pronoun object**:
   The preposition must go **before** the pronoun object:
   They called *on* him.
   *They called him *on*.

2. with a **pronoun object**:
   The particle must go **after** the pronoun object:
   *They called *up* him.
   They called him *up*.

Prepositional verbs appear in the following three syntactic environments—intrusive adverbs, intrusive relative pronouns, and fronted *wh*-words—but particle verbs do not. (Here is another way to say this: prepositional verbs accept adverb intrusion, relative pronoun intrusion, and *wh*-word fronting, whereas particle verbs do not accept them.)

3. **adverb intrusion:**
   Adverbs can intrude between the LV and the preposition:

   They called frequently *on* their teacher.

3. **adverb intrusion:**
   Adverbs cannot intrude between the LV and the particle:

   *They called frequently *up* their teacher.

Note that in sentences containing prepositional or particle verbs, adverbs can also appear in several other positions, as the following samples will show: prepositional—*Frequently they called on their teacher/They frequently called on their teacher/They called on their teacher frequently*; particle—*Frequently they called up their teacher/They frequently called up their teacher/They called up their teacher frequently*.

4. **relative pronoun intrusion**
   In keeping with the rule that prepositions go before, a prep-v's preposition can precede an intrusive relative pronoun:
   The woman *on* whom they called was their teacher.
   The woman whom they called *on* was their teacher.

4. **relative pronoun intrusion**
   Particles, however, cannot precede an intrusive relative pronoun. As usual, particles must go after their LVs:
   *The woman *up* whom they called was their teacher.
   The woman whom they called *up* was their teacher.

If no relative pronoun intrudes, prep-v and parc-v constructions superficially resemble each other:

[54] The woman they called on was their teacher.
[55] The woman they called up was their teacher.

Sentences (54) and (55) involve the phenomenon known as **gapping**, in which a deletable element is omitted from the surface structure. (See chapter 6 for a lengthy discussion of gapping.) Even when the deletable element—in this case the relative pronoun—is reinstated, the two constructions share a superficial resemblance:

[56] The woman who(m) they called on was their teacher.
[57] The woman who(m) they called up was their teacher.

Only when the "little" word is **fronted**—moved frontward in the sentence—do the structural differences between prep-v's and parc-v's become clear, as we have

seen in *The woman on whom they called was their teacher* vs. **The woman up whom they called was their teacher*.

5. ***wh*-word as fronted noun object**
When a noun-object *wh*-word is fronted and thus appears in sentence-initial position, it can be preceded by a preposition:
On which woman did they call?

5. ***wh*-word as fronted noun object**
When a noun-object *wh*-word is fronted and thus appears in sentence-initial position, it cannot be preceded by a particle:
**Up* which woman did they call?

Note that prepositions as well as particles can appear in clause-final position in constructions involving *wh*-words as fronted noun objects:

[58] Which woman did they call *on*?
[59] Which woman did they call *up*?

GENERAL COMMENTS ABOUT PREPOSITIONAL VS. PARTICLE VERBS

At least 75 percent of all two-word verbs are prepositional verbs. Therefore, particle verbs are the **marked category**—the nondefault one—and prepositional verbs are the **unmarked** (**majoritarian default**) **category**. So the rule of thumb is: when in doubt, assume that a two-word verb is a prepositional verb unless proven otherwise. And the best way for you to "prove otherwise" is to apply any one of the five environments we have just finished examining. In particular, try applying the first or "noun object" environment because it is always easy to come up with a noun object to complement a transitive verb. (See the next section in this chapter for a discussion of transitivity.)

Activity 4.2

THINKING IT THROUGH

A. Tell whether the underlined two-word verbs are prepositional verbs or particle verbs. Support your decision by offering proof, that is, by telling which of the five construction types the particular verb appears in.

Example of how to proceed:

X. The angry mob chased the gangster out. "*Chase out* is a particle verb because the 'little' word, *out*, can appear after its noun object and could also appear before it (*The angry mob chased out the gangster*) as discussed in construction type number one."

1. We set up the VCR.

2. That calls for a lot of planning.

3. I'm going to fill out the forms.

4. Let's tear down that shack.

5. I found him out.

6. Go for it!

7. They looked up my name in the directory.

8. She immediately called out the army.

9. I want you to look at my wart.

10. We don't approve of what you are doing.

11. The city engineer turned on the switch.

12. That actor really turns me on.

13. Without any warning he turned on me and ended our friendship.

14. He's always invested heavily in California real estate.

15. In what do you expect me to believe?

16. To whom did he turn in his hour of need?

B. Write out the correct version of each of these sentences. Then explain, using grammatical terminology, what is wrong with each one and why.

Example of how to proceed:

X. *Up which sale did she ring just now? "The correct version is 'Which sale did she ring up just now?' The explanation for why the asterisked sentence is wrong can be found in section five, which discusses *wh*-words as fronted noun objects. Because the *wh*-word plus noun-object *which sale* has been fronted, *up*—as a particle—cannot precede it. (And this failure to be able to precede is proof that *up* is a particle and not a preposition.)"

1. *Give back it right now!

2. *They took rapidly over the company.

3. *He laughed us at.

4. *The gangster off whom they bumped was my godfather.

5. *They took out it at seven o'clock.

WRITING IT OUT

C. Make up a sentence with each of these two-word verbs. Make sure each sentence contains a direct object similar to sentences 1–16 above, for example: He called on <u>his teacher</u> [direct object].

1. hand over

2. put out

3. break up

4. see through

5. hold back

6. bring in

7. stay off

8. look out

9. put off

10. whip up

Transitivity: Active Voice, Passive Voice

Most verbs in English are **transitive**, which means that they take or are able to take a **direct object**. As we know from chapter 1, a **direct object**—noun or pronoun—is the first recipient of the action of a verb. Let's relate these terms to an actual sentence containing two different object nouns:

[60] Rebecca gave Elizabeth the money.
subject verb object object

In (60), *money* is the first recipient (and thus the **direct object** [DO]) because in order for Rebecca to give the money to Elizabeth, Rebecca must first pick the money up, take it from her purse, earn it, borrow it, etc. Only when she has it in her hand can she give it to Elizabeth. Elizabeth then is the second recipient (and thus the **indirect object** [IO]) of the action of the verb. Rebecca, as the subject and the person performing the action, is termed the **actor**. Let us review these important concepts:

Rebecca	gave	Elizabeth	the money.
subject = actor	verb = action	IO = second recipient of action	DO = first recipient of action

An **active voice construction** is one in which the **actor** is also the **grammatical subject** (GS) of the sentence. As we recall from chapter 1, the **grammatical subject** is the noun or pronoun that determines the conjugatable verb form's person and number (as well as the noun/pronoun that is doing the action of the verb).

Here is another example of a typical **active voice construction**:

[61] Joe saw Sandy in the library yesterday at 3:30 p.m.
GS = actor LV DO prep. phrase adverb prep. phrase

We will now examine the other English voice—the **passive voice**. Sentence (62) is the **passive voice** equivalent to the active voice (61):

[62]	Sandy	was	seen	by Joe	in the library	yesterday	at 3:30 p.m.
	DO = GS	BE aux	past part. LV	prep. phrase agent function	prep. phrase	adverb	prep. phrase

In **passive voice** construction (62), the DO shows up as the GS, while the actor appears in the **agent phrase** that begins with *by* (which agent phrases always do). The active voice verb phrase *saw* becomes the passive voice verb phrase *was seen*, which consists of the appropriate tense/person/number-bearing form of the nonmodal auxiliary *BE* plus the past participle of the LV (here *seen*). None of the other complements of (61) or (62) are of any importance and do not enter at all into the active-to-passive transformation save as remnants to be dealt with as afterthoughts. (This means we can put them almost anywhere without affecting the active-to-passive voice transformation: *Yesterday at 3:30 p.m., Sandy was seen by Joe in the library*/*Sandy was seen yesterday by Joe at 3:30 p.m. in the library*/*Yesterday, Sandy was seen at 3:30 p.m. by Joe in the library*, etc.)

	Nonperfect/Nonprogressive (i.e., "simple")
Present	The cat *is eaten* by the dog.
Past	The cat *was eaten* by the dog.
Future	The cat *will be eaten* by the dog.
Conditional	The cat *would be eaten* by the dog.
	Perfect
Present	The cat *has been eaten* by the dog.
Past	The cat *had been eaten* by the dog.
Future	The cat *will have been eaten* by the dog.
Conditional	The cat *would have been eaten* by the dog.
	Progressive
Present	The cat *is being eaten* by the dog.
Past	The cat *was being eaten* by the dog.
Future	?The cat *will be being eaten* by the dog.
Conditional	?The cat *would be being eaten* by the dog.
	Perfect Progressive
Present	?The cat *has been being eaten* by the dog.
Past	?The cat *had been being eaten* by the dog.
Future	?The cat *will have been being eaten* by the dog.
Conditional	?The cat *would have been being eaten* by the dog.

The apparent problem with the six examples marked by "?" is that their verb phrases, which run to four and even five components, are just too long and cumbersome, and English appears to reject that, especially in the perfect progressive tenses.

Figure 4c Simple and Compound Tenses in the Passive Voice

A GS may also be an **indirect object**, as the following sentences show:

Active voice:

[63]	John	gave	Marsha	a ring.	
	actor/GS	verb	IO	DO	

Passive where DO = GS:

[64]	A ring	was	given	Marsha	by John.
	DO = GS	BE	LV past part.	IO	prep. phrase agent function

Passive where IO = GS:

[65]	Marsha	was	given	a ring	by John.
	IO = GS	BE	LV past part.	DO	prep. phrase agent function

Active voice sentences allow compound tenses as well as simple tenses, and passive voice sentences do so too. But there is an apparent limit on how far the passive voice compounding can go: not all theoretically possible passive voice compound tenses are actually used in real life speech, as is shown by figure 4c in which the symbol "?" marks tenses that native speakers find questionable, either because they do not normally employ them or because they are just not certain as to whether such sentences are grammatical.

Activity 4.3

THINKING IT THROUGH

A. Identify each of the following sentences as active voice or passive voice. Then transform (change) it from active to passive or vice versa. Finally, identify actor, direct object, and (if there is one) indirect object, and then indicate the grammatical subject in the passive sentences.

Example of how to proceed:

X. The house was sold to me by the owner for $1,000,000. "This sentence is in the passive voice. Its active voice equivalent is: 'The owner sold me the house for $1,000,000.' The actor is *the owner*, the direct object is *the house*, and the indirect object is *me*. In the passive voice original the grammatical subject is *the house*."

1. The burglar killed the policeman standing in front of the tent.

2. A poor little goldfish was swallowed by the drunken frat rat.

3. Nine out of ten doctors recommend camels for desert trips.

4. Janice received a golden violin in appreciation of her fifty years with the Milwaukee Symphony Orchestra.

5. Whales are mercilessly hunted by two or three maritime nations.

6. I gave Henry a new Scrabble set for Halloween.

7. Julio's father paid for the new car.

8. The horses had been exercised three times that day by the stable girl.

9. I have been chopping down that tree since noon.

10. Martha was selling tickets for the benefit dance.

11. The natives sold Manhattan to Peter Stuyvesant. [Give two possible transformations.]

12. Jane was offered a job by the important executive.

13. I sent Sam the soda. [Again, give two possible transformations.]

WRITING IT OUT

B. Write five original sentences containing transitive verbs in the active voice. Then transform them all into their respective passive equivalents.

Example of how to proceed:

X. They sent me the payment as a money order. "'The payment was sent to me by them as a money order.'/'I was sent the payment by them as a money order.'"

1.

2.

3.

4.

5.

C. Write five original sentences in the passive voice.

1.

2.

3.

4.

5.

D. Use each of these phrases in a sentence that you make up.

1. was taken

2. are bringing

3. is punished

4. gives

5. would have been sent

6. would have sent

7. will buy

8. will be bought

9. has ordered

10. has been ordered

Intransitive Verbs and "Voice"

A purely **intransitive verb** cannot take a direct object. Ever. English does not have many such verbs. Here is an example of a purely intransitive verb, along with proof of its inherent **intransitivity**:

come:

[66] Sal always comes { early / on time / by car / running / at 7:30 }

The words and phrases used as complements are all adverbs that answer questions such as *when* or *how*. They are not direct objects, as we can see by the inability of sentence (66)'s various complements to enter into passive transformations:

[67] *Early is always come by Sal.
[68] *On time is always come by Sal.
[69] *By car is always come by Sal.
[70] *Running is always come by Sal.
[71] *At 7:30 is always come by Sal.

Nor can we force a direct object onto (66), as the following proves:

[72] *Sal will always come { bread / money / sailboat / library / camping gear }

Other important and frequently used intransitive verbs include:

appear *arrive* *fall* *go* *happen* *lie* *rise* *wait*

Strictly intransitive verbs can only be used in active voice constructions. Intransitives never allow passivization, as we have just seen. Since none can take a DO, there is no DO available to become the passive equivalent's GS.

TRANSITIVE VERBS IN SUPERFICIALLY INTRANSITIVE CONSTRUCTIONS

Just because a transitive verb can take a DO does not mean that it is always going to do so. Indeed, many transitive verbs are frequently unaccompanied by DOs, but since all transitive verbs can take a DO, a DO is potentially addable to the otherwise objectless construction. Here are some examples of transitive verbs that lack DOs but could readily add them:

[73] Al drinks from noon until midnight.
actor verb prepositional phrases

We assume that what he drinks is alcohol, so a DO like *vodka* or *gin* can be readily added: *Al drinks vodka from noon until midnight.*

[74] The beggar approached, but then scurried away.
actor verb

We assume the beggar approached someone—me, you, him, her, whomever.

[75] Every year charities request money, and this year I finally decided to give.
actor verb DO actor verb phrase

We assume that an IO such as *people* or *us* or *me* can be inserted into the first clause—*charities request money from us*—and that a DO can likewise be inserted into the second clause: *I finally decided to give money*.

[76] The important thing is to win. [*Win the game* is an easy expansion to conceptualize.]

NORMALLY TRANSITIVE VERBS USED INTRANSITIVELY

If normally transitive verbs such as *move, open*, or *shake* are used in a construction where no direct object can be added—*The cliff moved*/*The door opened*/*The earth shook*—then such a verb is indeed being used intransitively and the verb must be viewed as intransitive in this particular instance. (Constructions like these are quite different from constructions like *Al drinks [vodka] from noon until midnight* to which a DO is readily added.)

Activity 4.4

THINKING IT THROUGH

A. Identify each of the following sentences as active voice or passive voice. Then change them—if possible—from active to passive or vice versa.

Example of how to proceed:

X. I gave the dog a bone. "This sentence is in the active voice. Its passive voice equivalent is either 'The dog was given a bone by me' or 'A bone was given to the dog by me.'"

1. The paperboy has come for his monthly payment.

2. This perfume gives off a very strange odor.

3. I went away to the seashore last summer.

4. Luella changed a dollar bill at the convenience store.

5. Seventeen books were returned to the library by three delinquent patrons.

6. By this time tomorrow, another ten thousand innocent civilians will have been killed by the marauding army irregulars.

7. By orders of the dictator, several suspected spies were being tortured by the secret police in the basement of the state security building.

8. Anastasia gave birth to a 7 lb. baby girl.

9. We always travel by bus.

10. The content was analyzed for subversive ideas, and several were found.

11. My son is a doctor.

12. John was loved by Marsha until the end of time.

13. I flew a plane all the way from Dallas to Fort Worth.

14. They will no longer tolerate his attitudinizing monologues.

15. Queen Marie was given a diamond tiara by King Karol.

WRITING IT OUT

B. Write five original sentences using strictly intransitive verbs.

1.

2.

3.

4.

5.

C. Write six original sentences containing transitive verbs that lack direct object complements.

1.

2.

3.

4.

5.

6.

D. Write four original sentences in which normally transitive verbs are used intransitively.

1.

2.

3.

4.

Real-World Use of the English Passive: Pragmatic Constraints and Agent Phrase Addition

In real-world usage, by no means do all passive sentences replicate the "GS + *BE* + LV past participle + agent phrase" model that we established above. Studies show that most English passives are not accompanied by an agent phrase. Thus it is far more common to find sentences such as these—

[77] After the tests were graded, the results were posted on the door.

—than something like the following:

[78] After the tests were graded by the professor, the results were posted on the door by her.

One problem with (78) is its clunky style: with two agent phrases and two *BE* + past participle phrases, it is just too wordy and too repetitious. Another problem is that in (77) one can easily figure out from context who the agent is, so any explicit mention of agent comes across as redundant. In all likelihood, (78) would either be expressed in the active voice (*After the professor graded the tests, she posted the results*) or would remain the way it was in (77) as an **agentless passive**. Agentless passives are useful because they enable us to focus on an IO or a DO—in this case *the tests*—rather than on the actor/agent as GS. In some instances the agent is simply unknown or not easily determined from context and thus could not be

added anyway; in other cases—and for whatever reason—the speaker does not want to mention who the agent is.

Because the majority of real-life English passive constructions are agentless, the question then becomes: When and why should we add (or retain) an agent phrase? Here are some useful guidelines for doing so:

a. Add or retain the agent phrase if the agent constitutes unexpected or surprising information that the speaker assumes the listener will want to know:

[79] While Jack was walking up the hill, his money belt was ripped off by a sweet little old lady.
[80] A sixty-megaton neutron bomb was dropped on the Greater Lost Angeles area yesterday by the Hartzavanian Air Force, killing twenty million people.

b. The agent, a specific person—author, painter, composer, inventor, etc.—is simply too important or too famous to be omitted:

[81] The opera *Turandot* was written by Puccini (though not completed by him) in the 1920s.

GET Passives

An alternative to passive constructions involving *BE* are those that involve *GET*. Thus:

[82] Tiger was elected president by a whopping majority.
[83] Tiger *got* elected president by a whopping majority.

Although *GET* passives are more limited in function than *BE* passives—for example, a *GET* passive cannot be used with verbs that denote states (**The answer got understood by everyone*)—their use is widespread, particularly in colloquial English. In most respects, *GET* passives convey the same meaning as their *BE* counterparts; thus:

[84] Michelle was chosen Queen of the May by the judge, not by the jury.
[85] Michelle *got* chosen Queen of the May by the judge, not by the jury.

However, it is possible that *GET* passives convey a stronger emotional response or a greater sense of finality:

[86] René was kicked off the team for smoking.
[87] René *got* kicked off the team for smoking.

	***GET* passive**	***BE* passive**
+	Jerry got caught.	Jerry was caught.
–	Jerry didn't get caught.	Jerry wasn't caught.
yn+	Did Jerry get caught?	Was Jerry caught?
yn–	Didn't Jerry get caught?	Wasn't Jerry caught?
wh/co	When did Jerry get caught?	When was Jerry caught?

Figure 4d The Syntax of *GET* Passives and *BE* Passives

GET passives take agent phrases even more rarely than *BE* passives do. Another difference between the two is that because *get* is an LV, not an auxiliary, *get* requires *do*-insertion in negatives and questions, as the examples in figure 4d make clear.

Activity 4.5

THINKING IT THROUGH

A. Use grammatical terminology to tell what is wrong with the following sentences. Then improve each one by rewriting it. (In both cases the problem has to do with style, at least in part, as neither sentence is stylistically attractive.)

1. The orchestra was first criticized by the conductor and was then told by the conductor how to perform the passage.

2. The travel agent had been instructed by his customer to change the date of her departure, but he was later informed by her that it had to be changed again by him to what it first was.

WRITING IT OUT

B. Write five passive voice sentences containing agent phrases. Make sure they are stylistically attractive as well as grammatically correct.

Example of how to proceed:

X. The telephone was invented by Alexander Graham Bell in 1876.

1.

2.

3.

4.

5.

C. Write six passive voice sentences that do not contain agent phrases.

Example of how to proceed:

X. The building was torn down six years ago.

1.

2.

3.

4.

5.

6.

D. Use grammatical terminology to explain what is wrong with the following sentences. Then rewrite them.

1. *The gossip got believed all over town.

2. *If Mrs. Reginald Throckmorton-Whittington buys that vase, it will have gotten owned by every prominent family on the North Shore.

3. *Marianne gotn't the flu but Sharon did.

4. *Gets Eric tired after running seven miles?

Conditionality

Conditional sentences typically contain two clauses, one of which—often but not always the first one—begins with *if*. (Not surprisingly it is known as the ***if*-clause** and also as the **protasis**.) Thus:

[88] If I had $3,500,000, I'd buy a penthouse on Russian Hill.

The *if*-clause expresses the **condition** that must be realized (carried out, come to pass, occur) before something else can happen. The "something else" is expressed as the **result** in the **result clause** (also known as the **apodosis**). (The result is what would happen if the condition were to be realized.) In the simplest of possible terms, **conditionality** means this: If only this thing here would happen first, then that thing over there would happen next.

There are three major types of conditional sentences. Each can be distinguished from the others by the extent to which the information in the *if*-clause is true, hypothetical, or false. Figure 4e sums up the major types of conditionality and their subcategories. We will now explain and exemplify each of the types.

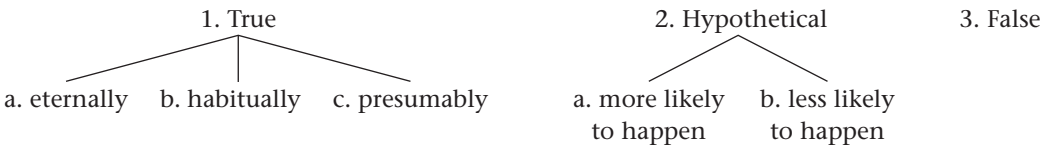


Figure 4e The Various Types of Conditionality

1. True

This means that the information contained in the *if*-clause is true, whether it is **eternally true** (true the way a law of science is true), **habitually true** (demonstrably true—though often for just one person—on a regular, repeated basis), or **presumably true** (i.e., we presume that the information in the *if*-clause is true because someone said it was, though we may have only that person's word for it). Here are some examples:

1a. Eternally true:

[89] If you freeze water, it is no longer liquid.

[90] If the moon blocks the sun's rays, an eclipse occurs.

1b. Habitually true:

[91] If I start to cry, you always get mad.

[92] If Kathy calls Tom, he drops everything and runs to her side.

1c. Presumably true:

[93] If you passed the exam, then why are you still studying for it?

[94] If you have an ulcer, do you think it's wise to eat chili and drink gin?

In 1a./1b.-type sentences, the word *when(ever)* can be substituted at will for *if* (*When you freeze water, it is no longer liquid*/*Whenever I start to cry, you always get mad*). In 1a./b./c. alike, the order of the two clauses can readily be reversed (*Do you think it's wise to eat chili and drink gin if you have an ulcer?*). While the *if*-clauses of the 1a.-type sentences are usually expressed in the present tense, 1b.-type sentences allow the past tense as well (*If I started to cry, you always got mad*), and 1c. allows a wide range of tenses (*If you will have finished the job by August, then why would you be loath to take a nice long vacation in October?*). Note that 1c.-type sentences' result clauses often constitute questions (*If you passed . . . then why are you still studying . . . ?*) but can also constitute declarative statements as the following example shows: *If you are happily married then you shouldn't be cheating on your spouse.*

2. Hypothetical

The adjective *hypothetical* comes from the noun *hypothesis*, 'a proposition assumed as a premise; a contingency or conjecture'. In hypothetical conditional sentences, the *if*-clause expresses events or states that may happen or might possibly happen, while the result clause tells what will occur just so long as the *if*-clause's contingency comes true. Thus:

[95] If you get a haircut, I'll buy you a motorcycle.

[96] If he eats up all his spinach, he can have seven helpings of triple fudge double chocolate devil's food candy cane ice cream.

In effect the motorcycle is contingent (dependent) on the haircut, as is the ice cream on the spinach: if the one does not happen, the other will not happen either; if the hypothesis remains unrealized, the result will not be forthcoming. A prediction scale applies to hypothetical sentences, as (97)/(98) will show:

[97] If it snows, the whole city will be paralyzed.
[98] If it [were to] snow, the whole city would be paralyzed.
[should happen to]

Sentence (97)'s hypothesis—a snowfall—comes across as being more likely to happen than sentence (98)'s; hence the distinction that figure 4e has made between more likely and less likely. It should be emphasized that this distinction is not an absolute, but one of degrees. Note the following five example sentences: in both their *if*-clauses and their result clauses a deft use of tenses, modals, and adverbs allows us to proceed from the very likely to the highly unlikely:

[99] If I kill you, I will be free to marry Helen.
[100] If I killed you, I would be free to marry Helen.
[101] If I were to kill you, I would be free to marry Helen.
[102] If I should happen to kill you, I would be free to marry Helen.
[103] If ever I should happen to kill you, I would be free to marry Helen.

Type Two conditionality always refers to *if*-clause actions or states that are future, i.e., actions or states that have yet to be realized. This trait differentiates them from Type One conditionals, whose *if*-clause actions or states are already facts because they have always happened or existed, regularly happen or exist, or are presumed to do so. Compare:

[104] If it rains heavily, the valley floods.

(Type One conditionality—a habitual occurrence, one that has happened before)

[105] If it rains heavily, the valley will flood.

(Type Two conditionality—a likely occurrence but still a hypothetical one)

3. False

False hypotheticals' *if*-clauses contain statements that are contrary to fact, that is, not true. Thus:

[106] "If I had four legs, I could canter like a horse," said the boy.

Obviously the boy is a human, not a quadruped, so the statement in the *if*-clause—*I had four legs*—is false. Compare (106) to (107) in which *I [still] had four legs* is a true statement:

[107] "Before I got caught in the trap and when I still had four legs, I won many races at the dog tracks," said Spot.

[108] If they hadn't been driving ninety-five miles an hour, they would have survived the crash.

But they *were* driving that fast, so the statement *They hadn't been driving ninety-five miles an hour* is false. Type Three conditionals whose *if*-clause *cvf*s are in the (simple) past tense can sometimes be misclassified as Type Two, thus:

[109] If I had $300, I'd buy a new bicycle.

If we interpret (109) as *If I were to get ahold of $300* then the conditionality is hypothetical (I do not have $300 but it is possible for me to get it). But if we interpret (109) as contrary to fact—the speaker does not have the money at the time this statement is made—then (109) must be classified as a Type Three conditional. So which is it? To answer such a question we just ask, Does the speaker have the money in hand at the time the statement is made? For additional illustration of this distinction, compare the following two sentences, in which the tense of the verbs in both the *if*-clauses and the result clauses goes a long way toward helping us decide:

[110] If you took me to the airport [and it is still possible you could decide to do so], I'd give you a great big kiss. (hypothetical)

[111] If you had taken me to the airport [but you did not, and now it is too late], I'd have given you a great big kiss. (contrary to fact)

Activity 4.6

THINKING IT THROUGH

A. Tell which conditionality type each conditional belongs to—1a., 1b., 1c., 2-more likely, 2-less likely, or 3. Then explain your choice.

Example of how to proceed:

X. "If I were a carpenter, I would build a house," said the dog to the cat.
"This conditionality is Type Three, 'false,' since dogs cannot be carpenters, for they cannot handle hammers, saws, lathes, pliers, etc."

1. If she had been born and raised in France, she would be speaking French like a native today.

2. Why aren't you president if you're so smart?

3. If the dam bursts, the town will be inundated.

4. If a baby is born to a drug-addicted mother, the baby is likely to be drug-addicted itself.

5. If you're so sick with the flu, then what are you doing here on the dance floor?

6. Had he been a nurse, he would have known what to do.

7. If I make a mistake while driving, I never hear the end of it.

8. If I made a mistake while driving, I never heard the end of it.

9. If I were to make a mistake while driving, I would never hear the end of it.

10. If he had become department head, we'd be in a fine mess now.

11. Connie says that if she doesn't get the scholarship she will hang herself from the nearest lamppost.

12. If a volcano erupts, either lava or volcanic ash pours out.

13. If that volcano erupts, tons of lava will pour out, burying the sleepy little village near the top of the road.

14. If Sara were the empress of China, she would dress up in antique jade and gold brocade.

WRITING IT OUT

B. Write one original sentence corresponding to each of these descriptions:

1. Type 1a. conditional (true: eternally)

2. Type 1b. conditional (true: habitually)

3. Type 1c. conditional (true: presumably)

4. Type 2 conditional (hypothetical: more likely)

5. Type 2 conditional (hypothetical: less likely)

6. Type 3 conditional (false)

Chapter 5

Some Components of the Noun Phrase: Forms and Functions

Person and Number

Nouns (and to a certain extent pronouns) resemble each other in that they can be described in terms of the following concepts: **person**, **number**, **gender**, **case**, and **definiteness**. Person and number have already been used to discuss verbs' morphology and syntax (see chapter 2) but bear reviewing here:

person: either **first**, **second**, or **third**
first person: the persons speaking, viewed from their own vantage point—how they would refer to themselves: *I, we*
second person: the person being spoken to, viewed from the vantage point of the first person: *you*
third person: the person/thing/concept being spoken about: *he, she, it, they*
number: either **singular** or **plural**. **Singular** means "one (person, thing, concept, etc.) and only one." **Plural** means "more than one."

Gender

The concept of **gender** is new to this chapter and refers either to **natural gender** or to **arbitrary gender**. **Natural gender** is sex-characteristic-derived gender. For a noun to be governed by natural gender, it must denote an animal that manifests identifiable sex characteristics, either male or female. (In practice, such "animals" are limited to human beings and larger mammals—cows, horses, pigs, elk, moose, etc.) So in natural gender, a noun's is grammatically masculine or feminine depending on whether the animal the noun denotes is male or female. In languages that assign gender using **arbitrary gender** criteria, a noun is assigned a gender—masculine, feminine, and sometimes neuter—for reasons that have nothing to do with its sex since nouns not naming animals cannot manifest sexual traits.

In modern English, only **natural gender** applies, but only the pronoun system is affected by considerations of natural gender. Compare, for example, the way English is affected by gender to the way a language like Spanish is. In Spanish, grammatical gender of both kinds—natural and arbitrary—plays a critical governing role, as figure 5a shows. Note that while each of the Spanish sentences tells us quite redundantly (no fewer than five times!) that the head noun *maestro/maestra* is masculine or feminine, each English sentence does so only once—with

English	Spanish
The teacher is a very tall man. *The teacher is a very tall woman.*	*El maestro es un señor muy alto.* *La maestra es una señora muy alta.*
The definite article *the* is the same for masculine natural-gendered as for feminine natural-gendered nouns.	The definite article assumes one form—*el*—if the noun is masculine (*maestro* '[male] teacher' and thus masculine gendered for reasons of natural gender) and another form—*la*—if the noun it modifies is feminine (*maestra* '[female] teacher') and thus feminine-gendered for reasons of natural gender.
The noun itself—*teacher*—is invariant in form, since no (word-final morpheme) marks one noun as masculine and the other as feminine.	The noun itself is marked as masculine (by the bound inflectional morpheme /o/ at its end) or feminine (by the /a/ at its end).
The indefinite article *a* is the same for masculine as for feminine natural-gendered nouns.	The indefinite article assumes one form—*un*—if the noun is masculine and another form—*una*—if the noun it modifies is feminine.
The adjective (see chapter 6) has the same form for masculine as for feminine natural-gendered nouns.	The adjective assumes one form—*alto*—if the noun it modifies is masculine and another form—*alta*—if the noun it modifies is feminine.

Figure 5a Grammatical Gender: English Compared with Spanish

the predicate's head noun. For English, its **pronoun system** (see fig. 5d) does a much better job of showing how considerations of natural gender and considerations of form interface. All pronoun forms marked for gender appear in bold type.

Case

Case—introduced in chapter 1—clearly makes itself manifest in figure 5b. By **case** we mean the different functions that a form can perform, along with the differences in form as determined by function. **Case** then differs from both **form** and **part of speech**, as the following makes clear:

part of speech: what chapter 1 dealt with—whether a word functions as a noun, pronoun, adjective, verb, adverb, preposition, etc.

case: whether a particular part of speech—for example a noun—is the subject or the object of the sentence it appears in or, if the object, whether it is the direct object or the indirect object.

form: the collection of morphemes within a word and how they are arranged to bring about meaning. (Most salient are the examples from chapter 2: morpheme /z/ and morpheme /d/ and their various allomorphs.)

Genitive	Partitive
Grammatical:	**Ungrammatical:**
Why don't you take Jane's car?	*Why don't you take the car of Jane?
More preferred/more frequent:	**Less preferred/less frequent:**
He showed me the boy's new bike.	He showed me the new bike of the boy.
Pete stepped on the cat's tail.	Pete stepped on the tail of the cat. ("The Tail of the Cat" sounds like the name of a quaint bar or restaurant.)
The cop's favorite food is donuts.	The favorite food of the cop is donuts.
The congregation's budget was being discussed.	The budget of the congregation was being discussed.

As noted, English also prefers the genitive to the partitive even though the Y possessor is not animate but is viewed as performing an action that involves a human intermediary. Example:

The plane's landing took place under extremely hazardous conditions.	The landing of the plane took place under extremely hazardous conditions.

Figure 5b Genitive versus Partitive in Expressions of Possession

A good illustration of **case** and its interaction with **form** is the first person plural [1.pl.] pronoun. If 1.pl.'s function is to serve as a **subject**—the doer of the action or the experiencer of the state—then the form 1.pl. takes is *we*; if 1.pl.'s function is that of **object**—the recipient or "patient" of the action—then *us* is the form that 1.pl. takes. If 1.pl. functions as the expresser of possession/ownership and stands before the possessed noun/the thing owned, then a **possessive determiner** form is used, but if the indicator of possession constitutes its own noun phrase, then a **possessive pronoun** form is taken on. *We/us/our/ours* then are the four different **forms** 1.pl. assumes, depending on what **case** they are in. These sentences illustrate each case:

Subject case:

[1] *We* gave Carolyn the money.

Object case:

[2] Carolyn gave *us* the money.

Possessive determiner case:

[3] Carolyn gave *our* money to charity.

Possessive pronoun case:

[4] It was only *ours* that she gave, not someone else's as well.

While other persons and numbers can also have four different forms (1.sg., 3.pl.) or three different forms (2.sg., 2.pl., 3.sg. masculine, and 3.sg. feminine), some persons and numbers have just two different forms (3.sg. neuter *it/its*).

Expressing Possession: Genitives and Partitives

When we relate nouns' forms to the cases they serve in, we see that nouns have only two cases that can be distinguished from each other by form: **genitive** and all other. The "all other" or **unmarked case** form is the form that English employs for nouns when they are not genitive. The genitive case is most commonly used to express **possession**—X belonging to Y, as in:

[5] Sally's toothbrush
Y X
[6] Jerry's hamburger
Y X

However, the genitive case can also be used to express **length** and **measure** (*a summer's vacation* [a vacation that lasted all summer]) as well as **purpose** (*the homosexuals' concentration camp* [a camp established for the purpose of imprisoning gays]), **origin** and **agent** (*Tennessee Williams' plays* [the plays written by Tennessee Williams]), and **relationship** and **association** (*the national park's redwood trees* [the redwood trees in the national park]).

In some instances, a genitive construction is semantically equivalent to a **partitive construction**. Partitives use *of* while genitives use *'(e)s* or *(e)s'*. Here is an example of a genitive and a partitive that mean the same thing and are used with equal frequency:

[7] The boy's name is Vincent.
Y X
[8] The name of the boy is Vincent.
X Y

While sentences like (7) and (8) are considered semantically equivalent and used with equal frequency, the same is not true of pairs like the following:

[9] My aunt's pen is on my uncle's desk.
[10] ?The pen of my aunt is on the desk of my uncle.

Sentence (10) sounds stiff, frozen, unnatural, even French (as if it were a literal translation of the famous nineteenth-century textbook practice sentence *La plume de ma tante c'est sur le bureau de mon oncle*). When, then, does English prefer (or demand) the genitive and when does it prefer/demand the partitive to express possession, length, measure, purpose, origin, agent, etc.? In general, English wants the **genitive** (a) if Y (the possessor) is a human being or a larger animal, (b) if Y represents a collective noun wherein people constitute the collectivity, or (c) if Y operates through human intervention (though Y may not be human itself). Otherwise English prefers the partitive. Figure 5b gives examples. But if the Y possessor consists of a **long noun phrase**, it is the **partitive** that is preferred, even though the Y possessor is human:

Less preferred/less frequent	More preferred/more frequent
He is that famous all-controlling president's confidant.	He is the confidant of that famous all-controlling president.

And only the partitive can be used in expressions of quantity or quality:

Ungrammatical	Grammatical
*He asked for a coffee's cup.	He asked for a cup of coffee.
*I dislike this investigation's type.	I dislike this type of investigation.

In similar fashion, nonanimate and lifeless possessors clearly insist on the partitive:

Ungrammatical	Grammatical
*Money's love is all evil's root.	The love of money is the root of all evil.

Unfortunately, no hard and fast rules exist for other types of constructions involving possession. In some cases, the choice between genitive and partitive becomes an issue of register—genitive if the register is informal, partitive if it is formal. Here are two examples of that:

Informal register	Formal register
Victor Hugo's novels	the novels of Victor Hugo
Madame Curie's discoveries	the discoveries of Madame Curie

Partitive-genitive constructions

A partitive-genitive (*par-gen*) construction is one that contains both the partitive *of* and the genitive *'s/s'*, thus:

[11] Any friend *of* Steve*'s* is a friend of mine.
[12] A cousin *of* Sara*'s* was accidentally shot at the mall.

By including both the partitive and the genitive, a *par-gen* gives the impression it is redundant, for such a construction seems to be marking possession twice—once with *'s/s'*, and again with *of*. While the constraints on using this construction are still not well understood (thus [11] can be expressed as a partitive alone with no difference in meaning [*Any friend of Steve is a friend of mine*], while [12] cannot), it is nonetheless true that in some circumstances a separate *par-gen* construction is necessary to reflect differences in meaning such as the following:

[13] I saw a statue of George Washington.
[14] I saw a statue of George Washington's.

Sentence (13) refers to a statue that depicts the likeness of Washington, whereas (14) refers to a statue that once belonged to Washington but may not depict him. Here is another paired sample that makes the same distinction:

[15] They bought a painting of my aunt.
[16] They bought a painting of my aunt's.

The par-gen construction requires that the Y possessor be human. Thus we say *I found it in the basement of a friend's* but do not say ***I found it in the basement of a building's*.

Activity 5.1

THINKING IT THROUGH

A. Use the terms person/number/gender/part of speech/case to describe the underlined words. Also say which words are nouns and which are pronouns.

Example of how to proceed:

X. Where did you find the gun that the perpetrator killed them with?
"*You*'s person is second, its number is either singular or plural (the context does not make this clear), its gender is unknowable (the context does not specify), its part of speech is pronoun and its case is subject."

1. She told him that I killed the cat.

2. Joan's mother's neighbor wanted a wife for her son.

3. As the president was leaving the banquet hall, she ran into a head of state whom she had not yet had an opportunity to say hello to.

4. The principal ordered his subordinates to "get" all teachers who opposed him.

5. We know we will never be defeated by any other men.

6. Did you lose the can of worms or did you throw it out?

7. I heard them call us.

8. He saw you leave me at Joe's Bar last night.

B. The following sentences are about to be translated into a language whose nouns show either natural or arbitrary gender. Tell which underlined nouns show natural gender and which show arbitrary gender. Explain your decision.

Example of how to proceed:

X. Several elderly ladies rapidly drove their grandchildren's cars on downtown streets.
"Ladies is natural gender, grandchildren's is natural gender, and the remaining three nouns are arbitrary gender."

1. My grandmother sold the house in the city and moved in with my uncle.

2. A psychiatrist stood up and told the speaker off.

3. Many people get lost every year in the subway.

4. The ghost frightened the witch but saved the princess from the dragon.

5. The gentry and the nobility looked down on the serfs and, from the heights of their castles high above the sea, upon the surf as well.

6. After killing his master and his mistress, the butler wiped the gun with a handkerchief.

C. Some of these sentences use the genitive or the partitive correctly, while others do not. Point out (1) usages that are ungrammatical, and (2) usages that are grammatical but nevertheless sound unnatural. Explain each decision. Then rewrite the ungrammatical/unnatural sentences.

Example of how to proceed:

X. This problem's type came as no surprise to the nephew of my wife. "*This problem's type* is ungrammatical, since only the partitive can be used in expressions of quantity or quality. *The nephew of my wife* is grammatical but unnatural: English prefers the genitive if the possessor is a human being. Rewritten: This type of problem came as no surprise to my wife's nephew."

1. Rebecca's mother's family's youngest generation all died without heirs.

2. The money of my father will all go to the widow of my brother.

3. Happiness's pursuit is guaranteed by our nation's constitution.

4. The older son of my favorite next door neighbor turned twenty-one today.

5. The children felt that pleasure's seeking was all good's sum.

6. The howling mob's chief goal was to burn down the decadent aristocrat's palace.

7. I disapprove of his thinking's way.

8. In Sam's expert opinion, the operas of Puccini are the best around.

9. The queen lost it in the attic of the castle's.

10. The sword of the bodyguard of the queen was impaled on the suit of armor of the mysterious and utterly fascinating black knight of song and legend.

WRITING IT OUT

D. Use these phrases in a sentence that you make up.

1. the bee's knees
2. a touch of the flu
3. Connie's scholarship
4. no amount of loving care
5. the philanthropist's generosity
6. the wages of sin
7. her neighbor's dog
8. a touch of honey
9. the corpse's smell
10. my grandfather's inheritance

E. Make up five sentences containing correctly used partitive-genitive constructions.

1.
2.
3.
4.
5.

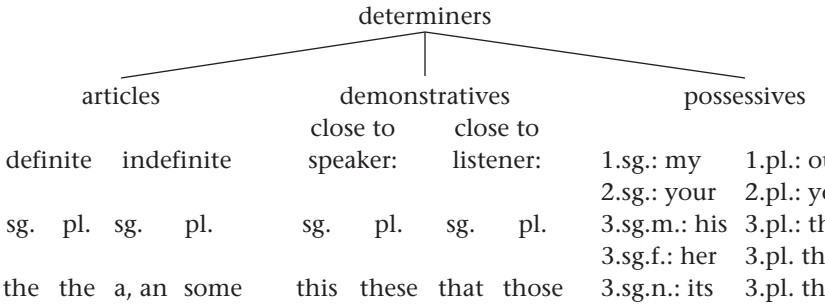
Determiners, Common/Proper Nouns, and Mass/Count Nouns

All nouns are either **common** or **proper**. In addition, all common nouns must be classified according to whether they are being used as **mass** nouns or **count** nouns. Knowing whether a common noun is mass or count will aid us in understanding how to use **determiners** correctly. We will now define and explain these terms and distinctions.

DETERMINERS

We recall from chapter 1 that determiners consist of three groups: articles, demonstratives, and possessive determiners. We combine these three under the single term **determiners** because all three behave in a similar way: While all precede nouns, none can assume the comparative or the superlative forms that adjectives can, and apart from preceding head word nouns, none of them behave like adjectives (see chapter 6) in other ways either.

The following tree demarcates the tripartite **determiners** category:



ARTICLES, DEFINITENESS, AND SPECIFICITY

Nouns that co-occur with indefinite articles are either **nonspecific** or **specific**. If the indefinite article + noun refers to something that is unknown (as new information) to either the speaker or the hearer, that noun is nonspecific in the sense that its reference is not yet established: it could refer to anyone or anything. But if either the speaker or the hearer already possesses knowledge of the entity (as old information), then the indefinite-article-plus-noun combination is specific. (**Old information** is something that you already know about, whereas **new information** is something that you have just become familiar with.) These terms are illustrated in the following story (17–19):

[17] Born and raised in Berwyn, Illinois, but not now living there, Stanley wanted to marry *a* Czech, but as he no longer knew any, he hopped on the next plane to Prague to try and meet one. [The clause beginning with *but* tells us that as of now the Czech mate is still hypothetical, so *a Czech's* indefinite-article-plus-noun combination is new information that is nonspecific.]

[18] After a month in Prague, Stanley wanted to marry *a* Czech, but his old-fashioned great-grandmother in Brno took one look at her and said, "No way, José!" [Here *a* Czech refers to an entity that the speaker—the person telling the tale—now knows or has heard about and that the subject of the first clause, Stanley, has come to know as well. So even though (18)'s indefinite article (*a* Czech) is now specific, it is still new information because we the readers have not yet checked her out.]

Nouns co-occurring with **definite articles** are always specific in the sense that what they are talking about is assumed to be **old information** to both speaker and hearer alike. So to check off our story's ending:

[19] Thus when Stanley finally had to tell *the* Czech he couldn't marry her because his great-grandmother disapproved, she bounced right on back to Prague and married someone else.

Activity 5.2

THINKING IT THROUGH

A. Locate all the determiners in the following sentences and then tell what each one is—an article (definite or indefinite), a demonstrative (close to speaker or close to listener), or a possessive (and if so then who is the possessor: 1.sg., 2.sg., 3.sg.m., 3.sg.f., 3.sg.n., 1.pl., 2.pl., or 3.pl.?).

1. The vet said that her quick brown fox jumped over our lazy sleeping dog.

2. It was a dark and stormy night as his guests left the house for their cars.

3. This horse is faster than any of those other horses on the race track.

4. The professor said that that *that* that that *that* modified was misplaced.

5. She told her neighbors that some thieves had broken into their house.

6. An apple a day keeps the doctor away.

B. Identify these sentences' determiners as either specific or nonspecific.

1. The teenage girl had no idea what to buy for Mothers' Day, so she went looking for a compact disk that wasn't too expensive.

2. She found a disk of the loveliest Bulgarian opera she had ever heard.

3. However, a disk like that cost a fortune, so she bought her mother a CD of hip hop music by the group 2 Dead 2 Croak.

4. In consequence, her mother had quite a surprise awaiting her, and she returned the disk to the store the very next day.

WRITING IT OUT

C. Write an original sentence containing each of the following determiners.

1. this

2. its

3. our
4. an
5. these
6. a
7. her
8. their

COMMON AND PROPER NOUNS

Proper nouns are known colloquially as "names" and do indeed encompass the gamut of first, middle, and last names human, humanoid, and nonhuman: Billy Bob, Bill Gates, Sarita Montiel, Wolfgang Amadeus Mozart, Mrs. Grundy, Machiavelli, Batman, Dame Agatha Christie, Darth Vader, Hillary Rodham Clinton, the Empire State Building, the Eiffel Tower, the Taj Mahal, etc. Proper nouns are singular unless they refer to copies, imitations (*We've sold out all the Eiffel Towers in our gift store*), successors (*Pamela Vivisect is one of the several new Agatha Christies of the current generation of British mystery writers*), or, less often, plural entities (*the Rocky Mountains*). Proper nouns also do not co-occur with determiners except when the need arises to distinguish one same-named proper noun from another or to indicate how extremely important the bearer of the name is. Examples:

Joey had a run-in with a cop. [no determiner]
*The Joey had a run-in with a cop. [determiner ungrammatical]
The Joey from Brooklyn had a run-in with a cop, but the Joey from the Bronx did not. [determiners can distinguish between two people with the same name]
I'll have you know that this particular vampire is *the* Count Dracula, direct from the forests of Transylvania. [determiner that emphasizes the importance of the bearer of the proper noun]

Common nouns can be defined in the simplest possible of terms: common nouns are all nouns that are not proper nouns.

Mass Nouns and Count Nouns

All common nouns function in any given context as either mass nouns or count nouns. A **count noun** is any noun that allows pluralization and can be modified by plural numbers or by quantity words such as *many*. A **mass noun** on the other hand does not allow pluralization and is modified by quantity words like *much* or by measurer words or phrases like *a cup of* or *a piece of*. What follows is a figure that sets forth the relationships between mass noun use and count noun use in all possible environments involving determiners or their absence. When using the figure, be sure to put it into the wider context of English's hundreds of thousands of nouns by keeping this in mind: while nearly all nouns can function as count, only a handful can function as mass. **Count** then is the unmarked or default category.

As we see, nouns functioning as **mass** never pluralize. (Example h has already been identified as a mass-to-count shift, so in h, the archetypical mass noun *meat* no longer is a mass noun, having shifted over to count status.) Nouns functioning as **mass** never co-occur with the singular indefinite article *a*. Mass nouns, then, are limited in function to these environments:

no determiner and singular [environment a]
definite article and singular [environment c] •••
some and singular [environment g] •••

Note the ••• symbols. They mark the only two environments—c and g—in which mass-functioning nouns and count-functioning nouns can overlap. (In all other environments, mass and count are mutually exclusive.) **Count** nouns' environmental spread is much greater. Count nouns occur in all environments except *a* (no determiner and singular). Here is a list of the environments in which count nouns routinely occur:

no determiner and plural [environment b]
definite article and singular [environment c] •••
definite article and plural [environment d]
indefinite article and singular [environment e]
some and singular [environment g]•••
some and plural [environment h]

Mass-to-Count Shifts

As noted above, many nouns that typically function as mass can also function as count. They do so when denoting (1) a type, kind, or brand of something, or (2) a portion, a serving, or a unit of something. Here are some examples:

Mass: → → → → →	**Count:**
cheese:	
Cheese is made from milk.	Swiss is a cheese that is full of holes. France produces 500 different cheeses.
gas:	
Gas costs extremely little in the OPEC countries.	Hydrosalostrontium is a gas that is deadlier than any other. Among all gasses, only baccilosalate approaches it in force.
milk:	
Milk comes from cows, goats, and other mammals.	I want three donuts and a milk to go. There are so many milks on the market today that it's practically impossible to choose.
chocolate:	
Chocolate ranges in color from off-white to pitch black.	"Would you like a chocolate, little boy?" That box contains some chocolates that I just couldn't resist.

As we have seen, many of the essentially mass nouns that can also be used as counts involve food or liquid.

Dual Function Nouns: Nouns That Are Both Mass and Count

A few English nouns—often those that express abstract concepts—function perfectly well in both categories: as either mass or count. A good example is the noun *sin*. This order of presentation is identical to figure 5c 's:

	Mass	**Count**
a.	Sin is very serious if allowed to go unpunished.	————
b.	————	Sins of that sort are very serious if allowed to go unpunished.
c.	The sin of adultery is very serious.	The sin he committed yesterday is very serious.
d.	————	The sins he committed yesterday are very serious.
e.	————	A sin such as adultery is very serious.
f.	Some sin is very serious (whereas other [types of] sin is far less so).	I hear he committed some sin or other.
g.	[mass-to-count shift, so:]	Some sins are very serious.

For the most part, *sin* as a mass noun means "sin in general," while *sin* as a count noun equals "an individual occurrence of sin." Other nouns that, like *sin,* are dual function include *death, crime, beauty, life, truth,* and *education*.

Activity 5.3

THINKING IT THROUGH

A. Underline all nouns in the following sentences. Next, classify each as proper or common, and if common, then classify it as to how it has functioned in the sentence—whether as mass or as count.

Example of how to proceed:

X. From high atop his pulpit, Father Jack, a priest, condemned both sinners and sin.
"The nouns are: *pulpit, Father Jack, priest, sinner,* and *sin*. *Father Jack* is a proper noun, while the other four are common nouns. Of those four, *pulpit, priest,* and *sinner* are count nouns while *sin* is a mass noun."

1. John and Marsha bought a house last year in Kew Gardens.

2. It had a basement, so they made wine there and then stored it in the darkest corner possible.

3. John wanted chicken for dinner that night.

	Ø [no determiner]	*the*	*a, an*	*some*
Singular	a	c	e	g
Plural	b	d	[f]	h

Our archetypical **mass** noun is *meat*. Any noun that behaves like *meat* is functioning as a mass noun.

a. Meat is good for you.
b. *Meats are good for you.
c. The meat looks good to me (so go ahead and eat it, but don't eat the cheese, which is moldy).
d. *The meats are good for you.
e. *A meat is good for you.
f. ————————

Our archetypical **count** noun is *husband*. Any noun that behaves like *husband* is functioning as a count noun.

a. *Husband washes the dishes.
b. Husbands wash the dishes while wives dry them.
c. The husband washes the dishes and the wife takes out the garbage.
d. The husbands wash the dishes and the wives dry them.
e. A husband washes the dishes whereas a wife dries them.
f. ————————

By definition, singular indefinite articles do not co-occur with plural nouns, so environment *f* is an impossibility.[a]

g. Some meat is good for you.

g. In this scene, some husband washes the dishes.

Both *g*-mass and *g*-count need explanation. *G*-mass uses *some* as a quantity word and not as an indefinite article; here, *some* ('a certain amount of'). *G*-count employs *some* in a special, almost idiomatic fashion to mean "any anonymous and unimportant entity." *Some husband washes the dishes* would appear in a context similar to the following: "As the movie starts, boring married people stand in a kitchen doing various boring things: some wife is basting a turkey, some husband is grinding cranberries. . . . "

h. Some meats are good for you while others aren't.

h. Some husbands wash the dishes while others don't.

Sentence *h*-mass is a good example of mass-to-count shift.

Note: a. Two exceptions to this rule are the noun *ways* (You've got quite a *ways* to go before you'll finally get there) and the British *bollocks* (also *bollix*): "He really made a *bollocks* of it."

Figure 5c The Mass Noun/Count Noun Distinction: Potential Environments

4. The chickens were killed on the chopping block.

5. Marsha plucked their feathers, then spilled their guts into the garbage can and rapidly washed her hands three times.

6. The theory cannot be proven by any professor.

7. Some fish is what Priscilla would like for the picnic.

8. So then some fish jumped into Priscilla's net and said, "Well, hi there!"

9. It then tried to get some honey but was stung by some bees.

10. Several different types of tea are imported from China.

11. The teetotaler said he would like a sarsaparilla.

12. Some empty water bottles were left behind at the picnic site.

13. The druggies said they would like some coke.

B. Fill in the blanks with either much *or* many.

1. I don't have _____ time left.
2. _____ effort has been expended on this project.
3. He said that _____ workers felt just the way he did.
4. I wanted to tell him that _____ attention was being paid to the problem.
5. Now is the time for _____ good men to come to the aid of the hurricane victims.
6. However, _____ people wouldn't agree with you.
7. The important thing is for _____ money to be spent.

8. _____ loving care is also needed.

9. But so are _____ millions of dollars.

WRITING IT OUT

C. Write one original sentence corresponding to each of the following descriptions.

1. *beer* as a count noun

2. *beer* as a mass noun

3. any singular count noun co-occurring with an indefinite article

4. any mass noun not co-occurring with a determiner

5. any plural count noun co-occurring with *some*

6. any plural count noun not co-occurring with a determiner

7. any mass noun co-occurring with a definite article

8. any plural count noun co-occurring with a definite article

9. any plural count noun co-occurring with an indefinite article

10. a dual function noun that functions here as count

Pronouns

According to the sort of grammar that one studies (or used to study) in elementary school, pronouns are words that "can replace or refer back to nouns or noun phrases." However, this definition is flawed. Consider the following example sentence:

[20] Tubby bought ten donuts and then he ate them.

As sentence (20) contains no other antecedent for *he* than *Tubby*, it is safe to assume that *he* is **coreferential** to *Tubby*. (**Coreferential** means that two lexical items refer to each other—in this case *he* and *Tubby* refer to the same person. *Tubby* comes first, so it is the antecedent; *he*, coming second, is subsequent. The same comments are valid for *donuts* and *them*.) In a sentence such as the following, however, *he* has the potential to refer to an antecedent other than *Tubby*, one located in an as yet unknown sentence that came before it:

[21] Tubby had to go home because he got sick.

Consider the following expanded contexts:

[22] Tubby and Gilbert had planned to stay at Joe's house until Monday, but suddenly Gilbert experienced severe stomach cramps, so Tubby had to go home because he got sick.

In sentence (22), *he* clearly refers to Gilbert, not Tubby. In the next sentence, however—

[23] Tubby, who has a long history of overeating, had to go home because he got sick.

—*he* can only refer to Tubby. Another reason the elementary school rule about pronouns replacing nouns is flawed can be arrived at by analyzing the following two sentences:

[24] The *monster* screamed loudly, and *you* screamed even louder.
[25] The *drivers* were dizzy, so *we* got out of the bus and waited.

While (24) and (25) are grammatical, they seem a bit illogical: we expect the monster to keep on screaming in sentence (25) and the drivers to get out and wait in sentence (26), but for either of those events to happen, the pronouns in the second part of each sentence would have to be different—[*the monster screamed and then] it screamed even louder* in (24), and *[the drivers were dizzy, so] they got out and waited* in (25). The fact is that neither (24)'s *you* nor (25)'s *we* has an antecedent. This draws our attention to a rule about pronouns and coreferentiality: only **third person** pronouns can replace nouns or noun phrases. So by defining pronouns as "words that can replace nouns or noun phrases," we must exclude first and second person pronouns from the category, something we obviously cannot do. The only solution is to say that because first and second person pronoun forms behave (morphologically and syntactically) exactly like third person pronouns, first and second person forms might as well be looked on as pronouns too, even though they are never actually "pro" (in place of) a noun.

The sets of pronouns that mostly refer to humans are traditionally termed **personal pronouns**, even though one of them—*it*—will never refer to a human and the third person plural personal pronoun forms can be either human or nonhuman in their referentiality according to context, as the following examples show:

[26] Those nasty *boys* got what *their* aunt said *they* had coming to *them*.
[27] The *eggs* were a mess: *their* shells were all cracked, and *they* lay on the floor as the crowd stepped all over *them*.

Personal pronoun forms typically reflect differences in **case**; thus for many sets of personal pronouns there are different forms for subject, object, and reflexive and possessive determiner, as figure 5d makes clear.

It will be recalled that a **subject** is what governs verb agreement, serves as the antecedent for a regular tag question, and is the first noun phrase to the left of the auxiliary or of the conjugated LV in a noninverted sentence. An **object**, whether **direct** or **indirect**, is the recipient of the action of a transitive verb. Not yet discussed is the difference between the two types of **possessives**. A **possessive determiner** bears that name because it functions syntactically like the other

	Subject		Object		Reflexive		Possessive			
							determiners		pronouns	
number:										
person/gender	sg	pl	sg	pl	sg	pl	sg	pl	sg	pl
first person	I	we	me	us	myself	ourselves	my	our	mine	ours
second person	you	you	you	you	yourself	yourselves	your	your	yours	yours
third person:										
masculine	**he**	they	**him**	them	**himself**	themselves	**his**	their	**his**	theirs
feminine	**she**	they	**her**	them	**herself**	themselves	**her**	their	**hers**	theirs
neuter	it	they	it	them	itself	themselves	its	their	its	theirs

Figure 5d The English Personal Pronoun System

types of determiners—articles and demonstratives—appearing before the noun phrase it forms part of (e.g., *I lost the/a/that/my new coat yesterday*). A **possessive pronoun** behaves in a coreferentially pronominal fashion, replacing and referring back to a noun or noun phrase:

[28] Sandy lost her coat yesterday, and I lost *mine* on Sunday.

THE MORPHOLOGY OF PERSONAL PRONOUNS

Even a quick glance at the personal pronoun chart we have just presented will show that **case** cannot always be determined by form alone. Thus the form *you* is either subject or object, as is *it* and two of the three third person singular possessives, which can function as determiners or pronouns alike; likewise, *her* is either an object or a possessive determiner according to context (**object**: *I saw her today*; **possessive determiner**: *I saw her mother today*).

Of the twenty-five distinct personal pronoun forms filling forty separate slots in figure 5d, *you* is the most ubiquitous, filling four slots: 2.sg./2.pl. subject and 2.sg./2.pl. object. This morphofunctional underdistinctiveness has prompted a wide variety of popular spoken forms in the 2.pl. slots (both subject and object) in American English—the regional *you-all* and *y'all* (not to be confused with *you'll* 'you will'), *you'ns* (/júənz/, from *you ones*), *yous* (/jʌz/), *youse* (/jus/), *youse guys*, and the far less stigmatized *you guys* (applied to men and women alike)—and also in British (chiefly *you lot*).

Morphologically, possessive determiners can be distinguished from possessive pronouns by the word-final /*s*/ in all but one instance (1.sg.). The rule for converting a possessive determiner into a possessive pronoun is this: to all determiner forms except *my*, add /*s*/ to make the pronoun equivalent unless an /*s*/ ends the form already (as it does in *his* and *its*).

REFLEXIVE PRONOUNS

With two exceptions, English reflexive pronouns are formed by combining a possessive determiner with *self* if singular or with *selves* if plural: *my* + *self*, *her* + *self*, etc. The two exceptions are *himself* and *themselves*, in which the first element of the compound is the **object** form and not the possessive determiner. (In some lects of spoken English, however, the regularizing and stigmatized *hisself* and *theirselves/theyselves* indeed occur.)

Reflexive constructions involve an object (usually direct) that is coreferential to the clause's subject. Thus, subject and object are identical in reference. Examples:

[29] Jim shot himself. [= Jim-1 shot Jim-1]

[30] Jackie made herself some eggs. [= Jackie-1 made eggs for Jackie-1]

[31] The goatherds threw themselves from the cliff. [= The goatherds-1 threw the goatherds-1 from the cliff]

[32] Jane hates herself. [= Jane-1 hates Jane-1]

[33] Why, we just love ourselves to death! [= We-1 love we-1 {*us*} to death]

English reflexivity can be confusing in the sense that English allows reflexive concepts (subject and object co-referentiality) to be expressed with nonreflexive constructions that lack reflexive pronouns. Compare:

[34] François shaved rapidly.
[35] François shaved himself rapidly.

In general, the English rule is this: If it is clear who the reflexive object is—*himself* in (35)—then it can be done without—as in (34). It is often the case that a reflexive concept finds itself expressed with a two-word verb (see chapter 4) or with a *got* construction (chapter 4), as the following show:

[36] Sally got up and got dressed in a hurry.
[37] All of a sudden Jerry got very sleepy so he lay down and took a nap.

Indeed, certain reflexive concepts appear to reject the reflexive construction, as can be seen in the following:

[38] *Sally arose herself and dressed herself in a hurry. [The phrase *dressed herself* is acceptable, though overly formal, but **arose herself* is simply ungrammatical, at least in modern English.]
[39] *All of a sudden Jerry felt tired so he reclined himself and then ensleepened himself. [There simply is no such verb as **to ensleepen (oneself)*, and *to recline (oneself)* sounds odd at best.]

Some reflexive constructions actually do not express reflexive concepts. What they express instead is emphasis and/or exclusivity, as (40) and (41) will show:

[40] The owner himself built the house. [= The owner built it alone; no one else did so.]
[41] The owner built the house himself. [This means essentially the same as (40).]

In theory, a single clause could contain two reflexive pronouns—one used for emphasis and the other for coreferentiality:

[42] Josh himself shaved himself.

But while this construction is grammatical, it is stylistically awkward and is more likely to be:

[43] Josh shaved all by himself. [i.e., today was the first time that this young adolescent succeeded in shaving himself unaided]

RECIPROCAL CONSTRUCTIONS

Reciprocity means mutuality of action: A does to B what B does to A. The phrases *each other* and *one another* are used to represent it. Thus:

[44] John and Marsha love each other.

[An underlying representation of this would be: John loves Marsha and Marsha loves John.]

[45] Sandy and Guy would always help one another study for tests.

A constraint on reciprocity is that reciprocal pronouns must appear in the same clause as their antecedents:

[46] *Rich said that Joe thought highly of each other.

Sentence (46) is ungrammatical because it contains two clauses—*Rich said [something]* and *Joe thought highly of [someone]*—and the first antecedent (*Rich*) appears in the first clause while the second (*Joe*) appears in the second clause. For (46) to be grammatical, it must change to read:

[47] Rich and Joe thought highly of each other.

(47) consists of one clause only: Rich and Joe (subject) thought (verb) highly . . . (adverb)

Activity 5.4

THINKING IT THROUGH

A. Underline and describe all personal pronouns—subject, object, reflexive, possessive (including possessive determiners)—in the sentences below. Tell what case each one is in. If possible, mention person, number, and gender.

Example of how to proceed:

X. We found out from them that his name was the same as hers. "*We* is a first person plural pronoun that is in the subject case. *Them* is a third person plural pronoun that is in the object case. *His* is a possessive determiner whose possessor is third person masculine singular. *Hers* is a possessive pronoun whose possessor is third person feminine singular."

1. Perry and Bill packed their bags and took them to the airport so as not to miss their flight.

2. Sally says she saw her sister Sue save herself a slice of salami.

3. Have you seen your father lately?

4. What's mine is mine, and what's yours is yours.

5. All my friends admire each other terribly, but they think even higher of me myself.

6. Sam himself will give us a lift to the airport.

7. Why I declare: y'all's new pickup is jes' about as cute as a bug!

8. He up and made himself a mess of greens.

9. They helped themselves to a third dessert.

10. She gave him her hand, and they promised one another eternal love until death did them part.

B. Each of the following sentences contains something that is either stigmatized or that is ungrammatical. Find that something, correct it, then explain why it is ungrammatical or (from the standpoint of prescriptive grammar) stigmatized.

Example of how to proceed:

X. That one is yours and this one is mines. "**Mines* should be 'mine'. While all the other possessive pronouns end in /s/—*yours, his, hers, its, ours, theirs—mine* does not, as it constitutes an exception."

1. Him and me was late that day.

2. He would have given some to you and I if he'd wanted to.

3. Marco told me that Luigi saw each other in the mirror.

4. They asked himself what they had done wrong.

5. I saw she at the gas station the other day.

6. The animal tried to extract its paw from the trap.

C. Explain the difference in form and meaning between each of the two sentences in the following pairs.

1. a. I woke up at six.
   b. I woke him up at six.

2. a. Sue said Sam saw her swim.
   b. Sue said Sam saw her swim suit.

D. In what way is the following sentence potentially ambiguous? Mary was telling me that Helga wanted to leave when she felt faint.

WRITING IT OUT

E. Write an original sentence containing the pronoun or determiner the description refers to ("n" indicates neuter gender and "f" indicates feminine gender).

Example of how to proceed:

X. 3.sg.n., object: "I found it on the kitchen floor."

1. 2.sg., subject
2. 3.pl., reflexive
3. reciprocal
4. 1.pl., object
5. 1.sg., reflexive
6. 2.pl., object
7. 3.sg.f., subject
8. 2.sg. possessive determiner
9. 2.sg. possessive pronoun
10. 3.pl. possessive pronoun

F. Write three original sentences containing reflexive pronouns.

1.
2.
3.

G. Write three original sentences containing reciprocals.

1.
2.
3.

DEMONSTRATIVES

As figure 5e makes clear, English has only four **demonstratives**, which can function as either **determiners** or as **pronouns**. We already know that these words function as determiners in that they can constitute the first element in a noun phrase:

	singular	plural
near to speaker	this	these
near to hearer (or not near to speaker or to hearer)	that	those

Figure 5e The English Demonstratives

[48] I must ride { the / a / this / that } horse.

This/these/that/those are called **demonstratives** because they convey a high degree of specificity and distinctiveness in pointing out ("demonstrating") a referent; thus (51) by using a demonstrative makes emphatically clear exactly which apple is the one desired, whereas (50) though specific is not as emphatic, and (49) is fully nonspecific:

[49] I want an apple.
[50] I want the apple.
[51] I want this apple.

The **near to speaker/near to hearer** distinction enables us to differentiate between sentences such as the following:

[52] I want these apples.
[53] I want those apples.

In (52) the apples are assumed to be closer to the person speaking than to the person hearing, whereas in (53) the apples are either closer to the hearer than to the speaker or they are distant from the speaker and the hearer alike.

DEMONSTRATIVE PRONOUNS

So far, all the demonstratives we have seen have functioned as determiners preceding nouns in noun phrases. But if the noun phrase's noun is deleted, one of two things can happen:

a. the deleted noun can be replaced by the antecedent-bearing indefinite pronoun *one*, as in (54) → (55):

[54] I want that *apple* over there. →
[55] I want that *one* over there.

b. the deleted noun is not replaced, as in (56) → (57):

[56] I like *these cats* better than *those cats*.
[57] I like *these* better than *those*.

In (55), the demonstrative *that* remains a **determiner** because it still precedes a filled slot, one filled with the antecedent-bearing indefinite pronoun *one* (I want that *one* over there), which replaces the deleted noun *apple*. But in (57), demonstrative *these* is a **demonstrative pronoun** (I like *these* better . . .) since it is now the noun phrase's sole component. This is because the noun (*cats*) that follows it in (56) has been deleted, and nothing has taken *cats*' place. (Recall from chapter 1 that all noun phrases must contain either a noun or a pronoun. Lacking both, a phrase is not a noun phrase but some other kind of a phrase.)

INDEFINITE PRONOUNS

Indefinite pronouns are divided into two categories: (i) the **antecedent-bearing indefinite pronoun** *one* (the same "*one*" appearing just above in sentence [55] and discussed thereafter), and (ii) the **antecedentless indefinite pronouns** (*somebody, someone, something, somewhere; anybody, anyone, anything, anywhere*) presented for the first time here. The two categories are listed in the following chart:

Antecedent-Bearing Indefinite Pronoun:

one

Antecedentless Indefinite Pronouns:

some	body, how, one, thing, where
any	body, how, one, thing, where

That antecedent-bearing *one* takes an antecedent is proven in (58) and (59):

[58] I like this *house* better than the other *one*. [Here, *one* is coreferential with the noun antecedent *house*.]

[59] Isn't Sam the *one* I met at the bris? [Here *one* corefers to *Sam*.]

The word *one* does not always function as an antecedent-bearing indefinite pronoun and is therefore ambiguous as to part of speech. In some contexts it is—as we already know from the previous paragraphs—an **antecedent-bearing indefinite pronoun**, in other contexts it is an **impersonal pronoun**, while in yet other contexts it is a **numeral** (as in *One and one is two*). Here are several examples of *one* as an **impersonal pronoun**:

[60] One lives and learns.

[61] One does the best one can.

[62] One must cut one's grass before one goes away on vacation.
[63] One should try and live without any drugs at all.

One as an impersonal pronoun is understood to mean "any person in general" without specifying which. Since no particular person is specified, the pronoun is impersonal—"without person." The impersonal *one* has no antecedent noun, while—as we have seen—the antecedent-bearing indefinite pronoun *one* does have an antecedent noun. That is an important difference. Another important difference is that the impersonal *one* often functions as a subject and stands alone in its noun phrase, while the antecedent-bearing indefinite pronoun *one* functions as readily as an object as it does as a subject and usually does not stand alone in its noun phrase. Compare:

[impersonal pronoun as subject]
[64] *One* often learns things the hard way.

[indefinite pronoun as subject]
[65] This man drives a cab and *that one* drives a limo.

The eight antecedentless indefinite pronouns are all compounds that start with *some* or *any*. The difference between the two sets is semantic; thus *anything* denotes 'no limitation,' whereas some sort of limitation is implied in *something*. Compare:

[no limitation]
[66] I'll buy you anything you want.

[some limitation]
[67] I'll buy you something you want.

We have called the eight *some/any* indefinite pronouns **antecedentless** (also **antecedent-free**) because they do not conform to the patterns that have been established by the antecedent-bearing indefinite *one*; thus:

[68] I like this house better than the other one.
[69] *I like this house better than the other something.
[70] *I like this house better than the something.
[71] *I like this house better than the other anything.[1]

RELATIVE PRONOUNS

A **relative pronoun** is coreferential with—refers or relates back to—an antecedent noun phrase appearing in a sentence. Here are some examples:

[72] I have *a basset hound* (antecedent noun phrase) *that* (relative pronoun) doesn't bark.
[73] She has located *a clinic* (antecedent noun phrase) *where* (relative pronoun) they give out drugs for free.

Relative pronouns typically initiate **relative clauses**, which as such would have their own subject and verb if they were separate sentences. To generate a relative pronoun we take a sentence such as (74) that contains a repeated noun phrase. We then replace it with a relative pronoun, thus:

[74] I have a basset hound. *The basset hound* doesn't bark.
repeated noun phrase

[75] I have a basset hound *that* doesn't bark.
relative pronoun
replacing the repeated
noun phrase

Relative clauses are discussed in full in chapter 6. For the moment it is enough to know which eight pronouns can function as relatives. They are:

that: I know a man that poisoned his neighbor's dog.
when: There will come a time when such crimes are punished.
where: She knows a place where we can be alone.
which: The car, which gets eighty miles to the gallon, is not yet on the market.
who: We need a principal who can stand up to the gangs.
whom: I once knew a man whom I admired greatly.
whose: I knew a bartender whose wife was a famous chemist.
why: I know the reason why you said that.

In highly stigmatized usage, *what* also functions as a relative pronoun, for example, *Him 'n' me knows this guy what bumped off his wife*. Prescriptive English utterly rejects *what* as a relative pronoun.

The word *that* needs a bit more discussion here. We have already seen that *that* can readily function as a **demonstrative**, and we have just examined the *that* that is used as a **relative pronoun**. However there is a third high frequency usage of *that*—as something called a **complementizing conjunction** (*comp-con*)—that we will not go into in any depth until chapter 8; for the moment it will suffice to know this: Any *that* that is neither a demonstrative determiner, a demonstrative pronoun, or a relative pronoun is a *comp-con*, which basically serves to join one detachable clause to another in a sentence containing a subordinate clause such as:

[76] I know *that* he is rich.

[Detachable main clause:	*I*	*know*	*[something].*]
	S	V	DO
[Detachable subordinate clause:	*He*	*is*	*rich.*]
	S	V	adjective complement

INTERROGATIVE PRONOUNS

Usable as **question words** at the beginning of *wh*/co-questions are all the relative pronouns that begin with *wh-* plus *how* and *what*. These are the ***wh*-**words, which we illustrate below:

what: What do you do for a living?
when: When does the next flight depart?
where: Where oh where did my little dog go?
which: Which witch traded in her broomstick for a Lear jet?
who: Who knows what The Shadow knows?
whom: To whom am I speaking?
why: Why do you do the things you do?
how: How many times must I tell you that?

In chapter 3 we analyzed the syntax of the question types involving interrogative pronouns.

Pro-Words: Pronoun-Like Words for Clauses, Phrases, Adjectives, and Adverbs

These forms refer back to antecedent entities that are not nouns or noun phrases; that is why these forms are called **pro-words** and not pro-"nouns." The entity referred back to can be a complete **clause**:

[77] Lulu said *she was going to die*. I told her I really didn't think *so*.
complete clause — pro-word

[78] Miguel insisted *he would never fall in love again*, to which I answered that I flat out refused to believe *it*.
complete clause — pro-word

Or it can be an entire **verb phrase**:

[79] Kowalczyk *climbed the Sears Tower* before Rydz *did so*.
verb phrase — pro-words

It can be an **adjective**:

[80] Wile E. Coyote isn't really *despicable*; he just seems *so*.
adjective — pro-word

Or an **adverb**:

[81] Di always does her work *carefully*; by working *thus*, she manages to achieve perfection.
adverb — pro-word

The word *there* can function as a prepositional phrase pro-word (in which the prepositional phrase forms perform an adverbial function):

[82] Sally was playing *in the attic* and left all her toys *there*.

The following items, then, can function as **pro-words**: *it, so, there, thus*.

Activity 5.5

THINKING IT THROUGH

A. Identify and label all demonstratives (whether determiners or pronouns), all indefinite pronouns (whether antecedent-bearing or antecedent-free), all impersonal pronouns, all relative pronouns, all interrogative pronouns, and all pro-words in the following sentences.

1. That car that you had last year was a lot more economical than this one.

2. I know a woman who takes in boarders that cannot pay.

3. How good are these?

4. Someone once asked me where I was from.

5. One often gets into trouble, so it's obvious that one can never be too careful.

6. Be careful with that one. It breaks easily.

7. Won't anybody out there do something to mend a broken heart?

8. I bought this bracelet at Tiffany's and then I left it there.

9. These new cars look shiny and those old ones look weather beaten.

10. That man arrived long after the hour when the trains stop.

11. I knew that I was going to rob him, and I told him so.

12. Which witch bewitched this one? She looks terrible!

13. Who knows what will happen next?

14. Does anyone know what time it is?

15. Alice is a superb violinist and she has been one since age twelve.

16. She sold me these, not those; I want a refund and I already told her so.

B. Write original sentences that use the following words as the parts of speech indicated.

1. *anyone* as an antecedent-free indefinite pronoun

2. *what* as an interrogative pronoun

3. *that* as a relative pronoun

4. *so* as a pro-word

5. *those* as a demonstrative pronoun

6. *one* as an antecedent-bearing indefinite pronoun

7. *this* as a demonstrative pronoun

8. *there* as a pro-word

9. *when* as a relative pronoun

10. *something* as an antecedent-free indefinite pronoun

11. *which* as an interrogative pronoun

12. *which* as a relative pronoun

13. *that* as a demonstrative determiner

14. *that* as a demonstrative pronoun

Note

1. The *somebody/someone/something/somewhere* series can take an antecedent when appearing as predicate pronominatives, thus: *Barry is somebody/someone I really enjoy*; *Kim Chee is something we just cannot live without*; *San Francisco is somewhere that tourists really like to visit*. In that sense, then, the *some* series is not consistently antecedentless, yet the fact that these four words typically appear without an antecedent—*Somebody/Someone needs to phone 911*; *Something is bothering me*; *Somewhere somebody has got to know something*—has prompted us to continue classifying them as antecedentless.

Chapter 6

Adjectives and Relative Clauses

Attributive and Predicate Adjectives: Identification and Syntax

There are two positions where an English adjective may appear: (1) within the same noun phrase as the noun it modifies whether coming before or after it (the **attributive** position), or (2) not within the noun phrase whose noun it modifies but, instead, right after the clause's verb (the **predicate** position). Here are some examples:

Attributive

1.1 —before the modified noun (the **prenominal attributive** position)
   a. a *big* poodle
   b. the *old* computer
   c. some *pretty* flowers
   d. a *poor bedraggled sweet little old Polish* lady

1.2 —**after** the modified noun (the **postnominal attributive** position)
   a. a poodle *big* with a not-yet-born litter
   b. a course *open* to all students
   c. a driver *asleep* at the wheel

Predicate

2. a. the poodle is *big*
   b. some men were *sick*
   c. the flowers look *pretty*
   d. the feather appears *ruffled*
   e. the computer only seems *old*

While one of the most typical characteristics of English attributive adjectives is that they appear in the prenominal position, many attributive adjectives can also appear postnominally (thus *big* in nos. 1.1.a and 1.2.a above), and a few can appear only postnominally (thus *asleep* in 1.2.c; cf. the ungrammatical **an asleep driver*). However, the expected or unmarked position for English adjectives is the prenominal attributive position. If an adjective appears in the postnominal attributive position, then that adjective will originally have formed part (or is assumed to be able to form part) of a **restrictive relative clause** that has undergone a transformation deleting the relative pronoun and the verb. The deleted verb will be a **copula** (*be*) or a **copula-like verb** (*seem, appear, look*). By deleting the pronoun and the verb we produce a **gap**, in the process first referred

to in chapter 5 as **gapping**. (Not all languages do gapping. Speakers of gapless languages often find gapping especially tough to comprehend.) In the following examples, gapping produces the gaps that appear between brackets:

[1] a course [that is] open to all students
deletable
[2] a driver [who was] asleep at the wheel
deletable
[3] a feather [which appears] ruffled beyond belief
deletable
[4] a decade [that seemed] lovely to remember
deletable

See this chapter's section on relative clauses for more information about relative clauses in general and the gapping of the relative pronouns that initiate them.

In the main, any attributive adjective whether pre- or postnominal can be viewed as derived ultimately from a relative clause containing *be* plus the adjective itself. Thus note the following sentences:

[5] The old man [= the man {who is} old] lived to be 99.
[6] Give me two and a half pieces of used bubble gum [= gum {that has been} used].

Activity 6.1

THINKING IT THROUGH

A. Each of the following words is normally an adjective or can be used as one. Tell whether the word can appear as a prenominal attributive only, as a postnominal attributive only, as a predicate only, as all three, or as any two of them. Then use each adjective in one original sentence for each of the possibilities allowed.

Example of how to proceed:

X. nice: "This adjective can appear as either a prenominal attributive or as a predicate (but not as a postnominal attributive). Here is one example of each possibility: [prenominal attributive] We had a nice time; [predicate] The weather was nice."

1. gray

2. awake

3. main

4. medical

5. former

6. only

7. extravagant

8. galore

9. daily

10. sleepy

11. responsible

12. stupid

13. innocent

14. total

15. Irish

B. Locate the adjectives and then describe each one as prenominal attributive, postnominal attributive, or predicate.

Example of how to proceed:

X. The little old poodle filthy with mud is sad. "The adjectives are *little*, *old*, *filthy,* and *sad*. *Little* and *old* are prenominal attributives, *filthy* is a postnominal attributive, and *sad* is a predicate adjective."

1. Jennifer bought a dripping taco at Taco Town.

2. Send me the severed head of that brash young idealistic prophet.

3. Sam only appears exhausted after playing a full round of golf.

4. Julie rubbed expensive French ointment on tired fingers aching to the bone.

5. Sally is the recently appointed editor of a prestigious journal.

6. A sizzling roast dripping with fat landed on the back seat of my father's ancient Hupmobile.

7. Any face covered with acne is ugly in the eyes of prejudiced beholders.

8. Richard and Steve invested heavily in purebred collies.

9. The landed immigrant breathed a sigh pregnant with meaning.

10. Grant was awarded a fellowship whose terms were generous to a fault.

11. My sweet little old slivovitz-drinking Slovenian grandmother arrived in Chicago in 1923.

12. The handsome twins seemed inseparable until one of them had a terrible accident.

WRITING IT OUT

C. Write three sentences imitating each of the following patterns. (Be sure you concentrate on getting the adjectives right.)

Example of how to proceed:

X. I want to take a good look at the correct answers. [You imitate by writing:] "She insists on having a wonderful time at the jolly retirement party."

1. Mary had a little lamb whose fleece was very white.

2. Nimble Jack jumped over the tall thick candlestick.

3. Carrie is merry while Sarie is contrary.

4. The powerful warlord shouted out a rapid command frightening to hear.

The Syntax of Prenominal Attributive Adjectives

The following ungrammatical phrases tell us why it is so important to establish rules describing the syntax of different types of attributive adjectives:

[7] *a hot nice bath
[8] *a winter cold day
[9] *the fat big man
[10] *several red little schoolhouses
[11] *an Italian blue small automobile

Over the years, linguists have come up with increasingly fine-tuned rules for ordering strings of prenominal attributive adjectives. What we present here is a simplification of those rules, one that recognizes the fact that you seldom find more than four adjectives in the same phrase. (Thus something like *a beautiful little dented old white Dutch metal teapot* would be roundly criticized on stylistic grounds and would require a major feat of memory to recall.) Figure 6a presents the simplified rules for ordering prenominal attributive adjectives. (Nonadjective noun phrase components such as determiners and the noun itself are enclosed in brackets.) While even figure 6a's simplified ordering is complex and does not lend itself to an accurate generalization, the following rule of thumb does a fairly good job of getting at the heart of prenominal attributive adjective syntax: The more intrinsic the adjective is to the nature of the noun, the closer it will be to the noun.

[1 {i.e., the first word in the noun phrase}: the determiner]
2: the **opinion-expresser**, e.g., *good, bad, wonderful, nice*
3: the **measurer**, with **size first**, then **shape**, e.g., *big, little, round, square*
4: the **condition-** or **age-expresser**, e.g., *sick, young*
5: the **color**
6: the **origin** or **material**
[7 {i.e., the last word in the noun phrase}: the noun]

Figure 6a The Ordering of Prenominal Attributive Adjectives

Activity 6.2

THINKING IT THROUGH

A. Correct the following sentences if they need correcting, and explain your correction by citing the rules for prenominal attributive adjective ordering.

1. She's a Japanese small beautiful woman.

2. I want a big fat Slobovian pig to take to market.

3. They got a long lovely short-haired dachshund as a present.

4. He sold me a green medium-sized sweater.

5. Many fine upstanding young boys were led to slaughter.

6. That was a French little nice restaurant you took me to.

7. She said she would give me a new big brand-spanking great Cadillac for my birthday.

8. I understand that the Angolan bronze ancient marvelous statue they brought back was stolen.

Adjectives and Adverbs: Comparative and Superlative Forms

As we recall from chapter 1, a useful way to tell if a word can function as an adjective is to run it through the equative-/comparative-/superlative-form test, thus:

Equative	**Comparative**	**Superlative**
old	older	oldest
as	*aser	*assest

Old, then, is unquestionably an adjective whereas *as* is not.

Not all functioning adjectives will pass this simple morphological test, since a general rule of English morphology is that all adjectives of three syllables or more—and some adjectives of two syllables—will create their comparative by putting *more* just before the equative form (*more interesting*) and will create their superlative by putting *most* before the equative form (*most interesting*). The bound morphemes *-er* and *-est* are attached as suffixes to all adjectives of one syllable and to certain types of bisyllabic adjectives. (See the next paragraph for more information on this.)

CHANGING EQUATIVES TO COMPARATIVES: WHEN TO USE *MORE* AND WHEN TO USE *-ER*

One-syllable equatives: When changing one-syllable equatives into comparatives, use only the bound morpheme *-er*; for example, *nice* → *nicer, sweet* → *sweeter, sick* → *sicker, tall* → *taller, grim* → *grimmer*.

Two-syllable equatives: All languages change, even in times of almost universal literacy (and—as a putative consequence—almost universal exposure to large amounts of written text, which presumably retards changes in the spoken language itself). In times gone by, the rules we give below reflected general usage. Recently, however, growing numbers of English speakers have come to prefer *more* instead of *-er* to form **all** two-syllable equatives' comparatives and not just the ones that we draw attention to below. So the simplest possible rule for English learners to employ is this: when you are not sure, just use *more* to comparativize any two-syllable equative. Yet using *more* to express one-syllable

equatives' comparativity remains somewhat stigmatized—thus: *He was more tall than me, but she was more short → He was taller than I, but she was shorter*—and the double comparative marking of *He was more taller than me, but she was more shorter* remains highly stigmatized. What follows is a bipartite and therefore somewhat more complicated rule that increasingly reflects an older, more conservative (yea prescriptive) way of using *more* and *-er*:

1. When making comparatives out of the following two-syllable equatives, use only the bound morpheme *-er*:

   -y (*happy → happier, lucky → luckier, lazy → lazier, crazy → crazier*, etc.)
   -ple (*simple → simpler*, etc.)
   -ble (*humble → humbler*, etc.)
   -tle (*little → littler*, etc.)
   -dle (*idle → idler*, etc.)

2. Use either *-er* or *more* with all other two-syllable bases, for example:
   -ly: *friendly*—either *friendlier* or *more friendly*
   -ow: *shallow—shallower/more shallow*
   -er: *eager—eagerer/more eager*
   -some: *handsome—handsomer/more handsome*

three-syllable equatives: When making comparatives out of any equatives that have three or more syllables, use only *more*:

discriminatory → more discriminatory
abominable → more abominable
conspicuous → more conspicuous
respectful → more respectful
insolent → more insolent

Note that if a two-syllabled equative takes *-er* alone, any derivation converting the two syllables to three does not delete the *-er*; thus *happy → happier*, *unhappy → unhappier*.

Seven equatives take irregular comparative forms, that is, forms whose comparatives use neither *-er* nor *more*. The seven are:

Equative	**Comparative**
much	more (*Sam has much money but I have more money*)
many	more (*Liz has many problems but I have more problems*)
good	better (*Garlic capsules are good but real garlic is better*)
bad	worse (*The sausage was bad and the wurst was worse*)
far	farther (measurable linear distance) further (nonlinear distance) (Increasingly, the difficult-to-remember *farther/further* distinction is resolved in favor of *further*, even in totally nonstigmatized usage, thus: *Stephen lives far from me but Geri lives even further*. [Cf. the highly prescriptive . . . *but Geri lives even farther*.])
few	fewer (*I have few students but you have even fewer students than I do*)
little	less (*You have very little time but I have even less time*)

Comments on *fewer* and *less*: In recent years the irregular comparative *less* has been slowly replacing the regular comparative *fewer*. So instead of the prescriptive *You have few cows and even fewer pigs*, more people (including the media) now say *You have few cows and even less pigs*. Prescriptive grammar limits *less* to mass nouns—*I have less money*; *She uses less energy*; *They need less encouragement*—and *fewer* to count nouns: *This year I have fewer kids in my class*; *The neighbors have fewer birds in their backyard*; *We have fewer cats than we'd like*.

THE MORPHOLOGY OF SUPERLATIVES: WHEN TO USE *-EST* AND WHEN TO USE *MOST*

Morphological classifications and processes applying to comparatives apply to superlatives too:

Equative	Comparative	Superlative
tall	taller	tallest
happy	happier	happiest
simple	simpler	simplest
friendly	friendlier/more friendly	friendliest/most friendly
quiet	quieter/more quiet	quietest/most quiet
conspicuous	more conspicuous	most conspicuous
respectful	more respectful	most respectful

Irregular comparatives and superlatives

much	more	most
many	more	most
little	less	least
good	better	best
bad	worse	worst
far	farther/further	farthest/furthest

EQUATIVES, COMPARATIVES, AND SUPERLATIVES: THEIR STRUCTURES AND MEANINGS

First we must define some terms:

An **equative structure** typically states that A and B are equal when it comes to being, doing, or having X:

[12] I have as much money as you do.
[13] There are as many people in Albuquerque as there are in Tucson.
[14] I work as hard as he does.
[15] They are as tough as we are.

A **comparative structure** typically indicates that A has, is, or does more than B:

[16] I have more money than you do.
[17] There are more people in Fort Dodge than there are in Grundy Center.
[18] I work harder than he does.
[19] They are tougher than we are.

A **superlative structure** attributes to A the highest or the lowest quality on a scale:

[20] I have the most money in town.
[21] Mexico D.F. is the largest city in the world.
[22] I work hardest of all.
[23] Tubby is the smartest kid in the whole third grade.
[24] Professor Fidgit owns the most books on Ancient Aramaic of anyone in his profession.

The superlative deals in absolutes. While it is often used to compare one entity to more than two (*That cow is the most bovine animal in the whole herd!*), a superlative structure can also be used to compare just two entities for X, provided that the X-ness is being viewed as measurable by some sort of absolute standard; thus *Rockefeller or Onassis—which one of them was the richest millionaire?* Using the superlative to compare just two entities is especially typical of colloquial language and is still condemned by some prescriptivists, who insist that only the comparative can be used for that purpose: *Which one of them was the richer millionaire?*

Adjectives and adverbs directly enter into equative, comparative, and superlative structures; nouns (and verbs) enter into them in a more peripheral way. Nouns can be modified by quantifiers such as *many, much, few, little, several, a lot of*, etc., thereby enabling them to participate in comparative and superlative structures. Verbs in verb phrases can be followed by an expression of quantity, traditionally called an adverbial of extent or degree, for example, *Sam jogs a little every morning*; *Samantha used to bake cookies a lot*; *SueAnn bakes more than she does*. The following section presents a discussion of all twelve possible tokens—each of the three structures as shown in each of the four parts of speech—adjectives, adverbs, nouns, verbs—that equative/comparative/superlative structures are used in. We also note the relationship between a particular structure's form and the special or unexpected meaning it may have.

Equative structures
. . . *as* _____ *as* . . .

Equative meanings

adjective [25] He's as old as you (are).
adverb [26] He eats as fast as you (do).
noun [27] He has as many books as you (do).
verb [28] He studies as much as you (do).

Elements appearing between parentheses are optional. Deleting the verb creates an elliptical clause.

Comparative structures
. . . _____*er* than . . .
. . . more _____ than . . .
. . . fewer _____ than . . .
. . . less _____ than . . .

Comparative meanings
adjective
[29] He's older than you (are).
[30] He's not as young as you (are).

Note that while the **structure** of (30) is **equative**, its **meaning** is **comparative**. Sentence (30) demonstrates that when equative structures are negated (*not as young as you*) their meaning becomes comparative; it is as if by negating the structure you kick the meaning one level higher, from equative (the lowest) to comparative (the next higher up). Here are two more examples of equative structures that have comparative meanings because the structure's verb is negated by the addition of *not*:

[31] I don't like Mozart as much as you do. [This means you like Mozart more than I do.]
[32] He didn't have as many properties as you did. [This means you had more properties than he had.]

Adverb

[33] He eats faster than you (do).
[34] He doesn't eat as slowly as you (do). [Sentence (34) is another example of a negated equative construction producing a comparative meaning.]

Noun

[35] She has more money than you (do).
[36] She has fewer properties than you (do).
[37] Joan has less income than he (does).
[38] Uncle Thigbert doesn't have as many chickens as Aunt Mamie does. [Another negated equative structure producing a comparative meaning.]

Verb

[39] She studies more than you (do).
[40] Slobovians work harder than Cherts (do).

Superlative structures

. . . the _____ (e)st of . . .
. . . the least/most _____ of . . .

Superlative meanings
adjective

[41] She's the oldest of all.
[42] She's the most paranoid of all.
[43] No one is as paranoid as she (is). [Note that this negated equative structure produces a superlative meaning, and that the following negated sentence achieves the same effect with a comparative structure.]
[44] No one is more paranoid than she (is).

Adverb

[45] He eats the fastest of all.
[46] He eats faster than anyone.

Note that while the **structure** of (46) is **comparative**, its **meaning** is **superlative** because of the presence in the sentence of the indefinite pronoun *anyone*, which expands the sentence's parameters to the point of de facto universality: *than anyone* taken literally could truly encompass the world entire! Sentence (46) then is an example of a comparative structure used to superlative effect. Here are four more examples of the same phenomenon:

[47] It rained harder than anything I had ever seen.
[48] Gordon is skinnier than anyone we have ever met.
[49] No one eats slower than he (does). [This comparative structure produces a superlative meaning because of the presence of the negative indefinite pronoun *no one*.]
[50] No one eats as slow as he (does). [This equative structure gives a superlative meaning because of the presence of *no one*.]

Noun

[51] Professor Fidgit has the most books of anyone (that I know).
[52] He has more books than anyone (that I know). [This comparative structure produces a superlative meaning because of the presence of *anyone*.]
[53] No one has as many books as he (does). [Again, equative structure, superlative meaning.]

Verb

[54] He studies the most of anyone (that I know).
[55] He studies more than anyone (that I know).

EQUATIVES WITH COMPARATIVE MEANINGS AND EQUATIVES AND COMPARATIVES WITH SUPERLATIVE MEANINGS

By now it is clear that equative structures take on comparative meanings when the verb is negated by the addition of *not*:

[56] He's not as young as you (are).
[57] He doesn't eat as slowly as you (do).

It is also clear that both equative and comparative constructions take on superlative meanings when the subject of the sentence is the negative indefinite pronoun *no one*—

[58] No one studies as much as she does.
[59] No one studies more than she does.

—and when the person that the subject is compared to is the indefinite pronoun *any one*:

[60] Quincy studies more than anyone.
[61] Quincy has more money than anyone.

This shows how important it is to pay attention to **meaning** as well as to **structure** when figuring out the point of a sentence.

Activity 6.3

THINKING IT THROUGH

A. Give the comparative and the superlative forms for each of the following equatives.

1. dumb

2. ravishing

3. tricky

4. subtle
5. devastated
6. reptant
7. slow
8. valid
9. lovely
10. negotiable
11. urgent
12. luscious
13. sadistic
14. mobile
15. gross
16. cannibalistic

B. Describe the following sentences with regard to (1) structure and (2) equative, comparative, or superlative meaning.

Example of how to proceed:

X. No one is as intelligent as Vincent. "The structure is equative (*as* _____ *as*) but the meaning is superlative because of the negated subject (*no one*)."

1. I finally have as many friends as Joe.
2. Carol is the most prolific writer of her generation.
3. She has written more successful fiction than anybody.
4. Sue is not as pretty as you are, but she certainly is bright.
5. Mirror, mirror on the wall, who's the fairest of them all?
6. Dr. Finkel sees four fewer patients than Dr. Schlepper.
7. I never dance as slowly as you.
8. Not one single Boy Scout earned as many merit badges as Percival did.

9. Some people say that prostitution is the oldest profession in the world.

10. I work harder than Tom, Rick, or Harriet.

11. The anteater scarfs down ants faster than any other animal.

12. No one plays bridge as well as my Great-Aunt Agatha.

WRITING IT OUT

C. Write one original sentence corresponding to each of the following descriptions.

1. superlative construction, superlative meaning; noun

2. equative construction, superlative meaning; noun

3. comparative construction, comparative meaning; adjective

4. comparative construction, superlative meaning; verb

5. equative construction, equative meaning; adverb

6. comparative construction, comparative meaning; adverb

7. superlative construction, superlative meaning; adjective

8. equative construction, equative meaning; noun

9. comparative construction, superlative meaning; adverb

10. comparative construction, comparative meaning; noun

Relative Clauses, Relative Pronouns, and Their Antecedents

You will recall from chapter 5 that there are seven relative pronouns—*that, when, where, which, who/whom, whose*, and *why*[1]—and that a relative pronoun refers or "relates back" to an antecedent noun phrase appearing earlier in the sentence.

What types of antecedents can relative pronouns take? Semantic (meaning-based) considerations play a large role in determining this. For example, *when*'s antecedent must refer to something definable in terms of time (*I can remember the day when you were born*), and *why*'s antecedent must refer to some sort of explanation or justification (*Let me tell you the reason why I've changed my mind*). The following give the semantic parameters of the remaining relative pronouns in alphabetical order:

that: [+/– human] (but *that* can never be used as the object of a preposition):

[62] The man that I saw in the store said hello.

[63] The car that sat in the driveway was for sale.

[64] *The car on that the cat sat was old and dirty.

which: typically [– human] and can be used as the object of a preposition:

[65] He said that the car which belonged to that other family was not for sale.
[66] The car on which the cat had been sitting was dirty.
[67] *The man which I saw in the store said hello.

(But note: ?*The people which I wanted to see weren't there.* If the [+ human] antecedent is collective, *which* is possibly standard when referring to it. Another *which* problem involves the extent to which it is acceptable if not preceded by a comma or a preposition. Prescriptivists insist that *which* can only appear as a relative pronoun in sentences like: *The stolen car, which I had almost given up on, suddenly showed up one day.* Descriptivists on the other hand report that sentences like [65] are common coin in speech and even in writing, where *which* can be used to obviate the appearance of too many *that*s.)

who/whom: [+ human] (i.e., can only take a human antecedent)

[68] Melanie is a woman who(m) I am very fond of.
[69] *Bourbon is a drink who(m) I am very fond of.

whose: [+/– human] (the antecedent is usually human, but it can be nonhuman as well)

[70] Scarlett was a woman whose hoopskirt never stopped twirling.
[71] Bahrain crude is the oil whose value sets the mark for the industry.

Because *who/whom*, *whose,* and *that* can take human antecedents, how do we know which one to use and when? Right away we can establish some narrow parameters for *whose*, as it is used solely as a possessive with sentences containing it viewed as combinations or mergers such as:

[72] Fido is a dog.
[73] Fido's bone is buried.

genitive/possessive

[74] Fido is a dog/*Fido's* bone is buried. →→→

whose →→→

[75] Fido is a dog *whose* bone is buried.

That leaves *who/whom* and *that*, neither of which can ever be used as a possessive. Here are the differences between *who/whom* and *that*:

1. *that* and *who* never function as an object of a preposition. Only *whom* can do so. Here are some examples:

[76] I would like you to meet the woman to *whom* I am engaged.
[77] *I would like you to meet the woman to that I am engaged.
[78] *I would like you to meet the woman to who I am engaged.

Who, whom, and *that* are usable in all other pronoun functions, but there is a style or register difference between them: *who/whom* are perceived as being more elegant, and *that* is perceived as being more colloquial. For example:

[79] The man *who(m)* I made the offer to has accepted.
[80] The man *that* I made the offer to has accepted.

When to Use *Who* and When to Use *Whom*

The *-m* form—*whom*—simply must be used when preceded by its governing preposition. In (81) the *-m* is optional because the governing preposition—*to*—does not precede the relative pronoun. But in (82) it does, so *whom* is the only option. For the same reason, *-m*-less (83) is ungrammatical.

[81] *Who(m)* are you speaking to?
[82] *To whom* are you speaking?
[83] *To who are you speaking?

Deleting Relative Pronouns: Creating Gaps and the Process of Gapping

In many environments the relative pronoun can be deleted. As we first learned in chapter 5, doing so creates a **gap**, or empty space, that can always be filled up again by reinserting the deleted relative pronoun. Here are some examples; the deletable relative pronoun appears between brackets.

[84] The man *[that]* I made the offer to has accepted.
[85] The elephant *[which]* I saw yesterday died this morning.
[86] She told the girl *[who(m)]* you gave the money to a secret.
[87] The manager *[that]* you spoke about is their friend.

Gaps in English frequently occur, but even English gaps are restricted. **Relative pronoun gaps** can happen only if the relative pronoun is an object in its relative clause. Such gaps cannot happen if the relative pronoun is the **subject** of its relative clause. They also will not happen if the relative pronoun is immediately preceded by the preposition that governs it. Examples:

Relative pronoun as direct object of its relative clause

[88] The elephant *[which]* I saw yesterday died this morning.

When deconstructed into its two constituent clauses, compound sentence (88) produces these two simple clause sentences:

[88a] [main clause] The elephant died this morning.
[88b] [relative clause] I saw the elephant yesterday.

Here is the process by which these two deconstructed sentences are transformed or "merged back" into a compound sentence:

[89] The elephant/I saw the elephant yesterday/died this morning. →
direct object
[90] The elephant/I saw which yesterday/died this morning. →
noun becomes pronoun
[91] The elephant/which I saw yesterday/died this morning. →
pronoun moved to start of clause

→ *The elephant which I saw yesterday died this morning.*

The transformational process works like this: (a) in (89) you establish the fact that the first elephant and the second elephant are the same elephant, that is, they are **coreferential**; (b) in (90) you replace the noun (*elephant*) of the relative clause with its corresponding relative pronoun (*which*); and (c) in (91) you move the relative pronoun *which* to the beginning of its clause.

Relative pronoun as the subject of its relative clause

[92] The goat *that* chewed the tin can is my pet.

Since the relative pronoun *that* is the **subject** of its relative clause, *that* cannot be deleted, and no gap can be created. Note the following ungrammatical sentence:[2]

[93] *The goat chewed the tin can is my pet.

Let us now deconstruct sentence (92) to prove that *that* functions as the subject of its relative clause:

[94] *The goat*/*the goat* chewed the tin can/is my pet.
subject verb direct object

[95] *The goat*/*that* chewed the tin can/is my pet.

→→ *The goat that chewed the tin can is my pet.*

The Twenty Types of Relative Clauses

Elephants (88–91) and goats (92–95) merely represent the start of our discussion. There are a total of twenty types of relative clauses all told, and the rest of them have got to be discussed. Figure 6b lists all the twenty types and gives examples of each. The next section tells you how to use the example sentences in figure 6b.

HOW TO USE THE EXAMPLE SENTENCES IN FIGURE 6b

The first thing you look for in figure 6b's sentences is the main clause and its antecedent noun or pronoun. The next thing you look for is the relative clause's relativized noun; it will be the noun in the relative clause that gets replaced by the relative pronoun. (Note that all relative pronouns that can be gapped are written between parentheses.) Here is an example of what to look for. The example is the first sentence appearing in figure 6b.

[96] *The man*/ *the man* sings Wagner/is their friend.
main clause relative clause
antecedent noun relativized noun

→→→ *The man who sings Wagner is their friend.*

In (96), the main clause is *The man is their friend* and the relative clause is *the man sings Wagner*. By combining the main clause and the relative clause we get the whole sentence: *The man who sings Wagner is their friend*. When you look at the whole sentence, you see that the relative pronoun *who* has replaced the relativized

noun *the man*. Just as *the man* is the subject of *the man sings Wagner*, so is *the man* the subject of *the man is their friend*. So the main clause's *the man* and the relative clause's *who* are both subjects. Figure 6b tells you that the function of the main clause's antecedent noun is subject and the function of the relative clause's relative pronoun is also subject. (All "finished product" sentences are italicized.)

THE RELATIVIZATION OF THE POSSESSIVE DETERMINER *WHOSE*

Any one of the twenty structures in figure 6b can substitute a relative clause beginning with *whose* for the relative clause it already contains. The relative *whose* always indicates possession and is [+/– human]. Here is an example:

Sentence already containing a relative clause

[97] She knows the man who you discussed.

Sentence substituting *whose* + noun for that relative clause's pronoun

[98] She knows the man *whose father* you discussed.

What follows is the process whereby we generate (99):

She knows the man. + You discussed *the man's* father. →→
You discussed *whose* father →→
whose father you discussed →→

[99] She knows the man whose father you discussed.

Function of the main clause's antecedent noun:		Function of the relative clause's relative pronoun:
subject		
Subject:		
1. The man/the man sings Wagner/is their friend	→→	*The man who/that sings Wagner is their friend.*
Direct Object:		
2. She knows the man/the man sings Wagner	→→	*She knows the man who/that sings Wagner.*
Indirect Object:		
3. We gave the singer/the singer broke the glass/a standing ovation	→→	*We gave the singer who/that broke the glass a standing ovation.* also: *We gave a standing ovation to the singer who/that broke the glass.*
Object of a Preposition:		
4. I'm talking with the woman/the woman sings Wagner	→→	*I'm talking with the woman who/that sings Wagner.*
Predicate Noun:		
5. Giorgio is the singer/the singer hates Wagner	→→	*Giorgio is the singer who/that hates Wagner.*

Figure 6b The Twenty Types of Relative Clauses

Function of the main clause's antecedent noun:		Function of the relative clause's relative pronoun:
direct object		
Subject:		
1. The man/you met the man/is their friend	→→	*The man (who/that) you met is their friend.*
Direct Object:		
2. She knows the man/you discussed the man	→→	*She knows the man (who/that) you discussed.*
Indirect Object:		
3. We sent the singer/Brunhilde saw the singer/a helmet	→→	*We sent the singer (who/that) Brunhilde saw a helmet.* also: *We sent a helmet to the singer (who/that) Brunhilde saw.*
Object of a Preposition:		
4. I'm talking with the woman/you met the woman	→→	*I'm talking with the woman (who/that) you met.*
Predicate Noun:		
5. Wagner is the composer/Giorgio hates the composer	→→	*Wagner is the composer (who/that) Giorgio hates.*
indirect object		
Subject:		
1. The man/I gave the helmet to the man/is their friend	→→	*The man (who/that) I gave the helmet to is their friend.* also: *The man to whom I gave the helmet is their friend.*
Direct Object:		
2. I mentioned the man/you gave the helmet to the man	→→	*I mentioned the man (who/that) you gave the helmet to.*
Indirect Object:		
3. He told the singer/you gave the helmet to the singer/a secret	→→	*He told the singer (who/that) you gave the helmet to a secret.* also: *He told the singer to whom you gave the helmet a secret.* also: *He told a secret to the singer to whom you gave the helmet.*
Object of a Preposition:		
4. I'm talking with the woman/I gave the helmet to the woman	→→	*I'm talking with the woman (who/that) I gave the helmet to.* also: *I'm talking with the woman to whom I gave the helmet.*
Predicate Noun:		
5. Giorgio is the singer/I gave the helmet to the singer	→→	*Giorgio is the singer (who/that) I gave the helmet to.* also: *Giorgio is the singer to whom I gave the helmet.*

Figure 6b *(cont'd)* The Twenty Types of Relative Clauses

Function of the main clause's antecedent noun:		Function of the relative clause's relative pronoun:
object of a preposition		
Subject:		
1. The man/you spoke about the man/is their friend	→→	*The man about whom you spoke is their friend.* also: *The man (who/that) you spoke about is their friend.*
Direct Object:		
2. I know the man/you spoke about the man	→→	*I know the man about whom you spoke.* also: *I know the man (who/that) you spoke about.*
Indirect Object:		
3. We gave the singer/you were talking about the singer/the helmet	→→	*We gave the singer about whom you were talking the helmet.* also: *We gave the helmet to the singer about whom you were talking.* also: *We gave the singer (who/that) you were talking about the helmet.* also: *We gave the helmet to the singer (who/that) you were talking about.*
Object of a Preposition:		
4. I'm talking with the woman/you spoke about the woman	→→	*I'm talking with the woman about whom you spoke.* also: *I'm talking with the woman (who/that) you spoke about.*
Predicate Noun:		
5. Giorgio is the singer/I'm talking with the singer	→→	*Giorgio is the singer with whom I'm talking.* also: *Giorgio is the singer (who/that) I'm talking with.*

Figure 6b *(cont'd)* The Twenty Types of Relative Clauses

Activity 6.4

THINKING IT THROUGH

A. Underline all relative pronouns. Name each one's (pro)noun antecedent. Then give the case of all antecedents and relative pronouns—subject, direct object, indirect object, object of preposition, or predicate noun. Finally, deconstruct the relativized sentence into its two component sentences.

Example of how to proceed:

X. She gave the dog that she found a bone. "The relative pronoun is *that*. Its noun antecedent is *the dog*. In terms of case, *the dog* is an indirect object while *that* is a direct object. The two component sentences would be: [main clause] She gave the dog a bone and [relative clause] She found the dog."

1. I found the girl who had been to Siberia.

2. He knows the librarian who was killed by a flying book.

3. They wanted to see the dog that you had found.

4. The air which we breathe is full of dust.

5. My wife gave the old lady who you had told me about the money.

6. Last night I finally understood the theory that we had studied.

7. *War and Peace* is the novel that I'm reading right now.

8. The author to whom you spoke is none other than Philip Roth himself.

9. I told the little girl that the old man gave the candy to not to cry.

10. I want to know the issue that we will be discussing today.

11. The cat that escaped from the basement just had kittens.

12. The question that concerns us today is: should the beggar to whom you gave your life's savings return them?

13. We sold the gun to the assassin who paid the highest price.

14. That *that* that that *that* modifies is misplaced in that phrase.

B. Find the gaps and reinstate the deleted relative pronouns. In some instances, no relative pronoun has been deleted.

Example of how to proceed:

X. The woman the dog fetched the ball for just loves him to death. "The woman *that* the dog fetched the ball for just loves him to death."

1. The dog I gave the bone to wagged its tail.

2. She wants her to find the thief she was talking about.

3. The con artist who you saw cheat the poor old man has vanished into thin air.

4. I found the money the thief the police captured had hidden.

5. I know the basement he hid it in and the exact minute he hid it.

6. The issue you are referring to has already been dealt with.

7. We gave the boy who won the race a silver dollar.

8. The ghastly ghost I lent my body to said subsequently that I was the man he had picked for further multitudinous nocturnal escapades.

C. Each of the following sentences contains at least one instance of ungrammaticality or of stigmatized language. First correct it, and then explain why you have done so, citing rules.

Example of how to proceed:

X. *The man says he's beyond the law was arrested again for larceny. "The grammatical version of this sentence, which contains two clauses, is The man who/that says he's beyond the law was arrested again for larceny. The two clauses are The man was arrested again for larceny and [the man] says he's beyond the law. The second of these is a relative clause. The bracket-marked gap that appears at the beginning of the second clause is home to the subject of that clause; therefore, it must be filled with a relative pronoun, because only objects can be gapped."

1. *The boss to that I am supposed to report is sick today.

2. *A woman whom I must speak has left the office.

3. *Where is the clerk to who I was told to give this message?

4. *There's the man what I want to see.

5. *Someone who's money I stole wants it back.

6. *Who's the little kid which says he's lost?

7. *I never did locate the loan shark I wanted to pay him back the money.

8. *He sold the diamonds to the thief whom was going to give them to his wife on her birthday.

D. Identify all relative clauses and then deconstruct the relativized sentences into their two component clauses.

Example of how to proceed:

X. Josh is the media superstar I'm going out with. "The relative clause is [who/that] I'm going out with. Deconstructed into its two component clauses, this sentence now reads: Josh is a media superstar. I'm going out with Josh."

1. I will soon be talking with the young woman to whom I awarded the presidential scholarship.

2. He's currently writing to the prisoner you told me about.

3. The cat that ate the rat is fat.

4. She told the lawyer you hired a lie.

5. Connie is the student Tom talks about most.

6. They will send the boy they gave their address to an iPod.

7. They will send an iPod to the boy to whom they gave their address.

8. Sam is the math teacher who loves opera.

9. You just saw the man who shot JFK.

10. He gave the rabid dog you were looking for a shot.

WRITING IT OUT

E. Write one sentence using each of these words as relative pronouns.

1. whom
2. which
3. that
4. who
5. where
6. why

Restrictive and Nonrestrictive (Relative) Clauses

Compare the following two sentences:

[100] The dogs *who were in the kennel* barked all night.
restrictive clause

[101] The dogs*, who were in the kennel,* barked all night.
nonrestrictive clause

The relative clause in (100) is termed **restrictive** because it restricts or limits its noun antecedent—*the dogs*—to one certain set of dogs only and implicitly contrasts those dogs to all others. (Sentence [100]'s *dogs*, then, are divisible into two sets: Those that were in the kennel, and those that were not.) The relative clause in (101) is termed **nonrestrictive** because it does not limit or restrict its antecedent; instead, the information about the kennel is after the fact, offhand, ancillary, almost an afterthought.

Nonrestrictive relative clauses are always set off by commas. Restrictive clauses never are.

Restrictive clauses occupy all the cases that are set forth in figure 6b, while nonrestrictive clauses' relative pronouns largely function as subjects. However, English frequently employs the relative pronoun *which* in three nonrestrictive clause types as pro-words. Here are the three types:

1. **adjective clause**
   Here, the relative pro-word (pro-adjective) shares coreferentiality with an adjective that appears in the sentence's main clause. Examples:

[102] He's miserable, which I don't think you are.

Deconstruction
He's miserable.
I don't think you are *miserable*. →→
I don't think you are *which* →→
which I don't think you are →→
He's miserable, *which* I don't think you are.

[103] The peasants' life is wretched, which yours certainly is not.

Deconstruction
The peasants' life is wretched.
Yours certainly is not *wretched*.
Yours certainly is not *which*
which yours certainly is not
The peasants' life is wretched, *which* yours certainly is not.

2. **verb clause**
   Here the pro-verb relativizer (*which*) enjoys coreferentiality with the verb phrase of the main clause. Examples:

[104] Zack placed dozens of explicit ads in the personals column, *which* I could never do.

Deconstruction
Zack placed dozens of explicit ads in the personals column.
I could never *place dozens of explicit ads in the personals column*. →→
I could never *which* →→
which I could never do →→
Zack placed dozens of explicit ads in the personals column, *which* I could never do.

[105] She tried to jump from one building to the next, *which* I didn't.

Deconstruction
She tried to jump from one building to the next.
I didn't *try to jump from one building to the next*. →→
I didn't *which* →→
which I didn't →→
She tried to jump from one building to the next, *which* I didn't.

3. **sentence clause**
   The pro-sentence relative *which* is coreferential with the entire main clause of the relativized sentence, as the following examples will show:

[106] My brother got drunk and stayed out late, *which* angered my father.

(Note that *which* corefers neither to *night* nor *brother* nor *got drunk* nor *stayed out late*, but to a combination of all these elements together.)

Deconstruction
My brother got drunk and stayed out late.
That my brother got drunk and stayed out late angered my father. →→
which angered my father →→
My brother got drunk and stayed out late, *which* angered my father.

[107] Several large muddy Dalmatians galloped through the cozy little café, *which* completely ruined the intimate tea party taking place there.

Deconstruction:
Several large muddy Dalmatians galloped . . .
That several large muddy Dalmatians galloped through the cozy little café completely ruined the intimate tea party →→
Which completely ruined the intimate tea party →→
Several large muddy Dalmatians galloped through the cozy little café, *which* completely ruined the intimate tea party taking place there.

Activity 6.5

THINKING IT THROUGH

A. Label each of the following sentences as restrictive clause or nonrestrictive clause. Then explain your choice.

1. The Dalmatians, which spent the morning rolling in the mud, couldn't wait to disrupt the intimate little tea party.

2. The dachshunds which were kept inside the house did not run across the road and get killed by cars.

3. The dachshunds, which were kept inside the house, did not run across the road and get killed by cars.

4. The computers which were regularly upgraded didn't crash.

5. The computers, which were regularly upgraded, didn't crash.

B. Tell whether the following nonrestrictive clause sentences contain adjective phrase pro-forms, verb clause pro-forms, or sentence clause pro-forms. Be sure to identify antecedents and pro-forms in every instance.

1. Great-Aunt Fannie regularly gossiped about all the neighbors, which was a source of constant delight for us all.

2. I am very happy, which my friends are too.

3. They are just tickled pink over the birth of their new baby girl, which we are as well.

4. The queen's consort has left her, which makes her very sad.

5. The baby screamed and screamed, which drove me crazy.

6. Bruce quickly climbed to the top of the mountain, which I didn't have the energy to attempt.

WRITING IT OUT

C. Write three pairs of restrictive clause/nonrestrictive clause sentences. Then explain the difference in meaning between each pair.

1. a.

   b.

2. a.

   b.

3. a.

   b.

Relative Pronoun Clauses with Present Participles/Gerunds and with Past Participles

Both types of pronoun clauses involve the creation of a gap. In each instance, the gap is created at the start of the phrase by deleting (1) the relative pronoun itself, and (2) the tense-marked form of the verb *BE*. What remains is the participle (present or past) and the LV. Here are several examples:

Present participle relative pronoun clause

[108] The check *that was being cashed* bore my signature.

relative pronoun clause:

antecedent noun relative pronoun tense-marked form of *BE* present participle LV

Deletion to create gap: The check *[ ] being cashed* bore my signature.

[109] Give special treatment to victims *who are undergoing surgery*.

Deletion to create gap: Give special treatment to victims *[ ] undergoing surgery*.

[110] All foreign debts *which are currently being discussed* will be extended.

Deletion to create gap: All foreign debts *[ ] currently being discussed* will be extended.

[111] Any student *who was smoking* in the restroom was expelled instantly.
Deletion to create gap: Any student *[ ] smoking* in the restroom was expelled instantly.

Past participle relative pronoun phrase

[112] The child *who* *was* *killed* by the bullet was only four.
antecedent noun relative pronoun tense-marked form of *BE* past participle of LV
Deletion to create gap: The child *[ ] killed* by the bullet was only four.

[113] It's impossible to estimate the total amount of money *which is stolen* by organized crime.
Deletion to create gap: It's impossible to estimate the total amount of money *[ ] stolen* by organized crime.

[114] The ship *that was sunk* by torpedoes now lies below.
Deletion to create gap: The ship *[ ] sunk* by torpedoes now lies below.

Activity 6.6

THINKING IT THROUGH

A. Reinstate the deleted relative pronouns and the tense-bearing BE *forms.*

1. All dog owners recently bitten by their pets must report to the hospital immediately.

2. The six sick Sikhs soundly sleeping in the sanitarium suddenly sought safety Saturday.

3. Henry mastered four dead languages spoken several millennia ago in the eastern Mediterranean.

4. The man murdered by the Mafia managed to mail a message to his Miami mother Monday morning.

5. I'll never forget those happy childhood scenes of kids playing hide and go seek on a warm summer's evening.

6. Now is the time for all good men bled dry by the tax department to rise up in outraged protest.

WRITING IT OUT

B. Write four pairs of sentences the second of which deletes the relative pronoun and the tense-marked BE form but the first of which does not. Make sure that two of your sentences involve present participles and that two of them involve past participles.

1. a.

   b.

2. a.

   b.

3. a.

   b.

4. a.

   b.

C. Fill in the blanks with any LV present/past participle that makes sense.

Example of how to proceed:

X. The cat being tortured bit her torturer on the wrist.

X. A donkey beaten by its owner eventually takes revenge.

1. The nasty young boy _____ kicked his dentist in the shin.
2. Nine old queens _____ of their boring lives left town immediately.
3. A tiger _____ in a zoo has ways of getting back at its keeper.
4. Executives _____ by their bosses quickly lose their cutting edge.
5. Taxpayers _____ by their elected representatives eventually revolt.
6. Professors _____ at their students have means at their disposal.

Notes

1. Strictly speaking, *when, where,* and *why* are **relative adverbs**, not **relative pronouns**, but since the way all seven forms function is not dissimilar, we allow ourselves this oversimplification.
2. Certain lects do allow the deletion of relative pronouns that constitute the subjects of their relative clauses, as in the following: *The guy [ ] saw me yesterday owes me twenty grand*. But this usage is highly stigmatized.

Chapter 7

Adverbs, *It* and *There* Referentials and Nonreferentials, and Fronting

Adverbs

There are four major categories of **adverbs**, a part of speech that grade school textbooks once defined in a flawed and incomplete fashion as "words ending in *-ly* that modify verbs, adjectives, or other adverbs." The problem with this definition is that not all words ending in *-ly* are adverbs—for example the adjective *ugly*—and not all adverbs end in *-ly*—for example, *tomorrow* (*I will see him tomorrow*), *hard* (*I will work hard*), and *soon* (*The job will be done soon*). Nevertheless, "*-ly* = adverb" is still a good place to begin a more sophisticated study of the adverb phenomenon.

The four major categories of adverbs are:

Manner adverbs (which typically modify verbs)

Manner adverbs always lend themselves to the following paraphrase/restatement: (VERB) in an XXXX manner/way/sense. Here are several examples:

[1] Casimir walked slowly up the hill. (Paraphrase: *walked in a slow manner*)
[2] Gertrude happily cried herself to sleep. (Paraphrase: *cried in a happy manner*)
[3] The sheep grazed in the meadow lazily. (Paraphrase: *grazed in a lazy manner*)
[4] We literally ran out of gas. (Paraphrase: *ran out of gas in a literal sense*)

Gradational adverbs (which typically modify adjectives or other adverbs)

Gradational adverbs (also called **intensifiers**) answer the question: To what degree of intensity? Gradational brings to mind a measuring scale and its degrees. Consider the following sentences:

[5] Anne-Marie is very happy. (Question: To what degree is Anne-Marie happy: extremely happy, slightly happy, sort of happy, very happy . . . ?)
[6] Jean-Pierre was somewhat glad to see us. (Question: To what degree was Jean-Pierre glad to see us: to a moderate degree (somewhat), to an extreme degree (tremendously) . . . ?)

Since gradational adverbs typically modify adjectives or other adverbs, another way to prove whether a given adverb is gradational is to ask: Does the clause in which it appears contain another adverb? an adjective? If so, then does the suspected gradational adverb say something about the degree of that adjective or other adverb?

Standpoint adverbs

Standpoint adverbs typically modify adjectives but differ from gradational adverbs in the question they ask. While gradationals ask about degrees on a scale, standpoints ask about the perspective or standpoint from which something is viewed. A standpoint paraphrase proves whether a word is a standpoint adverb or not. Thus:

[7] Your reasoning is logically impossible. (Paraphrase: *Your reasoning is impossible from the standpoint of logic.*)

[8] At first, quantum mathematics was viewed as theoretically unlikely. (Paraphrase: *At first, quantum mathematics was viewed as unlikely from the standpoint of [mathematical] theory.*)

Let us now prove that a standpoint adverb is neither a manner adverb nor a gradational adverb:

A standpoint adverb submitted to a manner paraphrase: **Your reasoning is impossible in a logical manner*. (This paraphrase makes no sense; something cannot be impossible in a manner that is logical.)

A standpoint adverb submitted to a gradational paraphrase: *Your reasoning is logically impossible*. To what degree [of intensity] is it so? ***It is impossible to a logical degree*. (One cannot speak of something being impossible to a logical degree.)

Sentence adverbs

Sentence adverbs are like sentence clause pro-words in that they are coreferential with the rest of the sentence they form part of. To prove that something is a sentence adverb, we make use of a sentence adverb paraphrase, which goes like this: It is X that. . . . Here are some examples of sentence adverbs:

[9] You clearly intend to get drunk tonight. (Paraphrase: *It is clear that you intend to get drunk tonight.*)

[10] He has evidently had a hard time at work. (Paraphrase: *It is evident that he has had a hard time at work.*)

None of the other adverbials' paraphrases can apply to sentence adverbs (which proves of course that sentence adverbs are a separate category):

manner: **You intend to get drunk tonight in a clear manner.*
gradational: *To what degree of intensity do you intend to get drunk?—*To a clear degree.*
standpoint: **You intend to get drunk tonight from the standpoint of clear/from the standpoint of clarity/of clearness.*

Adverbs denoting time—a major category in English—are also sentence adverbs, as the following show:

[11] They arrived late. (Paraphrase: It was late when they arrived.) (Cf. *They arrived in a late manner; *They arrived to a late degree of intensity; *They arrived from the standpoint of late/lateness.)

[12] The plane will arrive at 5:15 p.m. (Paraphrase: *It will be 5:15 p.m. when the plane arrives.*)

Adverbs denoting time always answer the question: When? Other questions that adverbs typically answer are: Where? To what degree? How?

Activity 7.1

THINKING IT THROUGH

A. Classify each adverb or adverbial phrase as manner, gradational, standpoint, or sentence. Then prove your classification through paraphrase or some other test. If an adverb lends itself to more than one classification, show how that is so.

Example of how to proceed:

X. I am absolutely convinced you do not love me. "*Convinced* is a predicate adjective modified by *absolutely*, which answers the question: To what degree am I convinced you do not love me? To an absolute degree. Thus *absolutely* is a gradational adverb."

1. They are slightly ashamed of what they did.

2. The horses cantered lazily down the road.

3. Such a surgical procedure is medically risky.

4. He has always wanted to be able to run fast.

5. Monkeys obviously love bananas.

6. Monkeys love bananas obviously.

7. We had a totally wonderful time at your party.

8. They certainly like to drink, don't they?

9. We had planned on leaving at 6:30, but something came up at the last minute.

10. English two-word verbs can be syntactically complicated.

11. Rapidly careening downstream, the canoe slowly began to leak.

12. I'm just moderately tired after doing all this work.

13. Unfortunately every generation has its share of liars, cheats, and psychopaths.

14. We are going to leave now.

WRITING IT OUT

B. Use each of the following adverbs in an original sentence and then name the adverb's category.

1. happily
2. obviously
3. totally
4. somewhat
5. tomorrow
6. possessively
7. psychologically
8. radically
9. quickly
10. awfully
11. real
12. kind of
13. obsessively

It as a Referential, *It* as a Nonreferential

Consider the word *it* in the following sentence:

[13] Do you remember where I stored my suitcase? *It* might be in the attic, or *it* might be in the garage.

In this sentence, *it* clearly corefers with the singular object noun *suitcase*; (13)'s *it*, then, is a typical 3.sg. DO neuter-gendered pronoun. *It* and *suitcase* are therefore co-referential; consequently, *it* enjoys **referential** status. But compare (13) and how it uses *it* to the way that (14) uses *it*:

[14] Do you really think we should go to the beach? *It* looks like *it* is going to rain.

In (14), the two *it* pronouns are obviously not coreferential with *beach*, as (15) proves:

[15] *The beach looks like the beach is going to rain.

Nor can we claim that (14)'s *it*s are some sort of sentence-level pro-word on the order of *which, what,* or *the fact that*, since the following two sentences do not pattern alike at all:

Sentence-level pro-word

[16] My brother got drunk and stayed out late is what really made my father mad.

Not a sentence-level pro-word

[17] *Your really thinking we should go to the beach is what looks like it is going to rain.

So where does the *it* of sentence (14) come from if it cannot constitute a co-referential of some anterior antecedent appearing in the surface structure? One explanation of the origin and presence of an *it* in a sentence like (14) is that English clauses typically have a surface subject: in almost every clause the subject slot must be filled by a word that functions as a subject. Therefore, constructions such as the following are either ungrammatical or strictly elliptical (though if understood to be elliptical then they are indeed grammatical):[1]

[18] Always arrives on time. [= *He/She/It always arrives on time.*]

[19] Seems strange he'd know that. [= *It seems strange he'd know that.*]

[20] Looks like it is going to rain. [= *It looks like it is going to rain.]*

As noted above, the problem with *It looks like it is going to rain* (14, 20) and sentences like it is they lack any visible surface structure antecedent—noun, clause, or whole sentence. So in effect, coreferentialities for *it* have had to be presupposed. Several are suggested, among them *the weather, the temperature, the climate,* and *the environment*. Thus it is not too much of a stretch of the imagination to substitute one of these "weather" coreferentials—in this case *the weather*—for both of the *it*s of a sentence like (21), no matter how awkward the final product appears:

[21] *It* looks like *it* is going to rain. = ?*The weather* looks like *the weather* is going to rain.

Yet even presuming *the weather* is coreferential to both *it*s, an equally powerful explanation—in particular for the presence of (21)'s first *it*—is simply the need for every English clause to have a subject. Therefore, both coreferentiality and the need for a subject explain the *it*s in (14), (20), and (21) as well as many other English sentences, especially those dealing with the weather.

Adverb Referential *There*, Existence-Marking Nonreferential *There*

In general terms, what applies to *it* (as a referential or as a nonreferential) applies to *there* as well. Let us demonstrate the important difference between adverb referential *there* and existence-marking nonreferential *there*:

Adverb referential *there*

[22] Did you find my racket *in the gym*? I'm absolutely certain I left it *there*.
prepositional phrase expressing location — pro-prepositional phrase (location)

Existence-marking nonreferential *there*

[23] Did Edward find my racket *in the gym*? *There* is just *no other place* I could have left it.

prepositional phrase used as adverb to express location	nonreferential (not used to express location)	noun phrase that is used as an adverb that expresses location

While *there* in (22) is clearly coreferential with *in the gym*, *there* in (23) is not coreferential with any possible antecedent—not with *in the gym*, nor *racket*, nor *you*, etc. So (23)'s *there* is nonreferential. As a nonreferential, this new kind of *there* must be given its own name. The name most typically used is **existential** *there* because this type of *there* is often used to refer to—make note of, point out—the existence of something, as in the following sentences:

Existential *there*:

[24] *There are* many problems to be resolved. [Sentence (24)'s *there* + *BE* construction lends itself to the following existential paraphrase: *Many problems exist, and need resolving*.]

[25] *There is* a job for us to do. Existential paraphrase: *A job exists for us to do*.

[26] *There may not be* a Santa Claus, but *there surely is* a Devil. Existential paraphrase: *A Santa Claus may not exist, but a Devil surely does*. Note also that the *there* + BE construction can be interrupted by adverbs (*surely*), by modals (*may*), by negatives (*not*), and even by other verbs (*There just has to be* somewhere I can go!).

[27] *There will be* time enough for that tomorrow. Existential paraphrase: *Time enough for that exists tomorrow.*

[28] *There is* a present for you under the tree. Existential paraphrase: *A present for you exists/can be found under the tree*.

[29] There are hundreds of houses in that area, while just four years ago not a single one had been built. Existential paraphrase: *Hundreds of houses exist/are located in that area, while just four years ago not a single one had been built*.

Existential *there* can also be used in sentences that express **events** (*There are several elephants running around loose*) or **states** (*There are three corpses buried in that cave*). It should be noted as well that several other verbs besides *be*—verbs such as *stand, dwell,* and *arise*—can appear with nonreferential *there* to express existence, location, events, states, etc.:

[30] Nowadays *there stands* a used car lot where some wetlands used to be.

[31] *There dwell* several tribes of pygmies in that jungle.

[32] *There arose* a serious problem, just when we thought we had everything solved.

Activity 7.2

THINKING IT THROUGH

A. Underline and then label all uses of it *(referential* it*, nonreferential* it*) and* there *(adverb referential* there*, existence-marking nonreferential* there*). Then prove by means of paraphrase that each* there *you classify as existence-marking nonreferential is truly what you say it is.*

1. There's a fly in my soup.

2. Well, finally! After all this searching, there's the fly in my soup I was telling you about.

3. There is where I found it after looking everywhere.

4. It's a long long way to Tipperary.

5. It's located a long long way from Tipperary.

6. As long as there are songs to sing, I'll be loving you.

7. I knew it would start to rain the minute it clouded over.

8. The minute I saw the dragon, I knew it would be breathing fire all over town.

9. He said that there were thousands of rats there.

10. It's been heard here, and there, and all around the town.

11. Sam told me there was a mouse running around the basement.

12. There just has to be some decency left in the world!

13. It ain't over 'til the fat lady sings.

14. Now there's just no reason in the world why you can't just stay right there until I finish it.

15. It says right there in the contract that it's never too late to get your money back.

WRITING IT OUT

B. Write two original sentences corresponding to each description.

1. nonreferential *it*, weather reference

2. referential *there*

3. referential *it*

4. existence-marking nonreferential *there*

5. existence-marking nonreferential *there*

6. nonreferential *it* and existence-marking nonreferential *there*

7. referential *it* and referential *there*

Emphasis by Peak Stressing, Solo Fronting, or Cleft Fronting

Peak stressing

There are several ways to express and assign emphasis (see chapter 3). One way is by **peak stressing** the already strong-stressed syllable of the word that you will be assigning a special emphasis to. Here is an example sentence to practice with:

[33] Jerry murdered his great-grandfather with an axe on Monday.
1 2 3 4 5 6 7

By peak stressing word 1 (*Jerry*), we drive home the point that it was Jerry and not someone else who did the deed; by peak stressing 2 (*murdered*), we assert that Jerry did not just give Gramps a friendly tap on the head; if 3 is peak stressed, we make it clear that it was his great-grandfather (and not someone else's) that he murdered—and on and on, for a total of seven peak stressable possibilities. As is its custom, peak stress does one of these two things: it contrasts X with Y or it emphasizes X (sometimes at Y's expense.)

Types of fronting: solo fronting, cleft fronting

But there is an entirely different way of expressing emphasis: by **fronting** any noun, noun phrase, or noun-containing prepositional phrase that you wish to emphasize. **Fronting** means to move the word you want to emphasize to the front of the sentence. There are two different ways of fronting a word or a phrase:

solo fronting the word/phrase involves no other changes in the word order of the sentence or in the nature of its constituent elements

cleft fronting (also commonly known as *clefting*): cleft fronting a word/phrase **does** involve word order changes that employ one of these two syntactic patterns: ***it*-clefting** or ***wh*-clefting**

Figure 7a uses a tree to sort out the relationships between these ways of expressing emphasis. Here are several examples of **solo fronting**. (Peak-stressed syllables appear in boldface type with acute accent marks; the solo-fronted element is underlined in full.)

[34] His great-**grándf**ather Jerry murdered with an axe on Monday.

[35] On **Món**day Jerry murdered his great-grandfather with an axe.

[36] With an **áxe** Jerry murdered his great-grandfather on Monday.

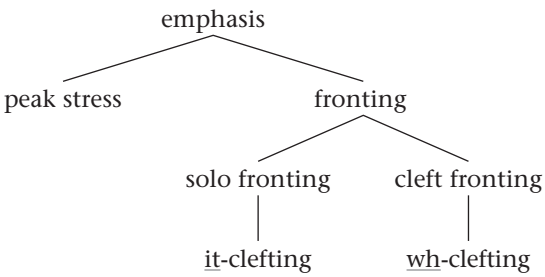


Figure 7a Different Ways of Expressing Emphasis

And here are several examples of **cleft fronting**, a complicated process analyzed in detail once the examples have been presented:

[37a] It was his great-**grand**father who Jerry murdered with an axe on Monday.
[37b] Who Jerry murdered with an axe on Monday was his great-**grand**father.
[38a] It was on **Món**day when Jerry murdered his great-grandfather with an axe.
[38b] When Jerry murdered his great-grandfather with an axe was on **Món**day.
[39a] It was with an **áxe** that Jerry murdered his great-grandfather on Monday.
[39b] What Jerry murdered his great-grandfather with on Monday was an **áxe**.

As exemplified in (37a) through (39b), **cleft fronting** follows two distinct syntactic patterns: ***it*-clefting** and ***wh*-clefting**.

It-clefting

In sentences that utilize ***it*-clefting**, the syntactic pattern is this:

it + *BE* + emphasized item + relative pronoun coreferential to the emphasized item

The *it* of an *it*-clefted sentence is coreferential in a special sense: although it does not share coreferentiality with any antecedent noun, it is coreferential with the emphasized noun or phrase that follows *BE*. Thus *it* is coreferential with *on Monday* in (40), with *Jerry* in (41), and with *his great-grandfather* in (42). The *it*-clefted sentence's *BE* often enters into a verb tense (e.g., *It was Jerry who . . . ; It would be Jerry who . . . ; It has always been Jerry who . . .*). Look at these additional examples of *it*-clefting:

[40]	It	was	on Monday	when Jerry murdered . . .
	it	BE	prep. phrase	relative pro-word
[41]	It	was	Jerry	who murdered . . .
	it	BE	noun phrase	relative pro-word
[42]	It	was	his great-grandfather	that Jerry murdered . . .
	it	BE	noun phrase	relative pro-word

Wh-clefting

In sentences that utilize ***wh*-clefting**, the syntax involves putting the relative pronoun (*wh*-) at the very start of the sentence and the emphasized item at the very end, thus: *wh*- + . . . + emphasized item. Here are some examples of *wh*-clefting:

[43] *When* Jerry murdered his great-grandfather with an axe was *on Monday*.
relative pronoun emphasized item

[44] *Who* murdered his great-grandfather with an axe on Monday was *Jerry*.
relative pronoun emphasized item

Sentence (44) may sound unnatural; a more natural rewrite might give: *The person/The one who murdered his great-grandfather with an axe on Monday was Jerry*.

[45] *What* Jerry murdered his great-grandfather with on Monday was *an axe*.
relative pronoun emphasized item

Here is the full panoply of clefting (both *it*- and *wh*-) for one short sentence:

[46] John gave Marsha the keys.

***it*-clefting:**
John-emphasis:
It was John who gave Marsha the keys.

Marsha-emphasis:
It was Marsha who(m) John gave the keys to.
It was Marsha to whom John gave the keys.

keys-emphasis:
It was the keys that John gave Marsha.

wh-clefting:
John-emphasis:
Who gave Marsha the keys was John.
The person/The one who gave Marsha the keys was John.

Marsha-emphasis:
Who(m) John gave the keys to was Marsha.

keys-emphasis:
What John gave Marsha was the keys.

Verb phrases cannot be fronted: *It was gave that Marsha did to John the keys.

Activity 7.3

THINKING IT THROUGH

A. Tell which of the following sentences involve fronting and which fronting pattern—solo fronting or cleft fronting—is involved. If the fronting pattern is cleft fronting, tell whether it is it-*clefting or* wh-*clefting. Next, defront all fronted sentences, returning each one to its original prefronted syntax.*

Example of how to proceed:

X. It was John who threw the glass on the floor. "This sentence involves *it*-clefting. Defronted, the sentence reads: 'John threw the glass on the floor.'"

Y. On the floor is where John threw the glass. "This sentence involves *wh*-clefting. Defronted, the sentence reads: 'John threw the glass on the floor.'"
Z. On the floor John threw the glass. "This sentence involves solo fronting. Defronted, the sentence reads: 'John threw the glass on the floor.'"

1. Who turned out to be the murderer was Jerry.

2. It was the glass on the floor that bothered John.

3. It was time to go home.

4. The drunk hid the bourbon in the cellar.

5. What bothered John was the glass on the floor.

6. It was the thief who bit the dog, and not vice versa.

7. It was a dark and stormy night, and a fire burned fiercely in the fireplace.

8. Where I'm going is home.

9. Where do you want to go?

10. There is nothing for us to get so upset about.

11. It's a pencil (and not a pen) that Mary needs to finish her project with.

12. Where he died doesn't interest me.

13. What doesn't interest me is where he died.

14. Who she poisoned is who we're looking for, as this is a case of a murder without a corpse.

15. Who she poisoned has nothing to do with the matter at hand.

B. Change each of the following into all possible frontings—solo fronting as well as cleft fronting (both it-*clefting and* wh-*clefting).*

1. Bo stabbed Bea with a knife in the kitchen on Saturday at six after returning from the library.

2. Ana bought Lynn a new chair with the money from the inheritance.

3. Everyone knows the trouble I've seen.

4. The quick brown fox jumped over the lazy sleeping dog.

5. Henry made Joe a peanut butter and jelly sandwich.

6. Uncle Andrew gave him three new Italian sport coats for his birthday.

7. Julia spilled the béarnaise sauce on the floor in front of all the television cameras.

8. I want you to deliver a million dollars in a suitcase to my godfather by tomorrow night.

WRITING IT OUT

C. Unscramble the following words so they form grammatical sentences.

1. glass floor the thrown had John it a on was that

2. time was was bridge Gladdie the what at playing

3. top stove left casserole where the the I of on was

4. John pick who always is it must up after Gladdie

5. bulletin entire scandalized it the by faculty Alberto's was that was

6. complain the of chair to the went to Ana María immediately department

Note

1. There is one important exception to this rule—the **unmarked imperative** (*Stop that noise right this very minute!*)—a fully grammatical and in no way stigmatized construction.

Chapter 8

Compound Sentences: Coordination, Subordination

Compound Sentences

Any sentence is a **compound sentence** if it consists of two clauses or more, each of which can break off into a separate **independent clause** that can constitute an **independent sentence**. Here are some examples of compound sentences and of the independent sentences they break off into:

[1] **[compound]** I went to bed and I fell asleep.
[independent] I went to bed.
I fell asleep.

[2] **[compound]** They made a profit but they still went under.
[independent] They made a profit.
They still went under.

[3] **[compound]** It began to rain when the sun was shining.
[independent] It began to rain.
The sun was still shining.

[4] **[compound]** He wanted me to arrive early.
[independent] He wanted [something].
I [should] arrive early.

These independent sentences can stand alone as separate sentences because each one constitutes a clause, so each one has its own subject and its own verb phrase.

The category **compound sentences** consists of two subcategories: **coordinate sentences** and **subordinate sentences**. The differences between these two subcategories are explained in detail in this chapter. For the moment it is enough to say that a **coordinate sentence** contains two or more clauses of equal importance that are "coordinated" with each other by a conjunction, while a **subordinate sentence** is divided into a **main clause** and a **subordinate clause** according to the relative importance assigned each one. In very simple terms, the main clause controls the subordinate clause and is linked to it by a conjunction.

Coordinate Sentences

Coordinate sentences consist of two or more clauses that are coordinated (linked together) by any one of these conjunctions:

and (either)/or (neither)/nor but yet for

An easy rhyming mnemonic device can be used to recall them: *and-or-nor, but-yet-for*. Here are some examples of coordinate sentences that use the conjunctions *and, (either)/or, (neither)/nor, but, for,* and *yet*:

[5] Perry paid the rent *and* Bill bought the groceries.
[6] Carol rode sidesaddle *but* Pat rode astride.
[7] Victor has just made his last purchase, *for* he has lost all his credit cards.
[8] I never met the man, *yet* he looks so familiar.
[9] I'll do it *or* I'll die trying. (*Either* I'll do it *or* I'll die trying.)
[10] Jack doesn't want to play tennis, *nor* does Jill want to go swimming.
[11] *Neither* Jack *nor* Jill wants to dig up weeds.

Because sentences (5)–(11) are compounds, each one of its clauses can stand apart as an independent sentence, as the following will show:

[5a] Perry paid the rent.
[5b] Bill bought the groceries.
[6a] Carol rode sidesaddle.
[6b] Pat rode astride.
[7a] Victor just made his last purchase.
[7b] He has lost all his credit cards.
[8a] I never met the man.
[8b] He looks so familiar.

One of the chief traits of **coordinate sentences** is that their clauses cannot participate in **intrasentential** (within a sentence) **movement**. Intrasentential movement involves a change like this: A B → B A, that is, a sentence where clause A comes first and clause B comes second, which changes into a sentence where B comes first and A comes second. Coordinate sentences do not allow intrasentential movement, as these examples show:

[12] *And Bill paid for the groceries, Perry paid the rent.
[13] *But Pat rode astride, Carol rode sidesaddle.
[14] *For he has lost all his credit cards, Victor just made his last purchase.
[15] *Yet he looks so familiar, I never met the man.
[16] *Or I'll die trying, I'll do it.
[17] *Nor does Jill want to go swimming, Jack doesn't want to play tennis.

It turns out that while coordinate sentences do not allow intrasentential movement, **subordinate** sentences do allow it, as is illustrated by the following examples, which employ **subordinating conjunctions** such as *when, although, while*, and *because (of)*:

[18] Ken laughed when Gustavo cried. → When Gustavo cried, Ken laughed.
[19] Carol rode sidesaddle although Pat rode astride. → Although Pat rode astride, Carol rode sidesaddle.
[20] Jack doesn't want to play tennis, while Jill doesn't want to go swimming. → While Jill doesn't want to go swimming, Jack doesn't want to play tennis.

[21] The big bad wolf couldn't blow the house down because of the hurricane. → Because of the hurricane, the big bad wolf couldn't blow the house down.

The six **coordinating conjunctions** are *and/(either)or/(neither)nor* and *but/yet/for*, as we already know. These six are subclassified according to function. The conjunctions *and, (either)/or* and *(neither)/nor* can link more than two clauses, whereas *but, yet,* and *for* cannot. Here is proof:

Linking more than two clauses (*and, [either]/or, [neither]/nor*):

[22] Mrs. Schnabel does the laundry and Mr. Schnabel washes the dishes and Joey Schnabel makes the beds and Julie Schnabel cleans the house and little Janie Schnabel "helps out" with tiny toy brooms.

[23] Either Rick tells me the news or Sandy lets me know what's happening or Robert keeps me up to date or Chuck clues me in on who has done and said what, where, when, and to whom.

[24] Neither Albert nor Eric nor Jennie nor Emma has ever told me one bleeping thing. [Note that *(neither)/nor* consistently produces **elliptical** (shortened, reduced) compound sentences all but one of whose clauses delete the verb. Sentence (11) offered another example of that.]

Linking two clauses only (*but/yet/for*):

[25] Mary loves falafel but hates tofu.

[26] *Mary loves falafel but hates tofu but can't stand eggplant.

[27] The clown walks a tightrope yet gets nervous driving a car.

[28] *The clown walks a tightrope yet gets nervous driving a car yet is afraid of airplanes.

Because *but/yet/for* cannot join together more than two clauses, in coordinate sentences containing more than two clauses, *but/yet/for* can appear only at the beginning of the **final** clause, thus:

[29] Mary hates tofu and eggplant *but* loves falafel.

[30] The clown gets nervous driving a car and is afraid of airplanes *but* walks a tightrope.

Coordinate sentences typically economize by deleting redundant information from the second clause (or subsequent clauses), thus creating elliptical constructions (**ellipses**). In the examples that follow, the deleted information appears in brackets and the one added pro-word is italicized.

[31] Mary loves falafel but [Mary] hates tofu.

[32] Harry has been trying to build a neutron bomb, and Jack has [been trying to build a neutron bomb] too.

[33] Harry has been trying to build a neutron bomb, and *so* has Jack [been trying to build a neutron bomb].

[34] Harry hasn't been trying to build a neutron bomb, and neither has Jack [been trying to build a neutron bomb].

[35] Harry hasn't been trying to build a neutron bomb, and Jack hasn't [been trying to build a neutron bomb] either.

[36] Mrs. Schnabel does the laundry, Mr. Schnabel [does] the dishes, Joey [does] the windows, and Julie [does] the house cleaning.

In a coordinate sentence, which clause goes first? In many coordinate sentences there are no logical constraints on the order in which the various clauses

can appear, so any one of the several clauses can go first, second, third, or wherever:

[36a] Marilyn will bring the salad and Ken will bring the wine and Geri will bring the dessert.
[36b] Ken will bring the wine and Marilyn will bring the salad and Geri will bring the dessert.
[36c] Geri will bring the dessert and Ken will bring the wine and Marilyn will bring the salad.
[37a] Sam will wash the dishes or John will.
[37b] John will wash the dishes or Sam will.

In other coordinate sentences, however, there are logical constraints on the order in which the various clauses can appear. Observe what happens when the clauses are switched in the following sentences:

[38a] You'll do it right or I'll punch you in the nose.
[38b] *I'll punch you in the nose or you'll do it right.
[39a] You drank infected water and you got cholera.
[39b] *You got cholera and you drank infected water.

Sentences (38) and (39) show that the logical order of events in the real world will affect the syntactic order of the elements in a sentence. This is true even though each of any two particular coordinate clauses has the same structure. However, this is not the case when we change coordinate sentences into their subordinate equivalents, as the following will show:

[40a] If you don't do it right I'll punch you in the nose.
[40b] I'll punch you in the nose if you don't do it right.
[41a] Because you drank infected water you got cholera.
[41b] You got cholera because you drank infected water.

Activity 8.1

THINKING IT THROUGH

A. These are all coordinate sentences. Divide each into its several independent components.

Example of how to proceed:

X. Yesterday I promised to go on the wagon but today I drank a quart of gin.
"Yesterday I promised to go on the wagon. Today I drank a quart of gin."

1. Leslie lay down on the sidewalk and Miriam picketed.

2. The boulder was perched perilously close to the edge of the cliff, yet it still didn't move.

3. Paulie had a permit to eat like a horse but he still refused to pig out.

4. I didn't want anything more to drink, for I was already high.

5. Either your dad will get the telegram or your mom will get the letter.

6. Neither Western Union delivered the telegram nor the post office delivered the letter.

7. Joyce studied the verbs and Bruce studied the nouns and Vince studied the syntax.

B. In the following coordinate sentences, write in any words or phrases that have been deleted—producing an ellipsis—or changed wherever deletion has taken place.

Example of how to proceed:

X. The director visited the class and commented how great it was. "An ellipsis has been produced between *and* and *commented*; the words deleted are *the director*."

1. The driver saw the accident but failed to stop.
2. Julie and Frank play the trombone.
3. Julie plays in the school band and Frank does too.
4. Aunt Alice won't teach you to drive the car but Aunt Sally will.
5. Steve held his breath, ran, jumped, and landed in a pile of sawdust.
6. Pete has a white and a black '57 Chevy.
7. We arrived at the party after 8:30 and so did the Szymanskis.
8. My next-door neighbor just bought a new piano, a new iPod, and a new laptop.
9. That old grouch has absolutely no patience, nor does his wife.
10. Jerry scored twenty points, Mike eleven, and Tom three.
11. Did you write me last or I you?
12. You've got to get rid of your hamster, your snake, or your monkey.
13. I haven't, but Jackie has received a check.
14. My wife swore she would never get a permanent, but she ended up doing so after all.

C. Using grammar terms, describe what is wrong with these sentences.

Example of how to proceed:

X. *Yet they just couldn't stop eating super-sized orders, they had already gained a hundred pounds apiece. "The correct version of this would be: 'They had already gained a hundred pounds apiece, yet they just couldn't stop eating super-sized orders.' The coordinating conjunction *yet* cannot participate in the sort of intrasentential movement that the asterisked sentence presents. Also, its logical sequencing is incorrect."

1. *We decided to order the third entree and looked at the menu.
2. *Yet I was still hungry, I ate three blue-plate specials.
3. *The teacher will fail you, or you'll have to work harder.

4. *Yet I still couldn't make up my mind, I knew I was in trouble.

5. *But he planned to take the 3:49 bus, he didn't arrive on time.

6. *Jack sat down and walked slowly into the room.

7. *The grease kept on burning, but the cook squirted it with his fire extinguisher.

8. *Mrs. García made the tamales, Dolores made, Jesse the, and Mr. García.

WRITING IT OUT

D. Use each word in a compound coordinate sentence that you invent.

1. and

2. or

3. but

4. nor

5. yet

6. for

7. either . . . or

Subordinate Sentences

The notion that sentences can consist of more than one clause first appeared in chapter 6, where we discussed two kinds of sentences. Both had more than one clause and were thus compound: (1) comparative sentences (*Sally runs faster than her brother [can]*), and (2) relative clause sentences (*He knows the man [whom] I saw yesterday at the bank*). These sentences are similar to the subordinate sentences we have been discussing in this chapter. Subordinate sentences' basic structures differ from coordinate sentences' basic structures. Let's look at the differences. The basic structure of a **coordinate** sentence looks like this (fig. 8a):

[42] We had an accident and we called the police.

However, the basic structure of a **subordinate** sentence looks like this (fig. 8b):

[43] We had an accident before we called the police.

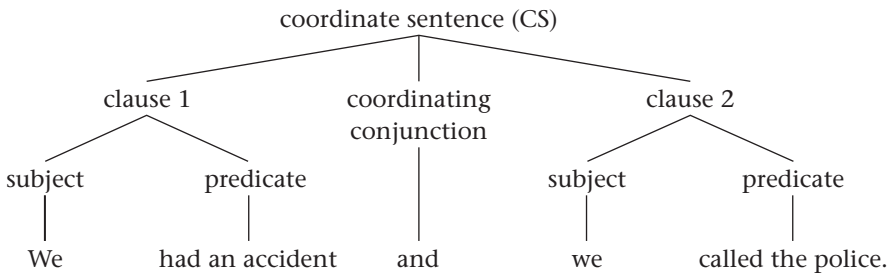


Figure 8a The Structure of a Coordinate Sentence

In (43) the two independent sentences (*We had an accident, We called the police*) are not viewed as equal in status: the second is subordinate to the first. Yet the two independent sentences in (42) are viewed as equal in status: neither is subordinate to the other. But in a subordinate sentence, one independent sentence component is viewed as the **main clause** and the other as the **subordinate clause**. The main clause is often the first clause, thus:

[44] We had an accident before we called the police.
main clause subordinate clause

But this syntax is not set in stone, as the following movement will show:

[45] Before we called the police, we had an accident.
subordinate clause main clause

Even though (45)'s subordinate clause appears in sentence-initial position, we can still identify it as a subordinate clause because it is the clause that begins with the subordinating conjunction. There are quite a few subordinating conjunctions, and they are used in a wide variety of ways. Here are some of the more common subordinating conjunctions:

although	since
as	so
because	that
before	unless
even if	when
if	while

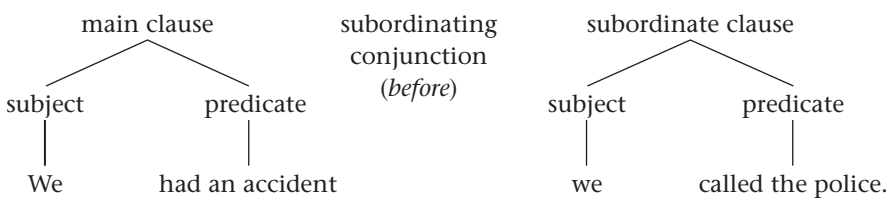


Figure 8b The Structure of a Subordinate Sentence

Another way to determine which clause is main and which is subordinate is to ask: which clause cannot appear alone exactly the way it is written? The clause that cannot appear alone as written is the subordinate clause, as the following shows:

[46] *Before we called the police.

This separate sentence—*****_Before we called the police_—cannot stand alone as an independent proposition, though it can and does function as part of a longer narrative [*When did you have an accident?—Before we called the police*] in which it is logically subordinate to *We had an accident*.

[47] We had an accident.

This sentence can stand alone as an independent proposition, so we call it the main clause. One important role subordinate clauses play is that they **complement** main clauses by adding information to them. This is called **clausal complementation** (also known as sentential complementation). Clausal complementation produces **clausal complements** and takes these five forms:

A. clausal **adverb** complement
B. clausal **object** or **subject** complement
C. clausal **predicate nominative** complement
D. clausal **noun** complement
E. clausal **adjective** complement

Let's now analyze each of these five complement types.

CLAUSAL ADVERB COMPLEMENTS

Subordinate clauses that function as adverbs are viewed as **clausal adverb complements**. Here is an illustration:

[48a] We called the police *after we had an accident*.

The italicized clause answers the adverbial question *When?* Another way to prove a clause is adverbial is to paraphrase it by using the word *then*:

[48b] We called the police *after we had an accident*. → Paraphrase: We called the police *then*.

In this paraphrase, the single-word adverb *then* successfully substitutes for the clause *after we had an accident*. This adverbial complement designates **time**. Clausal adverb complements also designate manner, gradation, standpoint, cause, and condition:

[49] *By the way you exaggerate everything*, you look like a fool. [manner]
[50] No one makes more money in a year *than Warren (makes)*. [gradation]
[51] Epstein's defense was flawed *from the way the jury saw it*. [standpoint]
[52] Homer can't lie *because his eyes always give him away*. [cause]
[53] *If she had saved some money*, she wouldn't be in this fix. [condition]

CLAUSAL OBJECT OR SUBJECT COMPLEMENTS

In this type of subordinate complementation, entire clauses function as objects or subjects of the main clause's verb. Compare the "a" sentences' multiword objects/subjects with the "b" sentences' one-word objects/subjects: the "b"s are paraphrases that prove that the "a"s have functioned as objects or subjects.

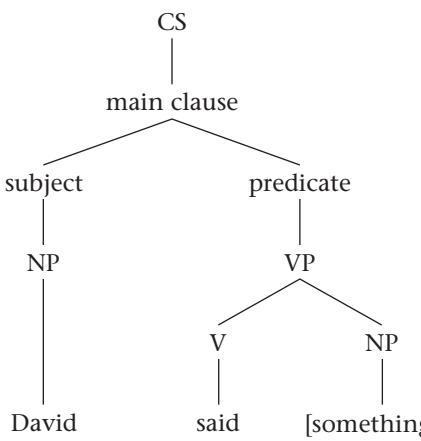
[54a] David assumes *that Joe ate up all the bread.*
[54b] David assumes *something.* = **clausal object**
[55a] I don't know *how David reached that conclusion.*
[55b] I don't know *something.* = **clausal object**
[56a] *How quickly he ate up all the bread* astounded David.
[56b] *Something* astounded David. = **clausal subject**
[57a] *That Joe ate up all the bread* astounded David.
[57b] *Something* astounded David. = **clausal subject**
[58a] David said *that Heanon knew that Joe ate up all the bread.*
[58b] David said *something.* = **clausal object**
[59a] *That David said that Heanon knew that Joe did it* shocked everyone.
[59b] *Something* shocked everyone. = **clausal subject**

Note that in (58a) and (59a), one *that*-clause appears inside another *that*-clause. Sentence (58a) would look like this in an abbreviated tree (fig. 8c). Multiple complementing can go on indefinitely, as the following shows:

[60] Connie says that Heanon says that Joe says that Joyce says that Carol says that Mary Gay says that Henry says that John says that Mrs. Dutton says that Mr. Kasten says that . . .

In real-world usage, any hypercomplementation of this sort is limited by considerations of style and short-term memory to five clauses at the utmost.

Sentences like (56), (57), and (59) can be rewritten so that they begin with what is known as the **dummy subject *it***:



that subordinate clause: Heanon knew [something =]
that subordinate clause: Joe ate up all the bread

Figure 8c The Structure of Multiple Complementing with *that*-Clauses

[61] *It* astounded David *that Joe ate up all the bread.*
[62] *It* astounded David *how quickly he ate up all the bread.*
[63] *It* shocked everyone *that David said that Heanon knew that Joe did that.*

This word order is known as **extrapositional coreferentiality**. It involves adding the word *it* as a dummy subject; the dummy subject then appears at the beginning of the sentence, separated from the rest of the sentence. **Extrapositional** means that the *it* is *extra* (beyond) the *position* (part of the sentence) it is coreferential with, the part that also appears in italics (*how quickly he ate up all the bread*/*that Joe ate up all the bread*, etc.

The extrapositional coreferential *it* differs significantly from the *it*-cleft *it* that we discussed in chapter 7. The following section will show that.

[64] **The extrapositional coreferential *it***
It astounded David that Joe ate all the bread.
([64] derives from *That Joe ate all the bread astounded David.*)
[65] **The *it*-cleft *it***
It was David who was astounded that Joe ate all the bread.
([65] derives from *David was astounded that Joe ate all the bread.*)

Although most clausal subjects can become extrapositional coreferential *it*s, clausal **objects** can only become extrapositional coreferential *it*s under these conditions: (a) when the objects appear in the passive voice—

[66] It was believed by Heanon *that David was lying.*—

or (b) when **delayed objects** appear in sentences with main clause verbs such as *believe* or *perceive*:

[67] David believes *it* unlikely *that Joe will eat any more bread now.*
delayed clausal object

CLAUSAL PREDICATE NOMINATIVE COMPLEMENTS

Predicate nominatives can also appear as subordinate clauses beginning with *that*. Remember that a predicate nominative is a noun that (a) comes after a copula verb such as *be* and that is (b) coreferential to the noun that appears in the subject part of the clause (example: *Paula is a doctor*). The subject clause is linked to the predicate nominative clause by the usual copula verb *be* or by *seem, appear, look*, etc. Examples:

[68] The investment plan will be *that you put your money in bonds.*
[69] The name of the game seems to be *that you declare yourself innocent of any premeditated intent to draw and quarter the victim.*

CLAUSAL NOUN COMPLEMENTS

It is also possible for a **noun** to be complemented by a *that*-clause, as is shown by these examples whose complemented nouns appear in bold:

[70] The very **idea** *that Mario took such a job* was insane.
[71] The **notion** *that deficit spending doesn't matter* has ruined many a nation's economy.

The *that* of sentences (70) and (71) is a complementizing conjunction and not a relative pronoun. We can prove this by attempting (and failing) to substitute other relative pronouns for *that*:

[70a] The very idea *that* Mario took such a job was insane.
[70b] *The very idea *which* Mario took such a job was insane.
[71a] The notion *that* deficit spending doesn't matter has ruined many a nation's economy.
[71b] *The notion *which* deficit spending doesn't matter has ruined many a nation's economy.

CLAUSAL ADJECTIVE COMPLEMENTS

In these constructions, the complementizing clause is coreferential to an adjective (appearing here in bold), explaining it or adding more information to it. Here are some examples:

[72] Richard was extremely **sad** *that Andrés died*.
[73] They were **annoyed** *that the computer broke down*.

Activity 8.2

THINKING IT THROUGH

A. In each sentence, separately underline each clause—main as well as subordinate—in the compound sentence, then give the name of the type of complement (clausal adverb, clausal object or subject, clausal predicate nominative, clausal noun, or clausal adjective) that each subordinate clause exemplifies.

Example of how to proceed:

X. Our intention is that all good people should come to the aid of the party. "The main clause is *Our intention is*. The subordinate clause is *that all good people should come to the aid of the party*. The subordinate clause is an example of clausal noun complementation, with the complemented main clause noun being *intention*."

1. Mary told Phillip that Dwight was writing a book.

2. Mary seemed to be glad that Lillian prevaricated.

3. That Lillian had told so many lies proved hard to believe.

4. The object of ice hockey seems to be that the players maim each other.

5. Richard seemed to realize what was happening while Lee was telling his story.

6. It was accepted by Larry that his mother needed a nurse.

7. Jacob wrote Jessie that his ladder had been stolen.

8. How I'm supposed to lift this by myself I can't imagine.

9. The fact that you had an affair with Susie can only prove that you don't love me after all.

10. Martha thought that she was at the fights when suddenly a hockey game broke out.

11. Sam listened to opera while the dogs chewed the chair in the basement.
12. Do you really believe that it's time that we free the Indianapolis 500?
13. You failed to write and you never called, but you always show up when there are Christmas presents to be had.
14. Guy said that Sandy said that Marilyn thought that the very idea that students would cheat on their doctoral exams was shocking.
15. I tried to tell Felisa I was frantic that Fred failed French Friday.

WRITING IT OUT

B. Write one original sentence corresponding to each description.

1. coordinate sentence with *but*
2. coordinate sentence with *and*
3. coordinate sentence with *yet*
4. subordinate sentence with a clausal adverb complement
5. subordinate sentence with a clausal object complement
6. subordinate sentence with a clausal subject complement
7. subordinate sentence with a clausal predicate nominative complement
8. subordinate sentence with a clausal noun complement
9. subordinate sentence with a clausal adjective complement
10. extrapositional coreferential *it*
11. *it*-cleft *it*

C. Complete the following sentences with any clausal complement that works. Then name the type of complementation that you have used.

Example of how to proceed:

X. Joe swears <u>that David was telling lies about the bread</u>. This is an example of clausal object complementation.

1. It amazed Cathy that
2. David can't lie because

3. Connie doesn't know where
4. It astounded Joe that
5. That Michelle cried for hours and hours
6. Their idea seems to be that
7. The concept that
8. Yvette is very angry that

Tenseless Complements

INFINITIVES AND GERUNDS AS TENSELESS VERBAL COMPLEMENTS

In addition to the various types of clausal complementation—adverb, object, subject, predicate nominative, noun, and adjective—that we have just discussed, English has two additional complement types commonly known as **tenseless complements** because they involve the two nonfinite forms of the verb—the infinitive and the gerund/present participle. Here are examples of each of these two new complement types as contrasted with the five complement types we have already looked at:

The two new types of complementation

Infinitive Complement

[74] I recommend for him *to arrive* on time.

Gerund/Present Participle Complement

[75] I recommend his *arriving* on time.

The five old types of complementation

Clausal **adverb** complement (*Nobody complains because he arrives on time*)

Clausal **object** or **subject** complement (with or without **extrapositional co-referentiality**) (*I recommend that he arrive on time*; *It is I who recommend that he arrive on time*; *It is highly uncertain that he will arrive on time*)

Clausal **predicate nominative** complement (*Our heart's desire is that he arrive on time*)

Clausal **noun** complement (*The very idea that he arrives on time is nigh impossible to conceive*)

Clausal **adjective** complement (*She is ecstatic that he is arriving on time*)

Let us now focus on the two new types of complementation, which we will contrast with just one of our five old types, the clausal object complement. The three types (as exemplified by *I recommend for him to arrive on time*, *I recommend his arriving on time*, *I recommend that he arrive on time*) paraphrase each other; in essence they mean the same. All three consist of two propositions: (1) I recommend [something], and (2) He [should] arrive on time. As we learn in greater detail below, the infinitive complement sentence (*I recommend for him to arrive on*

time) requires us to change a subject pronoun (*he*) into an object pronoun (*him*) and to use a tenseless verb form, the infinitive *to arrive*. We also learn below that the gerund complement (*I recommend his arriving on time*) changes the subject pronoun *he* into its corresponding possessive determiner *his* and requires as its complement a tenseless verb form—the gerund *arriving*.

Not all main clause matrix verbs behave like *recommend*, which allows all three complement types. Some main clause verbs—such as *believe*—allow only a clausal object ***that*-clause** complement:

[76] **I believe that he leaves early**.
[77] *I believe him to leave early.
[78] *I believe him leaving early.

Other main clause verbs allow only infinitive complements:

[79] *I let that he leave early.
[80] **I let him leave early**.
[81] *I let him leaving early./*I let his leaving early.

Still other main clause verbs allow only gerund complements:

[82] *I flattered him into that he leave early.
[83] *I flattered him into leave early.
[84] **I flattered him into leaving early**.

And some main clause verbs allow two (but not three) different types of complementation: infinitive complements and gerund complements only, or *that*-clauses and infinitive complements only, as in the following examples:

[85] **I begged that he leave early.**
[86] **I begged him to leave early.**
[87] *I begged him leaving early.

What is more, not all possible types of complement sentences have the same meaning, as the following will show:

[88] **[***that*-clause] Mary decided that she was sick.
[89] **[infinitive complement]** Mary decided to be sick.
[90] **[infinitive complement]** Sandy stopped to fasten her seatbelt.
[91] **[gerund complement]** Sandy stopped fastening her seatbelt.

But most permissible complement types do have the same meaning, which is why they are best presented together in the same section of a textbook.

Native speakers of English understand and produce these three types of complement sentences with little if any effort. But for many nonnative speakers, the acquisition of a three-way complementation system can be quite a job, especially if their native language's complementation system is simpler or works differently. Spanish, for example, largely limits its complements to just one, the *that*-clause complementation, as the following reveals:

[92] Yo quiero que ella salga inmediatamente.
*I want that she leave immediately
→ *I want her to leave immediately.*

Adding to the complexity of English complementation is the fact that there are few clear-cut generalities that apply to the hundreds of possible matrix verbs and the complementation patterns they govern. Moreover—and as we have just seen—many matrix verbs can govern different forms of complementation. Although the appendix provides an overview of the more important matrix verbs and the complementation patterns they take, our discussion of English complementation does not pretend to be exhaustive, and certain details have been glossed over or omitted altogether for the sake of brevity or clarity.

We will now examine in depth the three main patterns that English employs to express complementation: the ***that*-clause**, the **infinitive complement**, and the **gerund complement**.

The *That*-Clause

That-clause complementation is located in the subordinate clause. *That*-clause complementation is governed by many different verbs that appear in the main clause, including **verbs of persuasion** (e.g., *advise, ask, demand, insist, forbid*), **verbs of communication** (e.g., *admit, convey, mention, report*), and **verbs of knowing** (e.g., *believe, know, take for granted*). (A verb of persuasion is used to try to persuade someone to do something: *I advised him to leave early*. A verb of communication typically transmits information: *I mentioned that he was going to leave early*. Verbs of knowing serve to show that the speaker possesses a certain knowledge: *I believe you are going to leave early*.)

In most dialects of English, matrix verbs of persuasion require that the tensed verb form of the subordinate *that*-clause be in the **subjunctive mode**. This means that the tensed verb's 3.sg. present tense form will lack the characteristic /z/ morpheme, which in modern English is effectively the sole morphological difference between the majoritarian **indicative mode** (where /z/ is present) and the very minoritarian subjunctive (where /z/ is absent). This difference is exemplified by the following two sentences:

[93] He insists that she *arrive* on time. [subjunctive mode]
[94] He admits that she *arrives* on time. [indicative mode]

The /z/ versus no /z/ difference does not show up in the other present tense persons and numbers, whose modern English indicatives have no /z/ to begin with:

[95] He insists that we *arrive* on time. [subjunctive mode]
[96] He admits that we *arrive* on time. [indicative mode]

The Infinitive Complement

Infinitive complement constructions are divided into two groups according to the process that each one employs:

EQUI-DELETION

[97] Edgar expects to visit Las Vegas.

RAISING TO OBJECT

[98] Edgar expects her to visit Las Vegas.

Let's now examine each one of these processes separately.

Infinitive Complement with Equi-Deletion

By deconstructing a compound sentence such as (97)—*Edgar expects to visit Las Vegas*—we come up with two independent sentence components:

a. Edgar expects [something].
b. Edgar visits Las Vegas.

When these two single clauses come together into a bi-clausal compound sentence, the finite 3.sg. present tense verb form *visits* is transformed into its corresponding infinitive *to visit*: *Edgar expects to visit . . .* The time has come to comment at length on the phenomenon that leads up to and then produces this transformation. The transformation is known as **equi-deletion**. The structure it starts out with is illustrated by the following tree (fig. 8d). Observe that the notation "Edgar-1" appears twice. We use it to point out that the Edgar of the main clause is the selfsame Edgar as the Edgar of the subordinate clause, so we speak of the two Edgars as being **equivalent**. Perhaps to avoid redundancy, English deletes the second or equivalent Edgar, thus creating an **equi(valent) deletion**, shortened to **equi-deletion**.

When creating this type of compound sentence, we end up performing several transformations including **equi-deletion** (which we have just studied) and **infinitivizing** (transforming the subordinate clause's verb into an infinitive). These and other structures and transformations appear here:

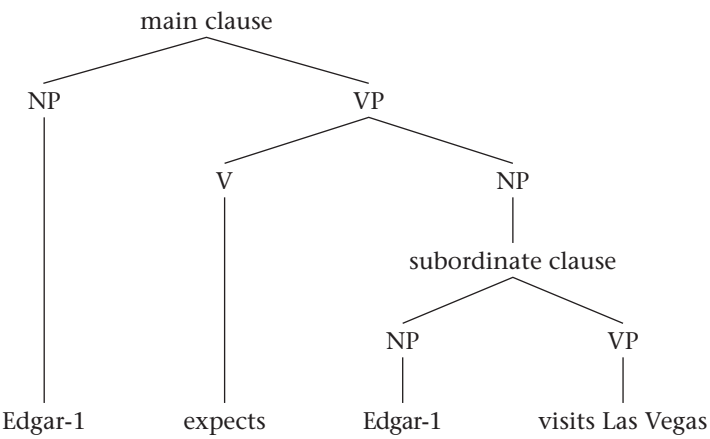


Figure 8d The Structure of an Equi-Deletion

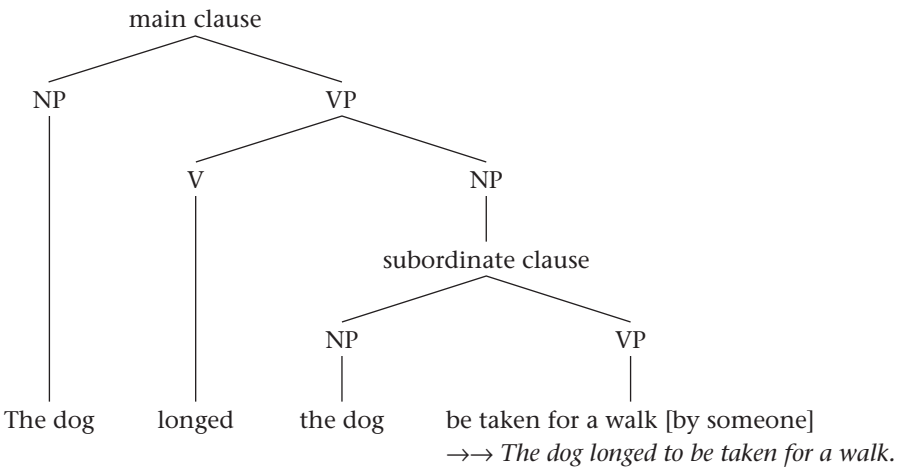


Figure 8e Equi-Deletion Complements in the Passive Voice

main clause: Edgar-1 expects [something]
subordinate clause: Edgar-1 visits Las Vegas
compounding: Edgar-1 expects Edgar-1 visits Las Vegas →
infinitivizing: Edgar-1 expects Edgar-1 to visit Las Vegas →
equi-deletion: Edgar expects [ ] to visit Las Vegas →
final product: Edgar expects to visit Las Vegas.

A large number of matrix verbs—*attempt, care, crave, demand, fail, long, remember, wish*—conform to the equi-deletion pattern. Here are some additional examples of equi-deletion:

[99] Jennifer attempted to make a neutron bomb.
[100] Victor didn't care to sleep in a tent.
[101] Our relatives demand to inherit all the money.
[102] The dog longed to be taken for a walk.

As (102) has shown, matrix verbs giving rise to subordinate clause equi-deletions allow such complements to appear in the passive voice (fig. 8e).

Infinitive Complement with Raising to Object

A compound sentence that is typical of this second type of infinitive complementation—*Edgar expects her to visit Las Vegas*—has two independent sentence components, as (103) will show:

[103] Edgar expects her to visit Las Vegas.

a. Edgar expects [something].
b. She visits Las Vegas.

A tree for (103) would look like figure 8f. Since *Edgar* and *she* are obviously not equivalent, no equi-deletion can take place. What does take place is something

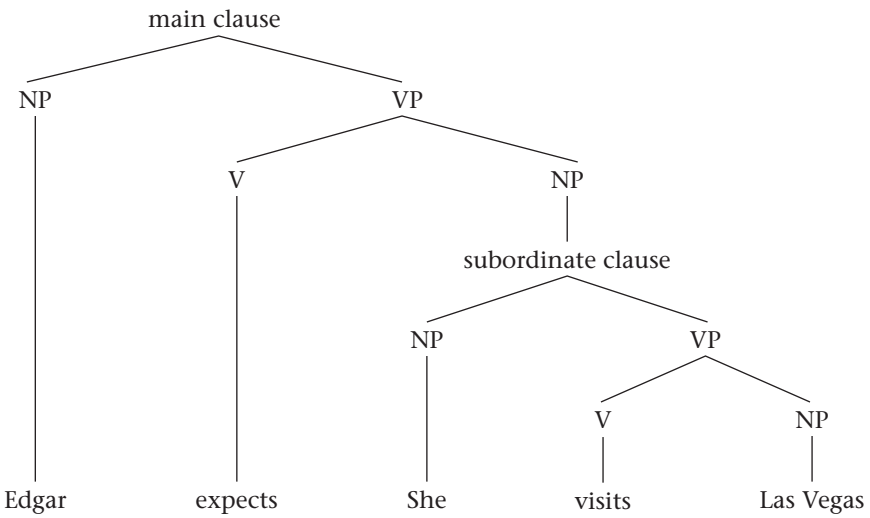


Figure 8f Infinitive Complement with Raising to Object

called "subject raising to object" or, more succinctly, **raising to object**. The subject that raises to object is *she*; the object it raises to is *her*. Here are the structures and transformations that constitute the process of **raising to object**:

main clause: Edgar expects [something]
subordinate clause: [that something is] *She visits Las Vegas*
compounding: Edgar expects she visits Las Vegas →
infinitivizing: Edgar expects she *to* visit Las Vegas →
raising to object: Edgar expects *her* to visit Las Vegas →
final product: Edgar expects her to visit Las Vegas.

Here, the subject *she* of the subordinate clause is raised into the main clause where it becomes the direct object *her*. Among the many matrix verbs that produce this complementation pattern are *cause, like, need, prefer,* and *want*, as the following examples show:

[104] Roy wanted me to take out the garbage.
[105] Judy caused Clara to throw a tantrum.
[106] I always like them to whip up a three-bean salad.

Matrix verbs such as *have/hear/help/let/make* bring about the deletion of the subordinate clause's infinitive-marking *to*, as the following examples show:

[107a] They had him throw the bum out.
[107b] *They had him to throw the bum out.
[108a] I let her drive to Las Vegas.
[108b] *I let her to drive to Las Vegas.
[109a] The principal made me stand in the corner.
[109b] *The principal made me to stand in the corner.

Other matrix verbs such as *ask, be necessary, beg, dread, love, pray, prefer, recommend, signal,* and *want* can prompt what is known as a **discontinuous complementizer** construction in the subordinate clause. The discontinuous complementizer employs the pattern *for . . . to*, as these examples show:

[110] It was necessary *for* him *to* arrive on time.
[111] I just love *for* them *to* visit us in Las Vegas.
[112] The traffic cop signaled *for* us *to* stop.

Gerund Complement

Like infinitive complements, gerund complements employ both equi-deletion and raising to object. But gerund complements use a third pattern, **raising to possessive**, as (115) shows:

Equi-deletion
[113] They don't like *[ ]* playing rugby.

Raising to object
[114] They don't like *him* playing rugby.

Raising to possessive
[115] They don't like *his* playing rugby.

We will now examine each of these three complement patterns in detail.

GERUND COMPLEMENT WITH EQUI-DELETION

This pattern is identical to the equi deletion pattern of infinitive complements in that both delete the equivalent subject of the subordinate clause, as the following transformations show:

[116] They don't like *[ ]* playing rugby.

main clause: They-1 don't like [something]
subordinate clause: They-1 play rugby
compoundization: They-1 don't like they-1 play rugby →
gerundization: They-1 don't like they-1 playing rugby →
equi-deletion: They don't like [ ] playing rugby →
final product: They don't like playing rugby.

GERUND COMPLEMENT WITH RAISING TO OBJECT

This pattern is identical to the raising-to-object pattern of infinitive complements in that both "raise" (i.e., change) the subordinate clause's subject to an object, as the following states and transformations will show:

[117] They don't like *him* playing rugby.
main clause: They don't like [something]
subordinate clause: He plays rugby
compoundization: They don't like he plays rugby →

gerundization: They don't like he playing rugby →
raising to object: They don't like him playing rugby →
final product: They don't like him playing rugby.

GERUND COMPLEMENT WITH RAISING TO POSSESSIVE

In English, gerunds often function as nouns, as is demonstrated by sentences like these, in which a determiner precedes a gerund and thereby proves that a gerund can function as a noun:

[118] They don't like *his* playing rugby. [possessive determiner]
[119] All *that* playing will only wear you out. [demonstrative determiner]
[120] *The* playing will be finished by noon. [definite article determiner]

Note that (118)'s product of raising—*his*—is a possessive determiner and not an object pronoun. Thus any surface structure resemblance to the *him* in (117) is quite false, since (117)'s *him* is indeed an object pronoun. Yet the two sentences end up conveying the same meaning (*he plays rugby and they don't like it*).

While prescriptive English disapproves of the use of *him* in (117), colloquial English permits it and its use is quite widespread. Thus native speakers regularly produce both versions of our sentence about the unknown man and the rugby he plays (which to recapitulate are):

[121] They don't like *him* playing rugby.
[122] They don't like *his* playing rugby.

One reason prescriptivists disapprove of usages such as (115) is in some contexts the contrast between the genitive *'(e)s/(e)s'* form (semantically related to the possessive as per the "ownership" meaning that both elicit) and the object form gives rise to a distinction in meaning. Consider the following:

[123] Mabel dislikes *the houseguest's* chewing tobacco.
[124] Mabel dislikes *the houseguest* chewing tobacco.

Sentence (123) can be paraphrased thus: Mabel dislikes the smell/mess/health hazard created when the houseguest chews tobacco. Sentence (124) on the other hand, can mean: Mabel dislikes the houseguest, who just happens to be chewing tobacco. So the object of Mabel's dislike in (124) can be seen to focus on the guest himself, not on his tobacco chewing, or it can serve to distinguish between various houseguests, only one of whom Mabel dislikes:

[125] Mabel dislikes the houseguest [who is] chewing tobacco, but she adores the houseguest [who is] discreetly sipping chamomile tea.

In other contexts, however, it is impossible to perceive any difference in meaning between the product of **raising to object** (*him, John*, etc.) and the product of **raising to possessive/genitive** (*his, John's*, etc.), as the following will show:

[126] We don't like John chewing tobacco.
[127] We don't like John's chewing tobacco.

All linguists agree that some matrix verbs prefer (or demand) that **raising to object** in gerund-complement subordinate clauses occur, while other matrix verbs prefer (or demand) that only **raising to possessive/genitive** take place in those same clauses. Here are several examples of both phenomena, as well as examples of matrix verbs that show no preference because they permit raising to object as well as raising to possessive/genitive in the clause:

Preference or Demand for Raising to Object

[128] I flattered him into working from ten to six.
(Cf. [129] *I flattered his working from ten to six.)
[130] I need him working from ten to six.
(Cf. [131] *I need his working from ten to six.)

Preference or Demand for Raising to Possessive/Genitive

[132] I authorize his signing the checks.
(Cf. [133] *I authorize him signing the checks.)
[134] I enjoy his playing tennis.
(Cf. [135] ?I enjoy him playing tennis.)

No Preference—Both Structures Possible

[136] I remember his earning only $9,000 a year.
[137] I remember him earning only $9,000 a year.
[138] I insisted on his arriving at 7:00.
[139] I insisted on him arriving at 7:00.

Purpose Complements

A **purpose complement** is an infinitive that answers the question "Why?" and thus functions like an adverb. Here are some examples:

[140] Delfina lives *to swim*.
[141] Costas swims *to stay fit*.

Purpose-complement infinitives do not function like the noun phrase infinitives we have examined in this chapter, as the following will show:

Delfina lives to eat **[purpose complement]**
= *Delfina lives [something]
Cf. *Edgar expects to drive* **[noun-phrase infinitive]**
= Edgar expects [something]
Purpose complements can also be expressed by means of gerunds—

[142] They sold Delfina flippers for the purpose of *helping* the fund drive.

—and by means of *so that*-clauses:

[143] They sold Delfina flippers *so that* they could help the fund drive.

Miscellaneous Complementation Patterns

Though superficially similar, the following two sentences have very different underlying structures:

[144] He is eager to please.
[145] He is easy to please.

Sentence (144) states that the subject is eager to please someone, while (145) says that it is easy for someone to please him. Sentence (144) is reminiscent of the infinitive-complement constructions we examined above:

Edgar expects to drive to Las Vegas.
= Edgar expects to [drive somewhere]

He is eager to please.
= He is eager to [please someone]

Sentence (145), on the other hand, reminds us of the following passive voice infinitive-complement construction:

[146] The dog longs to be walked.

= The dog longs to be walked [by someone]

[147] He is easy to please.

= It is easy *[for someone] to please [him]* {active voice} →
= It is easy *[for him] to be pleased [by someone]* {passive voice}

Summary of All Clausal Complementation Patterns

***That*-clauses**

He insists that she leave on time.
He knows that she leaves on time.

Infinitive complements

equi-deletion:
Edgar expects to visit Las Vegas.

raising to object:
Edgar expects her to visit Las Vegas.

Gerund complements

equi-deletion:
Joyce enjoys playing tennis.

raising to object:
I kept him working until ten o'clock.

raising to possessive/genitive:
I really enjoy his playing.
I really enjoy Joyce's playing.

purpose complements:
Delfina lives to swim.

miscellaneous complements:
He is eager to please.
He is easy to please.

Activity 8.3

THINKING IT THROUGH

A. In the examples below, underline the main clause once and then underline the subordinate clause[s] twice. Then give the name of the subordinate clause construction type that appears there.

Example of how to proceed:

X. All of us urged him to visit a health farm. "The main clause is *All of us urged*. The subordinate clause complement, an example of raising to object (*him*) plus infinitive complement (*to visit*), is *him to visit a health farm*."

1. Armando wanted Marilyn to fall in love with Vince.

2. The customer convinced the clerk to give her a discount.

3. Harry's wife stopped him from smoking in bed.

4. I don't believe that you forgot to pay the rent.

5. I want to live.

6. The guru said he would pray for her to get well.

7. Vince avoided buying a computer until 1992.

8. Isn't there some way to prevent Joe from eating all the bread?

9. They elected her to be president of the club.

10. He absolutely forbids their giving away any more money.

11. All seven Constantinopolitan patriarchs have suggested that you stop acting in such a Byzantine fashion.

12. Does your wife mind you smoking in the house?

13. Does your wife mind your smoking in the house?

14. The police don't recommend her walking alone at night.

15. The man motioned for us to drive around the disabled car.

16. Heimlich didn't care to be maneuvered by his classmates.

17. The angry coach made the team run four laps around the track.

18. It's important for you to be there on time.

19. Zeke forced Abner to drink some of his white lightning.

20. Despite the pain in his back, Phillip kept on removing weeds.

21. Constantin doesn't like his partner's constant snoring.

22. We flattered the pianist into playing another sonata.

23. Maude enjoys having her back scratched.

24. The hitchhiker ordered Edgar to drive her to Las Vegas.

B. Write two original sentences corresponding to each of the following descriptions.

1. *that*-clause

2. purpose complement

3. infinitive complement with equi-deletion

4. infinitive complement with raising to object

5. gerund complement with equi-deletion

6. gerund complement with raising to object

C. Some of these sentences exhibit one pattern of complementation but could just as well convey the same meaning through a different pattern. If possible, rewrite each of the sentences below, using any other complementation pattern that preserves the meaning of the original. Label the pattern that appears in print as well as the pattern you have written down.

1. It's urgent that she call her answering service.

2. Did the principal make Bart stay after school again?

3. I dared them to jump off the top of the Sears Tower.

4. The judged considered the witness to be lying.

5. We intend for them to pay us what they owe.

6. England expects every man to do his duty!

7. They said for us to take off our shoes at the door.

8. Why do you urge that she become a psychiatrist?

9. John loves dancing the foxtrot.

10. She hates it that her husband bathes the dog in the kitchen.

11. I expressly forbid her leaving school before she turns fourteen.

12. What did you instruct us to do today?

13. The cheerleaders prayed for their team to win.

14. We had hoped that you would visit us this summer.

15. An understanding classmate helped Henry learn Ancient Aramaic.

16. Dirk saw the Nazis coming down the street.

17. The family prefers that Tiffany buy a new pair of topsiders.

18. Helga said she would give her right arm to be ambidextrous.

19. Did you remember that you owed me $1,000?

20. Jeff tempted Richard to order another dessert.

D. Determine whether there is any difference in meaning between each of these complementized pairs, then explain what that difference consists of.

1. a. Harvey remembered to lock the door.
   b. Harvey remembered locking the door.

2. a. Mabel heard Cecilia Bartoli sing.
   b. Mabel heard Cecilia Bartoli singing.

3. a. The colonel advised that the soldier be court-martialed.
   b. The colonel advised the soldier to be court-martialed.

4. a. Julius neglected to study.
   b. Julius neglected studying.

5. a. Ms. Hendrix admires the man's singing.
   b. Ms. Hendrix admires the man singing.

6. a. Would the hostess mind our bringing our own wine?
   b. Would the hostess mind us bringing our own wine?

E. The following two sentences reveal a similar word order but manifest semantically different matrix verbs and unquestionably different underlying structures. Explain the difference between the two sentences in underlying structure and in meaning, using diagrams if you find them helpful.

a. We persuaded him to pay for the tickets.

b. We promised him to pay for the tickets.

Appendix

Commonly Used Matrix Verbs and the Complementation Patterns They Co-occur With

This lengthy but not exhaustive appendix lists seventy-five English verbs that are commonly used in the main clause of our subordinate clause or tenseless complement sentences. The appendix gives the nine complementation patterns discussed in this chapter and indicates which matrix verbs co-occur (are employed) with which pattern(s). For example, *advise* in the main clause co-occurs with either a *that*-clause complement (*I advise that she sell*) or with an infinitive complement plus raising to object (*I advise her to sell*).

Excluded from this appendix are all matrix plus complementation patterns that struck us as unnatural, stilted, obsolete, obsolescent, or possibly so. (We use the "?" symbol to mark those patterns that strike us as **possibly** unnatural, obsolete, and so forth.) By employing the complement verb phrase *sing* throughout, we seek uniformity of content to the greatest extent possible, yet the equally compelling need to achieve naturalness of expression has given rise to minor variations in tense or length on several occasions. It should also be noted that given the complexity of English complementation, not all native speakers will agree on the grammaticality of all matrix plus complementation patterns presented here, and some may actually conclude that to their own ears a particular pattern sounds unnatural, obsolete, etc.

The verbs that are commonly used in the main clauses of compound sentences appear in boldface type at the start of each entry, thus: **admit**, **advise**, **ask**, **attempt**, **. . .** Numbered sentences follow each matrix verb; the numbers correspond to the numbers of the subordination patterns that the matrix verbs can co-occur with, with the numbered sentences exemplifying each of the subordinate clause patterns with which the particular matrix verb co-occurs. (While some matrix verbs can co-occur with just one or two subordinate clause patterns and others with as many as six or seven, there is no matrix verb that co-occurs with all nine patterns.) The numbers illustrating each pattern range from 1 to 9; explained and exemplified below are each of the subordination patterns that the matrix verbs can co-occur with:

1. The complement is a subordinate *that*-clause, with the clause's verb in the subjunctive. (Example: *I prefer that she sing lullabies.* In this example, the matrix verb is *prefer* while the subordinate *that*-clause's verb is *sing*. We know that *sing* is in the subjunctive mode because it lacks the 3.sg.pres. tense /z/ morpheme.)

2. The complement is a subordinate *that*-clause, with the clause's verb in the indicative. (Example: *I know that she sings lullabies*. In this example, the matrix verb is *know* while the subordinate *that*-clause's verb is *sings*. We know that *sings* is in the indicative mode because it ends in the characteristic 3.sg.pres tense /z/ morpheme.)
3. The complement is an infinitive. Pattern 3 is characterized by equi-deletion with retention of the infinitive marker *to*. (Example: *I prefer to sing*.)
4. The complement is an infinitive. Pattern 4 entails raising to object, and the infinitive marker (*to*) is deleted in the process. (Example: *I made her sing*.)
5. The complement is an infinitive. Pattern 5 entails raising to object, and the infinitive marker *to* is retained. (Example: *I prefer her to sing lullabies*.)
6. The complement is an infinitive. Pattern 6 entails raising to object, and the infinitive marker *to* is complemented by the discontinuous pre-posed *for*. (Example: *I prefer for her to sing*.)
7. The complement is a gerund. Pattern 7 is characterized by equi-deletion. (Example: *I prefer singing*.)
8. The complement is a gerund. Pattern 8 entails raising to object. (Example: *I prefer him singing, not chanting*.)
9. The complement is a gerund. Pattern 9 entails raising to genitive (specifically, a possessive determiner). (Example: *I prefer his singing*.)

Matrix verbs	Subordinate clause construction types
admit	2. I admit that she sings adequately.
	7. I admit singing for hours on end
advise	1. I advise that you sing on key.
	5. I advised her to sing on key.
	9. ?I advised her singing anywhere but in a nightclub.
allow (permit)	5. I allowed her to sing endlessly.
	6. ?I allowed for her to sing endlessly.
	7. I allow singing in my tavern.
	9. I allowed his singing to go on and on.
allow (acknowledge)	2. I allow that she sings adequately.
ask	1. May I ask that you sing a little less loudly?
	3. I only ask to sing for my supper.
	5. I asked him to sing on key.
	6. I asked for him to sing on key.
attempt	3. I attempted to sing, but failed.
	7. I attempted singing, but failed.
authorize	5. I authorized them to sing at the concert.
	9. I authorized their singing at the concert.
avoid	7. I avoid singing like the plague.
	9. I avoid her singing whenever I possibly can.
be: *it* + **be** + noun or adjective of suasion or emotional commentary	
be a pleasure	3. It'd be a pleasure to sing.
	6. It'd be a pleasure for her to sing.
be afraid	2. I am afraid that she sings terribly.
	3. I am afraid to sing a Wagner aria.
	6. I am afraid for her to sing at the recital.

Matrix verbs	Subordinate clause construction types
be awful	2. It's awful that she sings for her supper.
	3. It's awful to sing in front of such an audience.
	6. It's awful for her to sing in front of those people.
be desirable	1. It's desirable that he sing classical music.
	3. It's desirable to sing in Carnegie Hall.
	6. It's desirable for him to sing at least twice a day.
be determined	1. We were determined that he sing the song again.
(insistent)	3. We were determined to sing.
	6. We were determined for him to sing the song again.
be eager	1. They are eager that he sing like an angel.
	3. They are eager to sing like angels.
	6. They are eager for him to sing like an angel.
be essential	1. It's essential that he sing classical music.
	3. It's essential to sing at the Met at least once.
	6. It's essential for her to sing Bach cantatas.
be happy	2. They are happy that she sings like Cecilia Bartoli.
	3. She is happy to sing like Cecilia Bartoli.
	6. They are happy for her to sing like Cecilia Bartoli.
be important	1. It's important that she sing a song of sixpence.
	3. It's important to sing from early childhood onward.
	6. It's essential for her to sing on key for a change.
be insistent	1. You are insistent that she sing on key.
be necessary	1. It's necessary that he sing along with Mitch.
	3. It's necessary that he sing sweet songs of love.
	6. It's necessary for him to sing as fast as he can.
be nice	2. It's nice that she sings so loud and clear.
	3. It's nice to sing before such a great crowd tonight.
	6. It's nice for her to sing when I play the piano.
be sad	2. It was sad that he sang so poorly.
	3. It was sad to sing so poorly before so many people.
	6. It was sad for him to sing like a sick cow in heat.
beg	1. I begged that she sing a silly song.
	3. I begged to sing a silly song.
	5. I begged her to sing a silly song.
	6. I begged for her to sing a silly song.
believe	2. I believe that he sings off key.
	5. I believe him to sing off key.
care	2. I care that she sings enormously well.
	3. She always cared enough to sing enormously well.
	6. I cared for her to sing enormously well.
cause	5. We caused him to sing off key.
	6. By our actions, we caused singing to happen.
	9. We caused his singing to happen.
command	1. ?I command that she sing about the Easter bunny.
	5. I command her to sing about the Easter bunny.
compel	5. I compelled him to sing.
convince	5. They convinced her to sing.

Matrix verbs	Subordinate clause construction types
crave	1. I crave that he sing.
	3. I crave to sing at the Met.
	6. I crave for him to sing so sweetly.
	7. I crave singing and dancing.
	9. I crave his singing.
decree (order)	1. I decree that she sing for her supper.
demand	1. We demand that he sing "O sole mio."
	3. We demand to sing "O sole mio."
	6. We demand for him to sing "O sole mio."
deprive . . . of	8. They deprived him of singing for seven whole months.
desire	1. They desired that he sing.
	3. They desired to sing.
	5. They desired him to sing.
	7. They desired singing at their wedding.
	9. They desired his singing at their wedding.
determine (decree)	1. I determined that she sing in public.
dread	6. I dreaded for him to sing.
	7. I dread singing.
	8. I dreaded him singing the national anthem.
	9. I dread his singing most of all.
drive (impel, force)	5. They drove her to sing for hours on end.
encourage	5. We encouraged him to sing at the corner bar.
	7. We encouraged singing at the corner bar.
	9. We encouraged his singing at the corner bar.
enjoy	6. They enjoyed for him to sing at top volume.
	7. They enjoyed singing at top volume.
	8. They enjoyed him singing at top volume.
	9. They enjoyed his singing at top volume.
entice	5. I enticed her to sing.
expect (wish; cf. assume)	2. We expect that she sings beautifully.
	3. We expect to sing at the country club next year.
	5. We expect her to sing at the country club next year.
	6. We expect for her to sing at the country club.
	7. We expect singing at the country club.
fail	3. We always fail to sing on key.
flatter . . . into	8. I flattered him into singing "O sole mio."
forbid	1. I forbid that he sing in Ruthenian.
	5. I forbid him to sing in Ruthenian.
	7. I forbid singing in Ruthenian.
	8. I forbid him singing in Ruthenian.
	9. I forbid his singing in Ruthenian.
force	5. I forced him to sing in Hungarian.
	9. ?I forced his singing in Hungarian.
have (obligate)	4. We had her sing all night long.
	8. We had her singing all night long.
hear (to be given to understand)	2. They heard that he sings old Sinatra songs.

Matrix verbs	Subordinate clause construction types
hear (to perceive aurally)	4. They heard him sing old Sinatra songs. 7. They heard singing from inside the corner bar. 8. They heard him singing inside the corner bar. 9. They heard his singing inside the corner bar.
help	3. Every week they help to sing in the choir. 4. They helped her sing in the choir. 5. They helped her to sing in the choir.
hint	1. I hinted that she sing at least one song. 2. I hinted that she sings quite nicely. 6. I hinted for her to sing.
imply	2. I implied that she sings quite nicely.
induce	5. They induced him to sing just one more song.
influence	5. We influenced him to sing in the key of B flat. 9. We influenced his singing in the key of B flat.
insist (command)	1. I insist that she sing at the top of her lungs. 6. I insist for her to sing at the top of her lungs.
insist on	7. They insisted on singing all night. 8. They insisted on him singing all night. 9. They insisted on his singing all night.
know	2. I know that she sings on Sundays. 5. I know her to sing on Sundays. 6. I have known for her to sing on Sundays. 7. I know singing. 9. I know his singing.
lead	5. We always lead her to sing.
let	4. We let her sing whenever she wants to.
like	3. I like to sing. 5. I like him to sing. 6. I like for him to sing. 7. I like singing. 8. I used to like him singing all day long. 9. I used to like his singing all day long.
long	3. I long to sing falsetto. 6. I long for her to sing basso profundo.
love	3. We love to sing old work songs. 5. We expect her to sing old work songs. 6. We love for her to sing. 7. We love singing. 8. We love him singing. 9. We love his singing.
make (obligate)	4. I made her sing.
mention	2. I mentioned that he sings. 7. I mentioned singing. 9. I mentioned his singing.
move (propose a course of action)	1. I move that she sing an aria. 6. I moved for her to sing an aria.
need	3. I need to sing scales to keep in practice.

Matrix verbs	Subordinate clause construction types
	5. I need him to sing scales to keep in practice.
	6. I need for him to sing scales to keep in practice.
	7. I need singing in my life.
	8. I need him singing in my life.
	9. I need his singing in my life.
obligate	5. I obligated him to sing for seven hours.
	9. ?I obligated his singing for seven hours.
order	1. I order that she sing.
	5. I ordered her to sing.
	6. I ordered for her to sing.
	7. I ordered singing, not violin playing.
	9. ?I ordered her singing, not her playing the violin.
permit	5. They permitted him to sing.
	7. They permitted singing.
	8. ?They permitted him singing.
	9. They permitted his singing.
persuade	5. We persuaded her to sing one final song.
pray	1. We pray that she sing on key.
	3. We prayed to sing at her wedding.
	6. We prayed for her to sing on key.
prefer	1. I prefer that she sing opera.
	3. I prefer to sing, not chant.
	5. I prefer her to sing opera.
	6. I prefer for her to sing opera.
	7. I prefer singing.
	8. I prefer him singing Brahms, not Schubert.
	9. I prefer his singing ragtime, not jazz.
prevent (. . . from)	7. I prevent singing whenever I can.
	8. I prevented him from singing last night.
	9. I prevented his singing last night.
propose	1. I propose that she sing another round.
	3. I propose to sing another round.
	5. I propose her to sing another round.
	6. I propose for her to sing another round.
	7. I propose singing one more round.
	8. I propose him singing one more round.
	9. I propose his singing one more round.
recommend	1. They recommend that we sing.
	6. They recommend for us to sing.
	7. They recommend singing.
	9. They recommend our singing.
remind	2. They reminded [us] that she sings beautifully.
	5. They reminded her to sing.
report	2. I can report that he sings wonderfully.
	7. The cops reported singing at 3 p.m. in a dark alley.
	8. The cops reported him singing too loud at that hour.
	9. The cops reported his singing too loud at that hour.

Matrix verbs	Subordinate clause construction types
request	1. I request that you sing along.
	3. I request to sing.
	5. I requested her to sing, but she wouldn't.
	6. I requested for her to sing, but she wouldn't.
	7. I requested singing.
	9. I requested her singing, but she refused.
require	1. They required that we sing.
	3. ?They required to sing.
	5. They required us to sing.
	6. ?They required for us to sing.
	7. They required singing.
	8. ?They required us singing.
	9. They required our singing.
rule	1. The court ruled that he sing.
	6. The court ruled for him to sing.
signal	2. I signaled to the awaiting masses that I sing well.
	5. I signaled her to sing.
	6. I signaled for her to sing.
stipulate	1. They stipulated that we sing to work off our penalty.
	6. ?They stipulated for us to sing.
	7. They stipulated singing, not yodeling.
	9. They stipulated our singing, not our yodeling.
suggest (mildly command; cf. venture an opinion)	1. I suggested that she sing.
	6. I suggest for her to sing.
	7. I suggest singing.
	9. I suggest her singing.
tempt	5. Jeffrey tempted him to order another dessert.
	8. Jeffrey tempted him into ordering another dessert.
trick . . . into	8. Jeffrey tricked him into ordering another dessert.
urge	1. We urge that she sing in tune.
	5. We urge her to sing in tune.
want	3. They want to sing.
	5. They want him to sing.
	6. They want for him to sing.
	8. They want him singing.
	9. They want his singing.
warn (urge threateningly)	5. They warned her not to sing.
	6. They warned for her not to sing.
wish	3. I wish to sing right now.
	5. I wish him to sing right now.
	6. I wished for him to sing immediately.

Glossary of Terms

ablauting in a conjugated verb form, any vowel change that alternates
active voice a verb construction appearing in a clause whose actor is also the grammatical subject
actor the entity (usually human) that performs an action verb's action
adjective a word that describes, modifies, limits, distinguishes, or otherwise characterizes the noun it forms part of a noun phrase with or—if predicate—refers back to
adverb a word that describes, modifies, limits, distinguishes, or otherwise tells us something about a verb
agent phrase in a passive voice construction, the prepositional phrase that begins with *by* and contains the clause's actor
agentless passive a passive voice construction that lacks the agent phrase
allomorph the actual unit of meaning itself (see morpheme)
allophones articulatorally/acoustically related phones that do not change the meaning of a word when they are substituted for one another
article part of the determiner category, an article is either definite (*the*, marking old information) or indefinite (*a[n], some*, marking new information)
attributive adjective an adjective that appears in the same noun phrase as the noun it modifies
auxiliary inversion the process by which an auxiliary gets placed before its subject
auxiliary verb the less semantically rich part of the verb phrase (see lexical verb); the verb phrase word(s) limited in function to marking person, number, tense, voice, etc.

bound morpheme a morpheme that must be attached to a free morpheme to convey meaning

case the different functions that a form can perform, along with the formal differences as these are determined by function; English cases are subject, object (whether direct or indirect), and genitive/possessive
clausal adjective complement a subordinate clause that corefers to an immediately antecedent adjective in a compound subordinate sentence, explaining that adjective or defining it, describing it, etc.
clausal adverb complement a subordinate clause that answers an adverbial question such as *When?* or *Where?* and thereby functions as an adverbial element in the compound subordinate sentence
clausal complementation process and product whereby an entire clause complements another clause by adding information to it

clausal noun complement a subordinate clause that corefers to an immediately antecedent noun in a compound subordinate sentence

clausal object complement a subordinate clause that functions as the object of the main clause's verb in the compound subordinate sentence

clausal predicate nominative complement a subordinate clause that follows a form of the verb *BE* in a compound subordinate sentence and functions as a coreferential to a noun appearing in the matrix clause

clausal subject complement a clause that functions as the subject in a compound subordinate sentence

clause a sense-making utterance containing a subject and a predicate

clauseless sentence a sentence whose contents do not add up to a clause

cleft fronting fronting that entails word order changes elsewhere in the clause or the sentence

clefting (see ***it*-clefting**, ***wh*-clefting**, **cleft fronting**)

closed vowel in English, /i ɪ ʊ u/, vowels articulated with the tongue in high position and thus close to the roof of the mouth (see **nonclosed vowel**)

coarticulatory feature one articulatory operation (phonetic production) that is taking place at the same time as another

common noun any noun that is not a proper noun

comparative (form/function of an adjective) the form that is used to indicate something is *more . . . than* something else

complement something—a tenseless verb form, a noun phrase, a prepositional verb phrase, etc.—that completes a conjugated verb form's intentions by adding information to the predicate in which it is found

complementizer a conjunction or relative pronoun that begins a subordinate clause; common complementizers are *that, as, for . . . to, than,* and *if*

compound sentence a sentence consisting of at least two clauses, each of which can be separated off into its own independent clause and independent sentence

compound tense any tense in which the verb phrase consists of more than one word—at least one auxiliary verb plus the LV

conditionality bi-clausal construction in which the *if*-clause (protasis) expresses the condition that must exist before something else can happen, while the result clause (apodosis) expresses the something else

conjugated verb form any shape that a verb—derived from its respective verbal infinitive—assumes when it is marked for tense, person, or number

conjunction a word whose grammatical function is to link or join one clause to another

contraction process and product of combining two words into a single word while deleting part of one of them; apostrophes are always used

coordinate sentence one containing two or more clauses of equal importance, neither one of which controls or governs the other; the clauses of a coordinate sentence are linked by a coordinating conjunction

coordinating conjunction a conjunction that links one coordinate clause to another; the most frequently used are *and, (either)/or, (neither)/nor, but, yet,* and *for*

coreferential a relationship of identity or sameness between two grammatical entities such that each manifests the morphological and semantic characteristics of the other; co-referentiality typically involves the relationship between two nouns (*George is a translator*), a noun and an adjective (*the house is green, the green house*), a noun and a pronoun (*The house? I can't find it*), etc.

count noun any noun that allows pluralization and can be modified by plural numbers or by quantifiers such as *many*

declarative question *yes*/*no* question that lacks the syntactical attributes such as auxiliary inversion, *do*-insertion, etc., that would make it a canonical interrogative; instead, intonation alone makes it function as a question
deep structure representation of the elements that underlie a given construction's surface structure
demonstrative either as a determiner or as a pronoun, a demonstrative points out how close to the speaker or hearer an entity is
derivational bound morpheme a morpheme that typically changes the part of speech of the free morpheme to which it is added
descriptive grammar an approach to linguistic analysis that presents the facts about a language as it is actually spoken
determiner an article (definite or indefinite), a demonstrative, or a possessive that appears in front of a noun and "determines" something about it such as the noun's informational newness, its proximity to the speaker, to whom the noun belongs, etc.
devoicing a process by which a voiced consonant becomes voiceless
diphthong a single-syllable combination of two closed vowels or of one closed and one nonclosed vowel
direct object the first recipient of the action of a transitive verb
discontinuous complementizer *for . . . to* when used as a subordinate clause initial element, called "discontinuous" because it is interrupted by the raised-to-object subject of the clause
***do*-insertion** a process by means of which the nonmodal auxiliary verb *do* is added to an affirmative statement to make it negative, interrogative, or (at times) emphatic
dummy subject *it* a separated off *it* that initiates a type of construction known as extrapositional coreferentiality
dummy verb one whose presence in the sentence is not required for semantic reasons
durative verb one whose action—typically repeated to the point of habituality—is even less closely tied to the present moment than a stative's

echo question recapitulatory question that repeats, directly or by paraphrase, all or part of what someone else has just said, either to confirm it or to express surprise or disbelief
ellipsis (pl. *ellipses*) the omission from a construction of a word or of words that could complete it; the deletion of an (often redundant) element that is syntactically equivalent to something else in the construction
elliptical response an answer to a *yes*/*no* question in which only part of that question is repeated in the response
equative (form/function of an adjective) the "base" or dictionary entry form, used in *as . . . as* constructions stating that A and B are equal with respect to a trait or characteristic
equi-deletion process and product whereby the second of two coreferential subjects is deleted from its infinitive complement or gerund complement
existential a word or construction whose purpose is to make it clear that a given entity is real, can be found, is locatable, etc.
extrapositional coreferentiality a construction that highlights a clausal subject (and less frequently a clausal object) by adding a dummy subject *it* to the front of the sentence and then placing the subject clause at the end of the compound subordinate sentence

form the physical shape of a word itself—the phonemes and morphemes that it contains and how they contrast with other words; the morphemes within a word and how they are arranged to create meaning
free morpheme a morpheme that can stand alone and convey meaning independently

fronting to put at the front or beginning of a sentence whichever word or phrase one seeks to emphasize
function the meaning that different forms convey when used in different contexts

gapping a phenomenon whereby a deletable element is omitted from the surface structure of a sentence
gender a concept with morphological consequences that admits to two determining factors: (1) the sexual characteristics of **natural** gender (which in the English pronoun system's third person singular forms will determine *he, she,* or *it*; *him, her,* or *it*; *his, hers,* or *its*, etc.), or (2) the nonsexual-characteristics-based specificities of **arbitrary** gender, which in modern English do not apply
genitive/possessive (case) the noun or pronoun designated as the possessor of something; all genitive case nouns carry morpheme /z/ as *'(e)s/(e)s'*
gerund complement a construction whereby a gerund serves as the complement of a conjugated LV
***GET* passive** passive voice constructions that employ *GET* instead of *BE* as their auxiliary verb
grammatical subject the noun or pronoun that determines the person and the number of the predicate's conjugated verb form
grammatical (utterance) anything a language's native speakers say that other native speakers are able to understand
grapheme letter of an alphabet
graphotactics the relationship between the sound system (phonology) and the spelling system (orthography) of a language

hypothesis a proposition assumed as a premise; a contingency or conjecture
hypothetical something that is merely a possibility—what we say might just come true

imperative a verb's direct command form, used in communicating an order
impersonal pronoun the word *one* when used to mean *any person in general* without specifying which
indefinite pronoun a pronoun whose noun antecedent is either nonexistent (in which case it is an antecedentless indefinite pronoun—the *some* or *any* series) or existent (in which case it is an antecedent-bearing pronoun)
indicative (mode) unmarked or majoritarian verbal modality, morphologically identifiable in modern English by the presence of morpheme /z/ in the 3.sg. present tense conjugated verb form
indirect object the second recipient of the action of a transitive verb
infinitive the tenseless form of a verb that is preceded by a *to* infinitive complement; a construction whereby an infinitive serves as the complement of a conjugated verb form
inflectional bound morpheme a morpheme that does not change the part of speech of the free morpheme to which it is added
intensifier a type of adverb that modifies (etc.) an adjective or another adverb, attributing to it either a higher or lower quality
interrogative pronoun any *wh*-word (including *how*) used with interrogative force at the start of a mono- or bi-clausal question
intraclausal movement (also called *intrasentential movement*) movement (of words, phrases, or clauses) within a sentence along the lines of AB → BA
intransitive (verb) a verb that cannot take a direct object as a complement

invariant tag (question) a tag whose form is not dependent on whether its antecedent non-interrogative statement is positive or negative
IPA the International Phonetic Alphabet, a consistent and universally accepted system for transcribing (writing out) the sounds of all the world's languages
irregular verb a three-, four-, five-, or even eight-form verb whose LV undergoes vowel and/or consonant changes when conjugated
***it*-clefting** a type of fronting for emphasis whereby the sentence-initial *it* is coreferential to the emphasized item that follows *BE* in the clause

lax vowel a vowel articulated with lesser muscular tension and not capable of becoming a diphthong
length as applied to a sound segment, the amount of time spent articulating it
lexical verb (LV) the "dictionary entry bearing" or more semantically rich part of the verb phrase (as opposed to the **auxiliary verb**)
LV (see **lexical verb**)

main clause a clause—typically the first in a compound sentence—that governs or controls a subordinate clause
mass noun any noun that does not allow pluralization and is modified by quantity words such as *much* or by measurers like *a cup of, a piece of*
mass-to-count shift process and product whereby a noun that normally functions as a mass noun comes to function as a count noun
matrix verb the verb of the main clause in a compound subordinate sentence; the verb of the main clause in a sentence that contains a tenseless complement
modal auxiliaries *can, could, may, might, must, shall, should, will, would*, that is, tense-limited verbs used to express probability, possibility, ability, supposition, inevitability, obligation, and so forth
morpheme an abstract representation of a minimal unit of meaning
morphology analysis of the form and the function of the morphemes of a given language
morphosyntactically viewed, analyzed, and categorized from the standpoint of both morphology and syntax

negation making an affirmative statement negative by adding *not*
new information something you have just become familiar with, something not previously identified
nonclosed vowel in English, /e ɛ æ ɑ ɔ o ʌ ə/, vowels articulated with the tongue further away from the roof of the mouth (see **closed vowel**)
nonmodal auxiliaries *be, do,* and *have*—verbs used in compound tenses to mark person, number, tense, voice, etc.
nonrestrictive (relative) clause a relative clause that does not restrict or limit its antecedent; nonrestrictive clauses are always set off from the rest of the compound sentence by commas
noun in terms of form, a noun is a word that can take morpheme /z/ (whether to pluralize or to express genitive possession); in terms of function, a noun can serve in the subject, the genitive, or the object case; nouns are also commonly known as denoting persons, places, concepts, or things
noun phrase a combination of words the heart of which will always be a noun (accompanied or not by a determiner and/or an adjective) or a pronoun
number singular (one only) or plural (more than one)

object (case) the noun or pronoun that receives the action of a transitive verb
object of a preposition a noun or pronoun that is preceded by the preposition controlling or governing it
old information something you already know about, something already identified
orthographic fit the degree to which the product of the graphotactics of a language is transparent
orthography the spelling system of a language

palate roof of the mouth (oral cavity)
paraphrase a restatement of a text or passage giving its meaning in another form; the act or process of restating or rewording
part of speech the grammatical category/ies that words belong to (such as noun, adjective, verb, adverb . . .)
particle verb a "two-word" verb whose first word is an LV and whose second word is a particle, that is, a word that among other things can go either after or before a noun object
partitive construction one wherein the preposition *of* relates the entity possessed (X) to the possessor (Y)
partitive-genitive construction one involving both morpheme /z/ in its genitive function and preposition *of* in its partitive function
passive voice a verb construction appearing in a clause whose object—direct or indirect—is the grammatical subject
past participle the form of the lexical verb that is used in perfect tense constructions; morpheme /d/ marks regular past participles, while irregulars' past participles often end in *-(e)n*
peak stress(ing) the most salient degree of vocal emphasis—stress even higher/lower in pitch, louder in volume, and longer in length than ordinary strong stress—used to emphasize or contrast a word in a phrase, a clause, or a sentence
perfect orthographic fit a graphotactic relationship according to which each individual phoneme is spelled with one and only one grapheme and each individual grapheme represents just one phoneme
performance errors slips of the tongue caused by such inadvertent factors as haste, tension, fatigue, inattention, inebriation, etc.
performative verb a verb that when spoken will cause the action it designates to become a reality
perimodal a peri[phrastic] modal verb whose form-and-function flexibility often resembles an LV's; perimodals' first words are either auxiliaries (*be, have*), modals (*may, might, would*), or marginal modals (*ought to*)
periphrastic a multiword expression of something, typically a verb tense
person the relationship between speaker, hearer, and entity spoken about
personal pronoun a pronoun whose coreferent is [+ human]; any pronoun that though [– human] functions morphosyntactically the way that a [+ human] pronoun does
phone any sound that the human voice makes; an actual sound itself
phoneme an abstract unit of sound that serves to distinguish meaning
phonology the sound system of a language, how phones are viewed as constituting allophones of phonemes
pitch the tone (relative highness/lowness) of a sound, due to the frequency of vibration (the number of cycles per second, how many times the object vibrates per unit of time)
possession a condition whereby X ([+/– human]) belongs to Y (usually [+ human])
predicate a clause minus its subject (i.e., whatever is "left over" from a clause once the subject is demarcated); a predicate always contains a conjugated verb form that is part of a verb phrase

predicate adjective an adjective in a clause's predicate that modifies a noun found in the subject part of the clause
predicate noun any noun appearing in a clause's predicate that is coreferential to the noun that appears in the clause's subject
prenominal appearing before a noun
preposition a word that expresses relationships between nouns, including relationships of space, time, and degree
prepositional verb a "two-word" verb whose first word is an LV and whose second word is a preposition
prescriptivism (prescriptive, prescriptivist) a norms-and-standards approach to the study and analysis of language; prescriptivism's goal is to change the way that people speak
present participle/gerund the *-ing* form of a verb
pro-word a pronoun-like word referring back to antecedent entities that are not nouns or noun phrases
pronoun a word that corefers to (and/or substitutes for) a noun or a noun phrase antecedent; a word that even while lacking such an antecedent behaves like other words that have one
proper noun a "name" of someone ([+ human]) or something ([– human]); proper nouns always begin with a capital letter
purpose complement an infinitive that answers the question *Why?* and thus functions like an adverb

quantifier a quasi-adjectival word that states the amount or quantity of whatever the noun it corefers to denotes

raising to object process and product whereby the subject of a subordinate clause changes into the object of a main clause (and the subordinate clause itself converts into a tenseless infinitive or gerund complement)
raising to possessive/genitive process and product whereby the subject of a subordinate clause changes to the possessive determiner (or to the genitive-case-marked noun) of the tenseless gerund complement
reciprocal construction one in which A does to B what B does to A
reflexive pronoun a pronoun that is coreferential to its clause's subject
register a socially appropriate level of language use that determines a wide variety of choices ranging from the phonetic to the morphological, the syntactic, and the lexical; registers range from **high register** through **middle register** and on down to **low register**
regular verb a four-form verb whose LV undergoes no vowel or consonant changes whatsoever when conjugated
relative clause a clause begun by a relative pronoun
relative pronoun a pronoun whose coreferential noun antecedent typically precedes it
relativization the transformation that changes a noun into a relative pronoun
restrictive (relative) clause a relative clause that restricts or limits its noun antecedent to only one set of that antecedent, implicitly contrasting it to all the other members of the antecedent's category

schwa the mid-central to lax-front closed vowel that the other vowels can reduce to when in unstressed position
selection question combination of two or more *yes/no* questions into one
semantically from the standpoint of (and as related to) the meaning of a word
sentence any sense-making piece of writing that begins with a capital letter and ends with a period, with three dots, with a question mark or an exclamation point

sibilant (consonants) a series of consonant sounds—in English /s z ʃ ʒ tʃ dʒ/—characterized by hissing- or whistling-like articulatory features
simple tense any tense in which the verb phrase consists of only one word—the conjugated form of the lexical verb
solo fronting simply moving a word or phrase to the front of a sentence without making any other changes in the sentence's syntax or in the nature of its constituent elements
standard spoken English English as spoken by the most prestigious speakers of the speech community
standard written English English as written by the most prestigious writers of the speech community
stative verb a verb that denotes states of being or states of possessing (as opposed to actions)
stigmatized a way of speaking/writing that is looked down on and not generally accepted by those whose use of a language is widely viewed as normative throughout a given speech community
stress vocal emphasis involving increase and variation in pitch, volume, and/or length
subject the part of a clause that contains a noun phrase that performs an action verb's action, or that constitutes the theme, the focus, or the topic of a nonaction verb that deals with a state or an equivalency; a subject also determines a conjugated verb form's person and number
subject case (see **subject**)
subjunctive (mode) marked or minoritarian verbal modality, morphologically identifiable in modern English by the absence of /z/ where it would otherwise be expected (in the 3.sg.present tense conjugated verb form)
subordinate clause a clause—typically appearing second in a sentence—that is governed or controlled by a matrix clause; it is the clause that cannot appear alone as written; these clauses begin with complementizers (subordinating conjunctions) such as *after, although, as, because, before, even if, if, since . . .*
subordinate sentence a sentence containing two separable clauses, one of which is called the main clause because it controls/governs the other one (which is called the subordinate clause)
subordinating conjunction conjunctions (e.g., *after, although, as, because, before, even if, if, since, so, that, unless, when, while*) that begin a subordinate clause
superlative (form/function of an adjective) the form that is used to indicate that within a given category something manifests the highest or lowest quality on a scale
surface structure a construction's final spoken or written product
SVO Rule a descriptive word order statement to the effect that in English, subjects usually come first, verbs second, and objects (or complements) third
syntax the order or placement in which the words of a given language appear
synthetic a one-word expression of something, typically a verb tense

tag question the sole interrogative element in an otherwise noninterrogative sentence; a tag question takes four different forms that respond to the noninterrogative sentence's assumptions and the expectations of the tag itself
tense (see **verb tense**)
tense vowel a vowel articulated with greater muscular tension and capable of becoming a diphthong
tenseless lacking any tense of its own; the tenseless forms are the infinitive, the gerund/present participle, and the past participle
tenseless verb form forms not marked for tense, including the infinitive, the gerund/present participle, and the past participle

***that*-clause complement** a construction whereby a clause beginning with the subordinating conjunction *that* serves as the complement of a conjugated lexical verb

time a function-centered topic that among other things refers to gradations on a chronological scale

timeless truth something that will never change unless the world ends

transitive (verb) a verb that takes or is able to take a direct object as a complement

utterance any sound that a human mouth emits; an utterance is either **sense-making** or **non-sense-making**

verb an "action" word (expressing acts or activities), a "state" word (expressing the state or condition a subject finds itself in), or an "equation/essence" word (indicating that subject X is identified with predicate nominative/adjective Y)

verb phrase the heart of a predicate; always contains a conjugated verb form and may be complemented variously by an infinitive or some other tenseless verb form, by a noun phrase, by a predicate adjective, an adverb, or a prepositional phrase

verb tense a form-centered topic that focuses on verb forms' shapes and the form-based categories they belong to; tense reflects and projects such notions as chronological time, action, duration, state, equation, etc.; English has sixteen active voice verb tenses ranging from future through past perfect progressive

voiced sound a sound whose coarticulatory feature is the vibration of the vocal cords, which are located in the larynx behind the Adam's apple

voiceless sound a sound that lacks the coarticulatory feature of vocal cord vibration

voicing a process by which a voiceless consonant becomes voiced

volume loudness of a sound, due to the forcefulness (energy) of vibration; synonymous with **amplitude**

vowel trapezoid the spatial representation of where the vowels of English are mapped in the human mouth

***wh*-clefting** a type of fronting for emphasis whereby the coreferential *wh*-word (relative pronoun/pro-word) appears at the very beginning of the sentence while the coreferential emphasized item appears at its end

***wh*/co question** any interrogative statement beginning with a *wh*-word (*who/what/where/when/which/why/whose/how*) and not answerable by either *yes* or *no*

***wh*-fronting** process and product of moving the *wh*-word to the front of its interrogative sentence

***yes*/*no* question** any question that can be (and usually is) answered either *yes* or *no*; specifically, any query lacking a question-initial *wh*-word

/z/ morpheme /z/'s forms (allomorphs) are [əz], [z], and [s], and its functions include marking present tense verb form as third person singular and a noun as plural or genitive

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