Activity 8.1

(a) Nouns

- chapter (is singular, count noun), knowledge (is non-count (or) mass), syntax (is non-count (or) mass), grammar (is non-count (or) mass)

Adjective

- current

Adverbs

- any, further

Verbs

- read, stop, think

Prepositions

- in, about, of

Determiners

- this, your

Pronouns

- you

Conjunctions

- before, and

(b) Phrases

Noun phrases

- you,
  - this chapter, your current knowledge of syntax and grammar

Verb groups

- read,
  - stop,
  - think

Adjective phrases

- current

Adverb phrases

- any further,

Preposition phrases

- in this chapter,
  - about your current knowledge of syntax and grammar of syntax

(c) Clauses

- before you read any further in this chapter

  - stop

  - think about your current knowledge of syntax and grammar
Chapter 8: Grammar: Clause to Text Commentary on Activities

d) \( S F P C A \)

Activity 8.2

The structural ambiguity can be shown by brackets, in box diagram format or by tree diagrams.

Meaning 1

\(|| \text{Flying pigs can be exciting} ||\)

<table>
<thead>
<tr>
<th>Flying</th>
<th>pigs</th>
<th>can</th>
<th>be</th>
<th>exciting</th>
</tr>
</thead>
<tbody>
<tr>
<td>premodifier</td>
<td>head</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>F</td>
<td>P</td>
<td>Cint</td>
<td></td>
</tr>
</tbody>
</table>

Meaning 2

\(|| [[\text{Flying pigs}]] \text{ can be exciting} ||\)
Meaning 2

<table>
<thead>
<tr>
<th>[[Flying pigs]]</th>
<th>can</th>
<th>be</th>
<th>exciting</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[P Cdo ]]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[[ S ]]</td>
<td>F</td>
<td>P</td>
<td>Cint</td>
</tr>
</tbody>
</table>

Tree diagrams

Of course, if the finite were changed, the ambiguity might disappear: Flying pigs are/were exciting must be the equivalent of meaning 1 whereas Flying pigs is/was exciting must have the equivalent of meaning 2. If the finite were changed to may/might or to could the ambiguity remains.

Activity 8.3

(a) Text 8.1

Abstract
The title shows that you are about to be told a story about deception and might start you wondering about how a deception might be creative.

Orientation
Lines 1–2. Line 3 introduces the …

Complicating action
One could argue that Lines 3–14 constitute a first complicating action and that there is then a second in Lines 14–26 – or you could argue that Lines 3–26 constitute a single complicating action.

Evaluation
Lines 28–30 (perhaps not a traditional use of the term evaluation but there is a sense of evaluation of what the moon had done at this point in the story).

Resolution
Lines 28–30 for the resolution of this first part of the narrative but then there seems to be another

Complicating action
from Lines 32–42.

Coda
There is no formal coda here, as in the sense of and they all lived happily ever after at the end of children’s fairy tales but the final paragraph does give a sense of closure to the whole narrative and offers a timeless conclusion to the specific events.
(b)

**Text 7.1**
The title tells you that there is going to be a mathematical problem (it is from a book entitled *Professor Stewart’s Mathematical Treasures* after all). The first sentence acts as a kind of abstract (simple problems are not always as easy to answer as you might expect) and the second as a form of orientation (*Here’s an example*). No-one can prove it could be seen as a complicating action (mathematicians want to prove things generally) and *If you reach 1, stop* as a resolution. The last sentence (L16–17) can be seen as a coda.

**Text 7.2**
This passage contains two separate texts. In the historical narrative of the first part, the title functions as abstract and the first sentence (L1–2) as orientation, providing date and place for the actions to follow. The last line of this section (L16–17) provides a coda (the matter was never resolved and, by implication, never can be). The second section about the window has an abstract in the form of its title, but there are few of the other of Labov’s categories evident here: the first paragraph indicates the reasons for the creation of the stained glass window, the second tells something about the benefactor and the third and final paragraph considers who the master glazier might have been. There is coherence between the three paragraphs (all related to the same window) but the three paragraphs are more self-contained than those in a narrative.

**Text 7.6**
has a clear abstract and orientation in the first sentence – the reader knows that a story is to be told and is orientated to the characters even if not time and place. Maybe the reader is to take the story as being of and for all times and all places. Sentence 3 (L4–5) provides a complicating action which sentences 4 and 5 develop. The resolution and the coda are clearly marked in sentence 6 ((L6) *It ended up that …*) and the evaluation is perhaps left implicit for the reader to work out.

(c)

**Text 7.3** has an abstract (in the form of the title) and an orientation of time and place and a clear complicating action. This excerpt is left inconclusive and so does not have an evaluation, a resolution or a coda but the story does continue in the complete version from which this part is excerpted.

**Text 7.4** has an abstract in the title though, like Text 7.3, the title is for the excerpt rather than for a formal chapter/section in the novel. Beyond the comment about the quiet shift there is little orientation (you need to get to sentence 2 (L1–2) to know that it is a police shift). Arguably, the recognition of how she knew his name might be seen as a resolution of this part of the story but there is little evidence of any resolution or coda in this excerpt. But then the novel from which this is taken has some 50 pages to run before the happy ending.

**Text 7.5** has a title but for this excerpt only. There is little orientation other than it seems to be a Prime Minister – given the names of the characters, presumably of the UK. There is no real action here – let alone one of any complication and the final line, which functions like the punchline in a joke, closes off this section of text but without any evaluation.

**Activity 8.4**

<table>
<thead>
<tr>
<th>Line no</th>
<th>Pronoun</th>
<th>Referent</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>them</td>
<td>the villagers</td>
</tr>
<tr>
<td>5</td>
<td>me</td>
<td>the farmer</td>
</tr>
</tbody>
</table>
If you were tempted to put *others* (L29) into this list, consider how it is being used in a plural form in this sentence. Are pronouns inflected for number in English in this way? What about the use of *youse* in some varieties of English?

### Activity 8.5

It (L1) refers forward (cataphorically) to a quiet shift.

Me (L1) refers to the writer and one of the two main interlocutors in the ensuing conversation.

I/me/we and you change referent depending on who is speaking (I) and who is being spoken to (you).

He (L19 and L21) refers to the brother of the writer.

We (L23 and L25) refers to the family of the 'particular WPC'.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>I</td>
<td>the farmer</td>
</tr>
<tr>
<td>5</td>
<td>this</td>
<td>the fact that the ox has died and the subsequent plowing problems</td>
</tr>
<tr>
<td>7</td>
<td>this</td>
<td>the fact that the ox has died and the subsequent plowing problems</td>
</tr>
<tr>
<td>8</td>
<td>he</td>
<td>the wise man</td>
</tr>
<tr>
<td>10</td>
<td>he</td>
<td>the man (=the farmer)</td>
</tr>
<tr>
<td>12</td>
<td>he</td>
<td>the man (= the farmer)</td>
</tr>
<tr>
<td>12</td>
<td>You</td>
<td>the wise man</td>
</tr>
<tr>
<td>13</td>
<td>It</td>
<td>Losing the ox</td>
</tr>
<tr>
<td>14</td>
<td>You</td>
<td>the wise man</td>
</tr>
<tr>
<td>18</td>
<td>he</td>
<td>the farmer's son</td>
</tr>
<tr>
<td>19</td>
<td>we</td>
<td>the farmer and his son (and perhaps wider family)</td>
</tr>
<tr>
<td>20</td>
<td>he</td>
<td>the farmer</td>
</tr>
<tr>
<td>21</td>
<td>you</td>
<td>the wise man</td>
</tr>
<tr>
<td>21</td>
<td>You</td>
<td>the wise man</td>
</tr>
<tr>
<td>22</td>
<td>I</td>
<td>the farmer</td>
</tr>
<tr>
<td>23</td>
<td>this</td>
<td>the son’s injury and resultant incapacity to help with the harvest</td>
</tr>
<tr>
<td>23</td>
<td>You</td>
<td>the wise man</td>
</tr>
<tr>
<td>24</td>
<td>he</td>
<td>the wise man</td>
</tr>
<tr>
<td>29</td>
<td>He</td>
<td>the farmer's son</td>
</tr>
<tr>
<td>30</td>
<td>we</td>
<td>the writer, the reader and perhaps all people in the world</td>
</tr>
<tr>
<td>31</td>
<td>we</td>
<td>the writer, the reader and perhaps all people in the world</td>
</tr>
<tr>
<td>32</td>
<td>we</td>
<td>the writer, the reader and perhaps all people in the world</td>
</tr>
<tr>
<td>33</td>
<td>we</td>
<td>the writer, the reader and perhaps all people in the world</td>
</tr>
<tr>
<td>34</td>
<td>we</td>
<td>the writer, the reader and perhaps all people in the world</td>
</tr>
</tbody>
</table>
Activity 8.7

(a) Text 8.4, the repeated verbless clauses Maybe so, maybe not are examples of clausal substitution. In the clause Maybe so, so substitutes for all the underlined words in Maybe this is the best thing that could have happened. This is a main clause in syntactic terms, therefore from the full clause you are only left with the initial adjunct and the substitution: Maybe so. Add a negative into the full clause and then substitute for everything other than the initial adjunct in the full clause, and you are left with Maybe not.

(b) Text 8.5 shows the chocolates being ascribed human characteristics and (apparently) becoming capable of mental processes (➔ 7.2). In terms of elision, the name of the chocolate given at the top of the section is elided in the later text about that chocolate thus:

Cappucino: [...] Curious and irritatingly content, (cappuccino) likes to watch the world go by.
Café Coretto: [...] (Café Coretto) loves to entertain … pasta parties and Chianti.
Gelato Chocolato: [...] The eternal optimist (Gelato Chocolato) drives a Fiat and (Gelato Chocolato) dreams of driving a Ferrari.

(One of the authors was given a box of chocolates: the giver was very surprised that the reaction to the text – let alone to the chocolates – was so enthusiastic.)

Activity 8.8

The relevant conjunction is underlined in the following examples. Coordination of clauses (the coordinating conjunction is underlined)

L1 the sun and the moon were equals and shone with the same brightness
L2 they were good friends and often went round together
L13 Set fire to them […] and throw them into the river.
L21 He was frosty and cold and his brilliance was only a shadow …
L25 It was a very cruel trick and the moon decided there and then …
L28 Time passed and a great famine came upon the earth
L29 he hid his anger and paid the sun a visit.
L33–4 I shall take my family upstream where you once bathed in the river and I shall kill them all.
L38 The sun agreed and […] he killed every member of his family and threw their bodies into the water.
L45–6 the moon is much less bright but he still has a family.

Coordinating conjunctions link two clauses. What do you think is happening in L2 or L12 where the word But is the first word in the sentence? What is being linked together here?

Subordination of clauses (the subordinating conjunction is underlined)

L1 When the world was still very new, the sun and the moon were equals
L6 the sun took his family out of sight, round a bend, so that they could get ready for their swim in private.
L9 […] said the sun, as he went off.
You’ll know I’m in the water when it starts to boil.
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Coordination of phrases

L1 the sun and the moon (noun phrases coordinated)
L16 bubbling and boiling (verb phrases coordinated)
L21 frosty and cold (adjective phrases)
L25–6 there and then (adverb phrases)

Activity 8.9

This is a typical short piece of news reporting. The events are relatively straightforward but the structure of some of the sentences is extremely complex. The chronological sequence of events seems to be:

(a) The Australian Labor party has argued this point (=e) before
(b) Julia Gillard watched Queen Elizabeth II’s mother for a long time
(c) Julia Gillard said yesterday:
   i Australia has a deep affection for Queen Elizabeth II
   ii Queen Elizabeth II should be the last monarch in Australia
   iii She hopes Queen Elizabeth II has a long and happy life
   iv Julia Gillard thinks Queen Elizabeth II will have a long and happy life
   v The right time for Australia to become a republic is when the monarch changes
(d) Queen Elizabeth II’s reign will end [at some point in the future]
(e) Australia should become a republic when Queen Elizabeth II’s reign ends.

The information is presented in a different order from the chronological order.

To demonstrate the clausal structure, the convention of putting double square brackets around rankshifted clauses (rscl) and relative clauses (rel cl), and double vertical lines around subordinate clauses (scl) is shown below with some annotation above each clause (➔ 7.6.2).

S1 contains information in the order (e) + (c)
rscl (scl inside rscl)
[[Australia should drop its ties to the British monarchy ]] after the reign of Queen Elizabeth II ends ]], mcl
the nation’s prime minister said yesterday.

S2 contains information in the order (a) + (e) + (c (i)) + (dcii)
mcl rel cl rscl
Julia Gillard, [[whose centre-left Labor party has long argued [[that the country should become a

    rscl ccj rscl
    republic]]]], said Australia [[had ‘deep affection’ for the Queen but that she should be its final monarch]].

S3 contains information in the order (e) + (cii)

    rscl
    [[‘The appropriate time for this nation to be a republic is [[when we see the monarch change.’]]]]
    mcl
    said Gillard.

S4 contains information in the order (c iii) + (b) + (civ)

    rscl
    ‘Obviously I’m hoping for Queen Elizabeth [[that she lives a long and happy life]], and [[having
    rscl rscl
    watched her mother || I think [[that there’s every chance [[that she will]]]].

‘If you labelled this clause a relative clause, do not despair as it does look like one. However, remember that relative clauses occur in the postmodification slot and are optional elements within NP structure (➔ 7.6.2). The clause that she will is not optional (you could not say *I think that there is every chance) and therefore it is not a relative clause but a rankshifted clause.

Activity 8.10

Some of the points you might have considered include:

(a) Narrative structure

The title does not appear to help the reader of this excerpt but the whole of this excerpt functions as a prologue for the full story in the novel Coram boy by Jamila Gavin. In Text 8.7, the first paragraph sets the scene in terms of character and situation and so acts as orientation for the reader. Stowe, a market town in the UK, indicates a generic location and the use of the word fair in conjunction with what comes later suggests an older market/fair for hiring workers as well as for the purchase of goods. The actions are the gypsy’s prophecy and its fulfilment, the lady’s decision to kill six of the babies, the husband’s discovery of her intention and preventive action in relation to the babies and the birthday of the only baby saved by their mother. The appearance of the six siblings in identical robes to that of the saved daughter could be seen as a complicating action which directly leads to the resolution of the narrative, the fine lady’s death. Any evaluation is implicit rather than explicit – but if you read the whole novel, you will see how this narrative, complete in itself, acts as a prologue to the whole and anticipates the events of a historical narrative about slavery and infanticide – a much more enjoyable and challenging read than it might sound.

(b) Reference system

The use of pronouns prevents unnecessary repetition in the text but there is little doubt as to the referents in each case. L4 might cause some minor confusion in that
the determiner her could refer to either the fine lady’s hand or to the gypsy’s. In L14 she and her must refer to the fine lady and to the midwife respectively (or the story does not make sense).

Indeterminate A fine lady (any fine lady) in L1 with the indefinite article quickly becomes the fine lady in future reference to her (e.g. L11, L40) in the text (his fine lady in L41): there is only one fine lady in the narrative. My husband (L13) introduces a new character who can only be the fine lady’s husband – and later use of the definite article in the husband makes clear that there is only one husband in the story. He is variously referred to as the (fine) gentleman.

Temporal events are self-referencing and relate to each other internally within the text rather than to calendar dates: the birthday party comes seven years after the birth but in which exact year is unimportant for the narrative (as opposed to the precise dates provided in the historical narrative in Text 7.2).

c) Ellipsis and substitution

Examples of ellipsis can be found in Lines 4, 10, 20, 21, 23, 25, 27, 35, 36, 41. Why do you think there might be a cluster of examples at the central and the latter stages in the narrative? Surprisingly, there are no substitutions, a feature of the style of the writing perhaps.

d) Conjunction

The sentence structure is relatively simple with many simple (single-clause) sentences (e.g. L1, L12, L33–4, L39–40). L4 has a single sentence with two coordinated simple clauses. Each clause could stand on its own as a simple sentence. L35–6 is similar. Where more syntactic complexity is introduced, it reflects more complex events: for example, in L11–14 with the decision to kill six of the babies and L21–3 with the husband’s decision to save the six siblings and (apart from the first sentence in L24) L24–7 with the arrangements for the birthday party which anticipates the resolution to the narrative.

e) Lexical patterning is achieved through such sequences throughout the whole text or through parts of the text as each episode is narrated:
- babies, children, kittens, little girl
- birth, midwife, pregnant, labour, be born, newborn, babies (all in contrast to)
- death (of kittens, of babies, of fine lady), die, drown
- old (in contrast to)
- young, babies, infancy, seven-year-old
- fine lady, gipsy woman, midwife, daughter, little girl, little girls
- God, church, service, prayers, pews, organ, cross, choir, minister, give thanks, blessing
- autumn, nut-brown, red, October (so the story must happen in the northern hemisphere – October is a spring month in the southern)
- cried, begged, said, exclaimed, asked, quoth, said, told (Work out which verbs of speaking are used for which characters and see whether this helps you decide something more about the possible character of each participant.)
- lady, husband, wife, daughter, gentleman, girl(s)
- fine (repeated at least five times – why might this be?), velvet, trimmed
- wept, upset, fit to die
- squealings, noises (both terms that could refer to baby sounds or to small animal sounds)
- the first time, the future, seven years, birthday, late.
Activity 8.12

1 Text 8.7 Coram boy
   (a) A fine lady
       an old gypsy woman
       a midwife
       babies (who are later divided into two groups and referred to as their daughter
       and six little girls)
       the husband, a fine gentleman
       the minister
       the whole village
       the choir
       everyone
   (b) None of these characters are given names.
   (c) This is one way of making the story universally applicable rather than implying
     that these events happened to one family only. It is characteristic of fables.

Text 8.8 Future tense for third edition of dictionary

(a) Publishers
    Oxford English Dictionary
    the third edition
    A team of 80 lexicographers
    the second edition
    a Sunday newspaper
    Nigel Portwood (also chief executive of Oxford University Press)
    Oxford University Press
    the print dictionary market
    an OUP spokeswoman
    PA

(b) One of these participants is named, and his position given, thus being very
    precise and ascribing responsibility for the statement. Others remain
    unnamed (e.g. the lexicographers) and lumped together in a group – perhaps
    because their individual contribution is seen as unnecessary to the story being
    told. The print dictionary market is personalized in that it is said to be falling away and
    disappearing.

2 Text 8.6

(a) a republic
    PM, the nation’s prime minister, Julia Gillard, Gillard
    centre-left Labor party
    the Queen, the British monarchy, Queen Elizabeth II, the monarch, Queen
    Elizabeth, the queen’s mother
    Australia, the country
    AP
    Canberra

(b) Referring to Queen Elizabeth II as the monarch as well as the initial reference
    to the institution the British monarchy depersonalizes the republican suggestion
that is being made – it is a response to the institution rather than to the individual. When specifically referring to the person (wishing her a long and happy life), the name (with her title to show respect) is used. Australia is named so a clear location is presented but is thereafter referred to as the country which distances Australia from the potentially embarrassing (from a political perspective) suggestion being made.

(c) [Gillard said that] Australia had ‘deep affection’ for the Queen. Can a country really feel deep affection for someone? The implication is that all Australians without exception feel such affection – is this possible? Is there no disagreement? News bulletins often use such techniques to present one possible view as the only view. At the time of the Olympic Games in London in 2012, news reporting and sports commentary in the UK (passim) referred to ‘us all’ and ‘the whole country’ with the implication that we were all doing exactly the same thing (cheering athletes on to win). Were we? As you do the final part of this activity, you may discover the same phenomenon in the articles that you chose.

Activity 8.13

1 In Text 8.8:
   (a) Presumably the team of 80 lexicographers mentioned in L2. Presumably also there are too many lexicographers to name but it does lump them all together rather than ascribe credit where the individuals might see credit as due.
   (b) Presumably the decision will be made by a board, or a group of senior editors. It might be the team of 80 lexicographers but somehow this seems unlikely, however desirable it might be.

   It is worth commenting that when the passive voice has been used in writing this section, the grammar-checker/spell-checker/language monitor in the author’s computer has flagged the use of the passive voice as something that should be reconsidered and use of the active voice is suggested. What assumptions have the computer program writers made in writing this part of the computer program and why?

2 In Text 8.9:
   (a) There is perceived to be no need to say who is criticising the church or what the criticisms are.
   (b) Perhaps the hope is that if the attackers are not named, then none of the prejudices inherent in the Northern Ireland situation for so many years are aroused. Perhaps the identities of the attackers are not known.
   (c) Using the verb, particularly in the active voice, would require naming the writer(s) of the report, or at the very least the institutional source of the report. By not giving this information, the reader is left to wonder about the status of the report and perhaps to wonder about the accuracy of the information contained therein.
   (d) The noun backlash anticipates a negative critical reaction/response to the Catholic clergy from the loyalists. The Catholic clergy is named here using a collective noun implying more than one person. Earlier in the article, the individuals are depersonalized with the use of the church (similarly
depersonalized are the British government and the police). The loyalists are de-individualized by using an adjective form rather than a plural noun. There is no obvious verb to use in relation to backlash but the noun clearly does encode a process with participants unnamed — and the reader is left to fill in the information for him/herself.

(e) To avoid having to say who planted the bomb — which could be seen as inflammatory and possibly libellous. Some would argue that naming the participants after nearly thirty years serves no useful purpose. Others, perhaps still aware of individuals killed in the bomb attack, might well disagree with this opinion. Using a noun (a nominalization in these cases) avoids opening the debate. Blast and bombing appear to be treated as synonyms here: do you think they are synonyms?

Activity 8.20

(a) The original comes from Hamlet by William Shakespeare.

Hamlet

To be, or not to be — that is the question;
Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep —
No more — and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to. ’Tis a consummation
Devoutly to be wished. To die, to sleep —
To sleep — perchance to dream. Ay, there’s the rub.

Hamlet Act III Sc 1 LL56–64

The first line is often quoted in everyday speech — whether or not the speaker knows the original or the source of the saying.

(b) i Lexis: The parody maintains some of the lexis of the original (passim); the sleep to which Hamlet compares death is replaced in places by the highly colloquial terms to nod off and to have a kip, the slings and arrows of outrageous fortune are contextualized into the London Underground (the tube) with the stinks and elbows of obnoxious passengers. The main lexical changes are arms against a sea of troubles, opposing, heartache, the thousand natural shocks, flesh and consummation: in each case the original is replaced by something appropriate to the parodic context of the underground. The similarity between Tube and to be is clear.

ii The syntax of the parody is remarkably close to that of the original. Line 7 has three NPs where the original has only two.

iii The parody does not slavishly follow the iambic pentameter (a line containing five metrical feet) of the original but each line has 9–11 syllables divided roughly into five feet, each foot having two beats in x/ pattern (where x represents a weak beat and / a strong beat). There are examples where the words in the parody have the same stress patterns as those in the Shakespearean text (e.g. L3, the first part of L5).

iv Hamlet’s soliloquy contemplates one of the great philosophical questions — that of how to confront evil. The parody addresses what some might see as one of
the great evils of modern life: commuting on the underground. The triviality of travelling on the tube and the pain that that can cause is compared implicitly with the enormity of the topic found in the original and therein lies the humour. In a parody, enough of the original text is maintained for the original to be read ‘with’ the parody or for the parody to be read with the original in the reader’s mind so that both the contrast and therefore the humour are reinforced.