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Nominální fráze v mluveném a psaném odborném monologu

The Noun Phrase in the Spoken and Written Academic Monologue

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Děkuji vedoucí své práce PhDr. Markétě Malé Ph.D. za rady a pomoc při psaní této bakalářské práce.

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## **Abbreviations**

NP - noun phrase

cNP – NP with a common noun head

PNP – NP with a proper noun head

prNP – NP with a pronoun head

emb. - embedded

adj. – adjective

adjP – adjectival phrase

part. – participle

prep. – preposition

P-comp – prepositional complement

S – subject

O – object

Cs – subject complement

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## 1. Introduction

Noun phrase is the most versatile type of phrase in English both in terms of its syntactic function and its complexity. Syntactically, it can serve as the realization form of any clause element except for the finite clause predicate. It can only perform the predicative function in verbless clauses (e.g. *The door!*), which are generally rare and stylistically marked. As far as its internal structure is concerned, the noun phrase may comprise a single word (e.g. *London, I*) but its complexity may increase considerably due to extensive modification (e.g. *the second stunningly beautiful lady from London who arrived yesterday*)

The aim of this B.A. thesis is the analysis of the noun phrase structure in written and spoken academic monologue. Its task will be to prove the assumption that although the number of noun phrases in written and spoken academic monologues do not differ significantly, their structure and complexity is different.

Spoken and written English differ in many aspects. Written language is usually prepared in advance whereas spoken language is always partially impromptu even if it is planned ahead of time. Generally, some kinds of linguistic structures, including complex phrasal structures, are difficult to produce in real-time circumstances. A speaker would also place himself in a complicated situation if he attempted to produce complex noun phrases as it might distract the structure of his speech. A writer, on the other hand, can spend a lot of time on structuring the text and can edit it more precisely. Furthermore, we may assume that the structures of noun phrases in written language will be more complex than in spoken language because readers can easily reread a passage whereas listeners normally listen to an utterance just once (with the exception of recordings). Another tendency we are able to predict is that there will be more personal pronouns (especially first and second person) present in the spoken excerpt whereas in the written excerpt from the academic monologue pronouns will be scarce.

The monologue is a form of discourse typical of written language whereas in spoken language its use is rather restricted to lectures or public speaking. However, the monologue was chosen because we attempt to limit the differences between the two types of text studied merely to the dimension of the medium. A vast difference between

written and spoken language in general is apparent but to determine to what extent there is as noticeable a difference between written and spoken academic monologue is a much more subtle task.

The theoretical part of the thesis is based mainly on *Mluvnice současné angličtiny na pozadí češtiny* by Libuše Dušková et.al. (Dušková 2006), *A Comprehensive Grammar of the English Language* by Radolph Quirk et.al. (CGEL 1985) and *Longman Grammar of Spoken and Written English* by Douglas Biber et.al. (GSWE 1999).

## 2. Theoretical Background

### 2.1 The Syntactic Roles of Phrases

Phrases are constituents of clause structure. They function as clause elements. However, there is no straightforward correspondence between a type of phrase and a clause-element function: no phrase can function as any clause element. Phrases are divided into five formal categories: noun phrases, verb phrases, adjective phrases, adverb phrases and prepositional phrases (CGEL: 59 ff). The finite verb phrase can only function as the verb element, the adjective phrase as a complement, the adverb phrase as an adverbial (or exceptionally as the subject or complement), the prepositional phrase as an adverbial (or exceptionally as the subject) (CGEL: 60) and the noun phrase has the widest variety of functions that will be dealt with below.

#### 2.1.1 The Structure of Phrases

The name of each phrase derives from the word-class of the obligatory constituent that has a primary function within the phrase. In addition to the obligatory elements, phrases can also contain optional elements. With respect to the obligatory and optional elements we can distinguish between *headed* and *nonheaded* types of phrases. Prepositional phrases serve as an example of the *nonheaded* construction containing two obligatory elements whereas noun phrases are among the group containing a *head*. The difference between the *headed* and *nonheaded* construction can be illustrated by the following example (as the noun phrase is a little ambiguous in terms of the *headed/nonheaded* classification, which will be referred to in the following section, the example of the adjective phrase will be used for more accurate clarification): *When I left the chair I felt very strange indeed* (BNC, G3S). We can identify the head: *strange*, premodification: *very* and postmodification: *indeed*. To determine whether the elements are obligatory or optional we simplify the phrase into its most basic form when the phrase still remains grammatical. Such structure in our case would be *[I felt] strange*. Sentences like *\*I felt very* or *\*I felt indeed* would be agrammatical, and thus we can

conclude that the head is obligatory whereas premodification and postmodification are optional. The sentence *I went to London* (CGEL: 55) may illustrate the nonheaded structure, a prepositional phrase *to London*, where both elements are obligatory and therefore neither *\*I went London* nor *\*I went to* are acceptable.

## 2.2 The Noun Phrase

As was already mentioned above, noun phrases cause difficulties to the *headed/nonheaded* phrase categorization. “Noun phrases do not entirely fit into either category: for them, the headed/nonheaded distinction is inadequate.” (CGEL: 61) Noun phrases consist of obligatory and optional elements. The obligatory elements are the *head* and the *determiner* (except when the head is a pronoun or a proper noun), the optional elements are *premodifiers*, *postmodifiers*, and *complements*.

### 2.2.1 The Syntactic Roles of Noun Phrases

Noun phrases may have a wide range of syntactic roles: (a) Subject – *Two women had come in and she asked them to wait.* (b) Direct object – *The pilot saw a field ahead.* (c) Indirect object – *At primary school he had been allowed to make her a birthday card.* (d) Prepositional object – *I don't know whether my brain can cope with all this.* (e) Complement of preposition – *He worked in a shop – probably at that time.* (f) Subject complement – *Well, his son Charlie was a great mate of our Rob's.* (g) Object complement – *The world championship is the ultimate; any top player to lose at the Crucible can consider it a failure.* (h) Adverbial – *K walked all day and slept the night in an eucalyptus grove with the wind roaring in the branches high overhead.* (i) Apposition – *He and the club's solicitor and director, Maurice Watkins, sat either side of Edwards while on the flanks were placed two more lawyers.* (j) Premodifier in an adjective or adverbial phrase – *He spent the next few days among the sequoias on Mount Tamalpais, running a dozen miles every morning among trees two hundred and fifty feet tall and twenty-two centuries old.* (GSWE: 98-99)

### 2.2.2 The Head

The head is the central component of a noun phrase around which other constituents cluster. On the basis of the realization of the head, two major types of noun phrases can be distinguished – noun-headed phrases and pronoun-headed phrases (the head can be represented by other word-classes e.g., numerals, adjectives but such examples are rare).

The structure of the noun phrase is influenced not only by the head being a pronoun or a noun but also by the subclass of the head noun: noun can be divided into *proper nouns* (John, London) and *common nouns* (pig, remark, butter, music). Proper nouns are names of people, places, magazines, festivals, months, etc. Having unique reference, proper nouns lack article contrast.. Common nouns divide further into *countable* (pig, remark) and *uncountable* (butter, music). Both groups can be again divided into *concrete* (pig, butter) and *abstract* nouns (remark, music). (CGEL 1985: fig. 5.3) The subdivision does not affect the capability of serving as the head of a noun phrase.

Apart from the difference in the use of determiners, proper-noun headed noun phrases differ from those headed by a common noun in admitting only non-restrictive modification.

### 2.2.3 The Determiner

Determiners comprise a closed class of elements and their function is to determine the way noun phrases refer to the linguistic or situational context. In terms of position they occur directly before the head noun if there is no premodification, otherwise they precede the premodifiers. Determiners can be divided into three classes based on their position: *predeterminers*, *central determiners* and *postdeterminers*. They “are expressed by means of articles (definite, indefinite and zero) and certain pronouns (demonstrative, possessive, indefinite)”. (Dušková 2006: 59) The three types of determiners can be combined inside one noun phrase but in order to express definiteness, one determiner is sufficient. Most of the rules of determination apply exclusively to common nouns. Proper nouns are not subject to them.

### 2.2.3.1 Central Determiners

Determiners are “mutually exclusive with each other, i.e. there cannot be more than one occurring before the noun head: \**a the boy* and \**a some boy*. Thus, the central determiners are in ‘choice relation’.” (CGEL: 254)

Definite and indefinite articles (*the, a/an*) are the most common central determiners. The indefinite article (*a/an*) cannot be used with uncountable nouns and nouns in plural and therefore the must be substituted by a pronoun (*some, that*) or zero article. Besides articles the position of a central determiner can be taken up by various pronouns and quantifiers. There is one notable difference between articles and pronouns in the fact that articles have no independent function and cannot stand independently in a sentence<sup>1</sup> whereas pronouns usually can, however, some pronouns have strictly determinative function (e.g. *my*) and therefore cannot stand independently either. Some quantifiers can combine into compound pronouns such as *nobody, nothing, everybody* or *everything*.

Central determiners can be divided into five types according to their co-occurrence with noun classes. (CGEL: fig. 5.14)

Type 1: Determiners of singular count, plural count, and noncount nouns: The definite article *the*, the possessive pronouns and determiners: *my, our, your, his, her, its, their*, the relative determiners *which* and *whose*, the *wh*-determiners in *-ever*, the interrogative determiners *what, which, whose*, the negative determiner *no*.

Type 2: Determiners of plural count nouns and noncount nouns: Zero article, the assertive determiner *some* and the nonassertive determiner *any*, the quantitative determiner *enough*.

Type 3: Determiners of singular count nouns and singular noncount nouns: The demonstrative determiners *this* and *that*.

Type 4: Determiners of plural count nouns: The demonstrative determiners *these* and *those*.

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<sup>1</sup> (unless we count metalinguistic discourse e.g. *Thus **one** could be substituted as a slightly emphatic equivalent of **a** in the following coordinate constructions.* (CGEL: 273))

Type 5: Determiners of singular and plural count nouns: The indefinite article *a/an*, universal determiners *every* and *each*, the nonassertive determiner *either*, the negative determiner *neither*. (CGEL 1985: 256-257)

### 2.2.3.2 Predeterminers

Predeterminers occur before central determiners and they include *all, both, half, such, what*, the multipliers (*double, twice, three times*, etc.), the fractions (*one-third*). As predeterminers are also mutually exclusive, in every noun phrase there can be only one predeterminer.

### 2.2.3.3 Postdeterminers

Postdeterminers are positioned after predeterminers and central determiners but precede premodifiers. Postdeterminers include cardinal numerals (*one, five*), ordinal numerals (*first, fifth*), closed-class quantifiers (*many, few, several*) and open-class quantifiers (*heaps of, stacks of*).

### 2.2.3.4 Types of Reference

There are two basic types of reference: generic and non-generic.

Generic reference is described as “a reference to a certain denotate as a general concept. In case of countable noun it includes the whole class of respective objects, in case of uncountable nouns the whole respective entity.”<sup>2</sup> Generic reference is expressed by the definite (*the dog*) or indefinite (*a dog*) articles when the noun is countable and by zero article when the noun is uncountable (*milk*) or plural (*dogs*). Common examples of generic reference can be seen in sentences like: *A bull terrier makes an excellent watchdog*. (CGEL: 281) or *Maoris are now practically extinct*. (Dušková 2006: 63)

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<sup>2</sup> “Odkazování na příslušný denotát jako na obecný pojem. U počítatelných substantiv tento typ odkazování zahrnuje celou třídu příslušných předmětů, u nepočítatelných substantiv veškerou příslušnou entitu.” (Dušková 2006: 61)  
Quote translated by Ondřej Slówik

Specific reference is “a reference to an individual object or a part or expression of a certain entity. This object or entity can be either explicitly identified in the utterance (definite specific reference) or not (indefinite specific reference).”<sup>3</sup> Definite specific reference is always expressed by the definite article regardless of countability or number (*the dog, the dogs, the milk*). Indefinite specific reference, on the other hand, is expressed by the indefinite article in countable singular nouns (*a dog*), and the zero article or *some* with nouns in plural (*dogs, some dogs*) and uncountable nouns (*milk, some milk*).

As the definiteness of specific reference results from situation or context, we distinguish four major types of definite specific reference.

- (a) Situational reference: In this case the definite article refers to an object that is uniquely locatable in the situation of discourse. *Put it on the table.* (Dušková 2006: 65) The use of the definite article may be based on background knowledge or experience. *Turn on the radio. The landing-library is open till six.* (Dušková 2006: 65)
- (b) Anaphoric reference: The same referent has already occurred in the text and we can observe co-referential relation between the two occurrences. *I discussed an interesting project with Bill last night. Afterwards I went to discuss the project with Fred.* (Dušková 2006: 66). The noun does not necessarily need to be identical; the second mention can be a synonym, meronym, etc. *She was wearing a ring with a diamond in it. Everybody admired the precious stone.* (Dušková 2006: 66). Anaphoric reference can also result from a similar lexical meaning of different word classes. *Mary badly scalded her hand. The pain kept her awake all night.* The last instance is, however, a borderline case with the next type (c).
- (c) Anaphoric associative reference: This subtype of reference occurs when a reference becomes known indirectly, not by direct mentioning. *John bought a bicycle, but when he rode it one of the wheels came off.* (CGEL 1985: 111) Another instance may be when we introduce a general fact e.g. *I have been to a wedding* (Dušková 2006: 67), we can presume some things generally connected to weddings and hence we use the definite article in *the bride, the groom, the cake, etc.*

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<sup>3</sup> “Odkazování na jednotlivý předmět nebo na nějakou část či projev nějaké entity (reference singulativní), přičemž tento předmět nebo entita může být v situaci promluvy jednoznačně určen (singulativní reference určitá) nebo nikoliv (singulativní reference neurčitá) Ibid.

- (d) Cataphoric reference: The use of the definite article is conditioned by the information that follows the head noun. The information can be conveyed by multiple means. One of them is the restrictive relative clause. *I appreciate the initiative that you have all shown.* (Dušková 1985: 67). Another one is the postmodifying prepositional phrase with the preposition *of*. *The literature of the Middle Ages.* (Dušková 2006: 69) A content clause often serves as the means of cataphora as well. *The fact that he has won several tournaments won't help him to pass his exams.* (Dušková 2006: 69) Finally, cataphoric reference can be expressed through apposition. *The letter A. The number seven.*
- (e) Definiteness based on the lexical meaning of the modifier, which denotes the uniqueness or identity, e.g. *the opposite end, the shortest way to school, we have the same problems* (Dušková 2006: 70).

#### 2.2.4 Premodification

Modifiers supply additional information on or explanation of the head of a noun phrase. Premodifiers are positioned before the head noun and after the determiner, hence the name. Premodifiers tend to be less explicit than postmodifiers. There are three major types of premodifying items: *adjectives, participles* and *nouns*. Furthermore, there are three less frequent and less productive types: *the genitive, sentence* premodification and postmodification *by other phrases*.

##### 2.2.4.1 The Sequence of Premodifiers

As there can be more than one premodifier in a noun phrase it is important to define their sequence. Their sequence can be divided into four categories: *precentral, central, postcentral* and *prehead*. (CGEL: 1338-1339)

- (a) Precentral: nongradable adjectives serving as intensifiers. (*certain, absolute, slight*)
- (b) Central: “the most adjectival items” (CGEL: 1338) They admit intensifiers (*a very strong man*), comparison (*That man is stronger than my father*) and alternative predicative position (*He is very strong*).
- (c) Postcentral: Participles and colour adjectives (*blue skies, a retired colonel*)

- (d) Prehead: Adjectives of nationality (*American, English*), adjectives with relation to nouns (*annual, medical*), nouns (*tourist, college*)

#### 2.2.4.2 Premodification by Adjectives

“Adjectives are by far the most common type of noun premodifier. This undoubtedly relates to the fact that they come from many different semantic classes, including color, size/extent, time/age/frequency, and affective evaluation.” (GSWE: 589)

“A premodifier can usually be re-phrased as a postmodifier. For most adjectival (and participial) forms, this re-phrasing is straightforward, involving the use of a copular relative clause with a predicative adjective or a related verb phrase: *a big pillow* – a pillow which is big, *a restricted area* – an area which is restricted.” (GSWE: 588)

To say that the head is premodified by an adjective (*delightful family*) would not be accurate because the premodifying adjectives are often premodified (or more accurately intensified) themselves. We can talk about premodification by adjective phrase (*really delightful family*). The adjective is the head of the adjective phrase.

#### 2.2.4.3 Premodification by Participles

Another means of premodifying nouns are the present *-ing* and past *-ed* participles. As the participles express permanent or characteristic features (*interesting*) of the head noun and to a lesser extent they are gradable (*more shocked*) and intensifiable (*very shocked*), they can be regarded as syntactic adjectives but their relation to verbs is undeniable.

Participles can be in the position of the premodifier as well as the postmodifier. The present participle tends to resist premodification more than the past participle. Hence *the carefully-hidden spy* x *\*the carefully hiding spy* whereas *the spy, carefully hidden in the bushes* and *the spy, carefully-hiding in the bushes* are both possible. (CGEL: 1327)

The position of the participle modifier usually depends on its complexity. The more complex the construction is the higher the probability that it will become a postmodifier. “If the *-ed* participle has a *by*-agent or other prepositional construction, only postmodification is possible.” (CGEL: 1329) This can be illustrated by the following examples: *the defeated army*

x *the army defeated by the enemy* and *the army defeated for lack of ammunition* x \**the for lack of ammunition defeated army*. (CGEL: 1329) Furthermore, in some cases the position of the modifier can alter the meaning of the phrase. *the people concerned* (i.e. the people in question) x *a concerned expression* (i.e. worried or anxious expression) (CGEL: 1330)

#### 2.2.4.4 Premodification by Nouns

“Nouns are the second most common type of noun premodifier in all registers, occurring with particularly high frequencies in news and (to a lesser extent) academic prose” (GSWE: 589)

The main problem with distinguishing noun premodifiers lies in the fact that they can be “so closely associated with the head as to be regarded as compounded with it.” (CGEL: 1330) Such situation is indicated by the stress placement. If the premodifying noun is stressed it signals that the whole structure is a compound. If, on the other hand, the stress falls on the head then the first noun is a premodifier. In written language, “orthography is also a strong indicator: at one extreme are compounds written as a single word, such as *seaweed* and *waterbed*, while hyphenated words such as *milk-yield* and *steam-hammer* have intermediate status. At the other extreme are noun + noun sequences written as two words, such as *asphalt rooftop* and *silk necktie*, where the first noun functions as a modifier semantically, indicating in this case the substance from which something is made.” (GSWE: 590) Another means of distinguishing between a noun phrase and a compound is the possibility of substituting the word *one* for the second constituent: if possible, the substitution proves that we are dealing with a noun phrase, otherwise the two nouns constitute a compound. *She wants an oak table but I'd prefer a teak one.* x \**That's not an oak tree but an elm one.* (CGEL: 1332)

Premodifying nouns also usually correspond to postmodification with prepositional phrases but to a lesser extent than premodifying adjectives. “The re-phrasing of noun premodifiers is not at all straightforward, because noun + noun sentences can represent many different meaning relations, with no overt indication of which meaning is intended in any given case. For example, *elephant boy* could refer to a ‘boy who resembles an elephant’, a ‘boy who rides on an elephant’ or a ‘boy who takes care of elephants’.” (GSWE: 588)

There is a tendency to change the plural nouns from the postmodifying position into singular in premodification. *Decay of teeth = tooth decay*. Such tendency often prevails even if the noun does not have a singular form. *A sharpener for scissors = a scissor sharpener*. In other cases, however, plural forms remain. *A train with goods = a goods train x \*a good train*.

#### **2.2.4.5 Premodification by the Genitive**

Genitive is the only remaining case inflection for nouns. There are two major types of s-genitives that influence the characteristics of premodification. Specifying and classifying genitives.

The function of specifying genitives is “to specify the reference of the noun phrase of which it is a part, in the same way as a determiner. The genitive phrase is, in fact, mutually exclusive with the central determiner groups. The genitive phrase most typically is a definite noun phrase with specific reference, which also gives specific reference to the superordinate noun phrase.” (GSWE: 294) Specifying genitives function as determiners in the noun phrase.

“Classifying genitives differ in a number of respects from specifying constructions. First, they respond to the question ‘What kind of ...?’ rather than ‘Whose ...?’, which displays their similarity to adjectives and other such noun premodifiers, rather than to determiners. In fact they cannot be replaced by possessive determiners. Second, they can be preceded by determiners and modifiers of the whole noun phrase, rather than of the genitive noun alone. Third, they form an inseparable combination with the following noun and do not usually allow an intervening adjective.” (GSWE: 294-295)

#### **2.2.4.6 Premodification by Clause-like Constructions**

In some cases other than adjective phrases can be used as premodifiers. The individual phrasal constituents must be connected with hyphens. *Round-the-clock service, an up-to date timetable*. (CGEL 1985: 1336) Analogically whole sentences can be placed in the position of premodifiers. There are few exceptions that do not even need to be hyphenated because they have already become fixed in the language. *A whodunit story*. (CGEL: 1337)

## 2.2.5 Postmodification

Postmodification derives its name from the fact that it is positioned after the head noun. We already addressed the issue of postmodification being more explicit than premodification. To illustrate this we can use an example of premodification in the noun phrase: *an oil man*. It can be deduced that there is a *man* who has got some business with *oil*. When we attempt to convey the same amount of information through postmodification, we not only become more explicit, but we are actually forced to be more explicit in order to preserve grammaticality of the phrase. We can say *a man who sells oil*, *a man who delivers oil*, *a man who produces oil*, *a man who advocates the use of oil*, etc. (CGEL: 1243) No matter what construction we use, it will always be more explicit than the corresponding premodification.

There are three main forms of postmodification: *by finite clauses*, *by nonfinite clauses* and *by prepositional phrases*. Each form also expresses a different degree of explicitness. Finite clauses are the most explicit (*the girl who was standing in the corner*) followed by nonfinite clauses (*the girl standing in the corner*) and prepositional phrases come last (*the girl in the corner*)

### 2.2.5.1 Postmodification by Finite Clauses

Two major types of finite clauses positioned as noun phrase postmodifiers can be distinguished: *relative* and *appositive* (content clauses). The following comparison illustrates the means of their differentiation. The sentence *The news **that appeared in the papers this morning** was well received* contains a relative clause whereas the sentence *The news **that the team had won** calls for a celebration* contains an example of an appositive clause. To decide which type it is, we can substitute *which* for *that*. If it is possible, then the construction is a relative clause. In the opposite case it must be an appositive clause. *The news **which appeared in the papers this morning** was well received* (grammatical therefore a relative clause) whereas *\*The news **which the team had won** calls for a celebration* (appositive clause) (CGEL 1: 1244)

### 2.2.5.1.1 Postmodification by Relative Clauses

Relative clauses undergo further subdivision into: *Adnominal*, *nominal* and *sentential* relative clauses. Sentential and nominal clauses are not subject to our research.

A relative clause is usually introduced by a “relativizer” (a relative pronoun or relative adverb). “The relativizer anaphorically refers to the same person or thing as the head noun.” (GSWE: 608) The relativizer can be omitted altogether and then we speak about “the zero relativizer.”

### 2.2.5.1.2 Postmodification by Content Clauses

As we already noted earlier, appositive clauses resemble relative clauses to a great extent. There are, however, some noteworthy differences. Firstly, “the particle *that* is not an element in the clause structure (functioning as subject, object, etc, as it must be in a relative clause) but a conjunction”. (CGEL: 1260) Secondly, “the nonrestrictive appositive clause has the same introductory item as the restrictive”. (CGEL: 1260) Finally, “the head of the noun phrase must be a general abstract noun such as *fact*, *idea*, *preposition*, *reply*, *remark*, *answer*, and the like”.(CGEL:1260) *The fact that he wrote a letter to her suggests that he knew her.* (CGEL: 1260)

### 2.2.5.2 Postmodification by Nonfinite Clauses

Postmodification by nonfinite clauses is less explicit than that by finite clauses since the nonfinite predicates express only relative temporal relations with respect to the superordinate finite verb. All three types of nonfinite clause (*-ing* participle, *-ed* participle, and infinitive clause) can postmodify a noun phrase.

- (a) *-ing* participle: “the correspondence between *-ing* clauses and relative clauses is limited to those relative clauses in which the relative pronoun is subject.”

(CGEL:1263) *The person **who** writes reports is my colleague.* = *The person writing reports is my colleague.* (CGEL: 1263)

- (b) *-ed* participle: similarly to the *-ing* participle this participle can correspond only to the relative clauses in which the relative pronoun is a subject. The *-ed* participles are linked with passive voice whereas the *-ing* participles with active voice, and unlike the *-ing* participle, the *-ed* participles can indicate progressive aspect.
- (c) Infinitive clauses: As opposed to the participles, infinitive clauses can correspond with relative clauses where the relative pronoun can be other clause elements besides subject.

### 2.2.5.3 Postmodification by Prepositional Phrases

Postmodification by prepositional phrases is the least specific and yet the commonest means of postmodification. According to CGEL “it is three or four times more frequent than either finite or nonfinite postmodification.” (CGEL: 1274)

There is no specific limitation regarding the prepositions that can be used for introducing prepositional phrases. Nevertheless, some prepositions occur more often than others. This especially regards the *of*-constructions which are multifunctional (also because they are used as the analytical means of expressing the genitive). The *of*-construction can also express apposition. In the two following examples: *the people of Rome* x *the city of Rome*, in terms of structure the phrases are identical but semantically they convey different meanings. *The people of Rome* means the people living in Rome, which is the usual use of the prepositional postmodification, whereas *the city of Rome* refers to the city called Rome, and it is an appositive construction.

## 2.3 Spoken and Written Academic Language

It was shown by Biber (2006) that the distinction between speech and writing is of “fundamental importance” in the linguistic description of the registers of academic language. The mode distinction appears to be “by far the most important factor in determining the overall patterns of linguistic variation across university registers” (Biber 2006: 213). The differences between spoken and written language are related to the situational circumstances of speech and writing. While speech is produced in ‘real time’, writing can be carefully pre-

planned, revised and edited. The speaker/writer is also influenced by the audience: “the use of a written medium normally presumes the absence of the person(s) to whom the piece of language is addressed. This imposes the necessity of a far greater explicitness [...]. As a corollary, since the written sentence can be read and reread, slowly and critically (whereas the spoken sentence is evanescent), writers tend to anticipate criticism by writing more concisely as well as more carefully and elegantly than they may choose to speak.” (CGEL: 25)

Biber’s study has shown that the circumstances of production have direct impact on the choice of the linguistic structures used. “[...] clause structures generally seem to pose no difficulty for speakers. [...] In contrast, complex phrasal structures are generally rare in speech but common in writing. That is, the typical syntactic structure found in academic writing is a simple main clause with relative few dependent clauses, but numerous complex noun phrases and prepositional phrases. These structures are rare in speech, apparently because they are difficult to produce under ‘real time’ circumstances.” (Biber 2006: 218)

The degree of direct interaction with the addressee results in the differences in the use of pronouns referring to the speaker/writer and the listener/reader.

Biber (2006: 223) suggests that all spoken university registers are similar in their typical linguistic characteristics. Out of these registers, lectures represent a type of oral discourse closest to written language in terms of interactiveness and personal involvement as well as in being pre-planned both with respect to the content and structure.

### 3. Material and Method

This B.A. thesis is based on examples of noun phrases excerpted from *The British Academic Spoken English (BASE)*<sup>4</sup> corpus for the spoken academic monologue and from academic articles from journals specifically discussing literature downloaded through *JSTOR* for the written academic monologue. The primary aim of the practical part of this thesis is to analyze the difference in structure of common noun headed noun phrases in written and spoken academic monologues. In addition to that we monitor the difference in the number of phrases headed by proper nouns, pronouns and numerals.

In order to become the subject of our research, the phrase must fulfill the following requirements: It must be a realization of a clause element and therefore it must be included in the basic structure of the sentence. The only exception is noun phrases which function as prepositional complements where a clause element is realized by a prepositional phrase. Noun phrases embedded in other phrases were counted separately and were not included among the 300 noun phrases analyzed in detail in the present thesis. For instance, the sentence *Another reason for the importance of Huckleberry Finn to an analysis of nineteenth-century gender and sexual attitudes is that it was written at a time when it was still possible for an American man or boy to have an unselfconscious and shameless, consuming passion for a member of his own sex* (**huck Wx**) was the source of only two common noun headed noun phrases that were included in our basic set of examples:

1. *Another reason for the importance of Huckleberry Finn to an analysis of nineteenth-century gender and sexual attitudes* (**huck W1**) is a realization of the subject, a complex noun phrase with heavy postmodification headed by the noun *reason*.
2. *a time when it was still possible for an American man or boy to have an unselfconscious and shameless, consuming passion for a member of his own sex* (**huck W2**) functions as a prepositional complement within a prepositional phrase used as the adverbial of time in the

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<sup>4</sup> The British Academic Spoken English (BASE) project took place at the Universities of Warwick and Reading between 2000–2005, under the directorship of Hilary Nesi (Warwick), with Paul Thompson (Reading). The *BASE Corpus* consists of 160 lectures and 40 seminars recorded in a variety of departments (video-recorded at the University of Warwick and audio-recorded at the University of Reading). It contains 1,644,942 tokens in total (lectures and seminars). Holdings are distributed across four broad disciplinary groups, each represented by 40 lectures and 10 seminars. (<http://www2.warwick.ac.uk/fac/soc/al/research/collect/base/>)

clause. The head of the noun phrase is *time*, the postmodification is realized by a relative clause.

The noun phrase *it* was not included among the 300-set of examples since its head is not a common noun. The noun phrases embedded in the above two complex noun phrases were not included in the set either, although the number of embedded noun phrases was noted as an indicator of noun phrase complexity.

The analysis encompasses mainly the complexity of the phrases, types of premodification (noun x adjectival premodification, specifying x classifying genitives, participles, etc.) and types of postmodification (prepositional phrases, content clauses, relative clauses, participles, etc.). Furthermore, we attempt to divide the phrases into groups based on which clause element they represent. The syntactic role of the (non-embedded) prepositional phrases which comprise noun phrases included among the 300 examples was not further analyzed. The syntactic function of the noun phrase was listed as “prepositional complement” (“P-comp”) and we only noted the position of the prepositional phrase in the clause (pre-/post-verbal position), assuming that more complex phrases will tend to occupy the post-verbal position.

The number of examples was established to 150 common noun headed phrases from each type of monologue, which adds to 300 phrases in total. The phrases were taken from six different texts and transcripts of lectures, the first 50 examples from continuous text from each text and transcript. As for the spoken language, all the examples were excerpted from *BASE – Arts and Humanities – English* namely *Huckleberry Finn* (ahlct008)(**Huck Sx**), *Children’s Literature* (ahlct009)(**Child Sx**) and *Approaches to Virginia Woolf’s ‘Orlando: a Biography’ (1928)* (ahlct013)(**Virg Sx**). As for the written language, we decided to use texts that deal with a similar topic as those from the spoken selection because the topic of the work might influence word choice to a great extent and possibly even stylistic structuring of the text. Hence these three following articles were selected: Marilyn F. Farwell, “Virginia Woolf and Androgyny”, *Contemporary Literature*, Vol.16, No. 4,(University of Wisconsin Press: 1985) p. 433-451(**Virg Wx**); Karin Lesnik-Oberstein, “The Psychopathology of Everyday Children’s Literature Criticism”, *Cultural Critique*, No. 45 (University of Minnesota Press: 1988) p.222-242(**Child Wx**); Axel Nissen, “A Tramp at Home: Huckleberry-Finn, Romantic

Friendship, and the Homeless Man”, *Nineteenth-century Literature*, Vol. 60, No. 1 (University of California Press:2005) p.57-86(**Huck Wx**).

With regard to the number of examples, not all of them are quoted directly but their complete list can be found in the appendix together with the textual environment of the phrases.

Excerption of the examples was performed manually since the texts are not syntactically parsed.

In order to obtain clearer results, we decided to exclude the first approximately 1000 words from each of our samples due to the fact that opening paragraphs in writing and introductions in speech tend to follow some universal stylistic norms that might affect our results in a negative manner.

## 4. Analysis

### 4.1 Spoken Language

The length of the block of text from which we obtained 150 non-embedded common-noun-headed is 1469 words and given that the total number of words bound to the noun phrases is 824, it signifies that 56% of all words in the text belong to a common noun-headed noun phrase. The longest phrase of all - *a line of the noble Sackvilles whose history she had lovingly written a few years before Orlando and the Sackvilles nineteen-twenty-two on which Woolf drew extensively for her background to the novel (virg S28)* contains 34 and, more importantly, is extensively postmodified on multiple levels.

The overall number of common-noun-headed phrases in the text is 244 out of which 150 are non-embedded and 94 are embedded. Furthermore, there are 50 instances of proper-noun-headed phrases (24 embedded), 4 numerals (1 embedded) and 99 instances of pronoun-headed phrase with only 19 embedded cases.

The longest text of all three is **Virg** with 608 words. The length of this particular text is caused by the high number of embedded phrases (44 common and 12 proper). The shortest, on the other hand is **Child** with merely 334. In this text, there are no proper nouns present and there are only 25 embedded noun phrases. A noteworthy fact regarding the text **Child** is that it contains 36 pronoun-headed phrases and only four of them are embedded. Such fact corresponds to the general expectations of spoken language i.e. fewer complex, thoroughly modified noun phrases and a larger number of pronouns.

#### 4.1.1 Syntactic Function and Length of Phrases

Out of the 150 examples excerpted from the spoken corpus there are 59 instances of **prepositional complement** (39.3%). The most numerous clause element represented by a “free” noun phrase is hence the **object** with 39 occurrences (26%) followed by the **subject** with 28 occurrences (18.6%), 22 occurrences of **subject complement** (14.6%) and two marginal categories **adverbial** and **object complement**, both represented by 1 instance (0.66% each).

The total number of words in all the phrases added together is 824, which means that the average length of a phrase is 5.5 words. However, if we exclude all the phrases that lack any kind of modification (in other words all the phrases consisting only of the head and possibly a determiner) the number increases to 7.9 words per phrase.

Concerning the syntactic function of phrases, it is important to determine the ratio between preverbal and postverbal phrases. The syntactic function as a subject in English automatically classifies the phrase as preverbal. Objects and subject complements are postverbal in standard unmarked word order. The only ambiguity concerns the prepositional complement as the individual phrases must be judged individually based on their position and function in the text. However, 53 prepositional complements are postverbal and a mere 6 are preverbal. The preverbal prepositional complements tend to have a simple structure and their heads lack postmodification. Generally, there are 118 postverbal and 32 preverbal phrases in the spoken corpus.

#### 4.1.2 Determination

Determination is a feature that is crucial for noun phrases; however, it does not affect their complexity. There is no clear indication of the fact that certain determiners would attract a certain type of modification.

In terms of quantity, the representation is as follows (cf. Table 1): definite article *the* – 51 occurrences (34.4%) e.g. *the first person format* (**huck S22**); zero article – 34 occurrences (22.8%) e.g. *example* (**virg S39**); the indefinite article *a/an* – 32 occurrences (21.3%) e.g. *an unproblematic sequel* (**huck S42**); demonstrative determiners *this* and *that* – 8 occurrences (5.4%) e.g. *this apparently casual insubstantial text* (**huck S13**); Determining genitives – 4 occurrences (2.6%) e.g. *Twain's authorial pretence that there's nothing serious going on* (**huck S2**); possessive pronouns - 3 occurrences (2%) e.g. *our purposes* (**huck S24**); interrogative determiner *what* - 3 occurrences (2%) e.g. *what kind of vision or perspective* (**child S36**); negative determiner *no* – 3 occurrences (2%) e.g. *no evidence children go around going wow great painting you know really love that absolutely fresh vision* (**child S47**); assertive and non-assertive determiners *some, any* – 3 occurrences (2%) e.g. *some confusion* (**virg S7**); universal determiner *every* – 1 occurrence (0.8%) e.g.

*every text* (**child S2**); *another* and *other* – 2 occurrences (1.4%) e.g. *other words* (**huck S28**), numerals and *both* – 3 occurrences (2%) e.g. *both points of correspondence* (**virg S33**)

Four noun phrases contain more than one determiner. In the phrase *such a way as to make people who would otherwise hang him believe he is joking* (**Huck S11**) there is the predeterminer *such*; in phrases *the first time* (**Huck S25**) and *the first book Clemens actually published under the pseudonym Mark Twain in eighteen-sixty-nine* (**Huck S16**) there is the postdeterminer *first* and in the phrase *a few details* (**Huck S14**) is the postdeterminer *few*.

	sing. count	plur. count	noncount
<i>the</i>	46	1	4
zero article	19	13	2
<i>a/an</i>	32	0	0
demonstrative	7	0	1
genitive	5	0	0
<i>what</i>	3	0	0
<i>no</i>	0	0	3
possessive	2	1	0
<i>some/any</i>	2	0	1
<i>another/other</i>	1	1	0
numerals	1	2	0
<i>every</i>	1	0	0

Table 1: Determiners in noun phrases (spoken texts)

### 4.1.3 Premodification

Vast majority of the analyzed examples – 108 (72%) shows no premodification. Adjectival premodification is the second most numerous group with 21 occurrences (14%), furthermore, we gained 3 occurrences (2%) of multiple adjectival premodification. Noun premodification is represented by 6 instances (4%) and in combination with adjectival premodification by further 3 (2%). 3 occurrences (2%) has the past participle *-ed*, 1 occurrence (0.67%) the present participle *-ing*, and also the genitive (0.67%). A special case, quite idiosyncratic for the spoken language, is the premodification by the phrases *kind of* or *sort of* with 4 occurrences (2.6%).

Type	Number	%
none	108	72
Adj.	21	14
N.	6	4
Adj.+adj.	3	2
Adj.+N.	3	2
Part.	4	2.66
Genitive	1	0.66
<i>Sort of/kind of</i>	4	2.66

Table 2: Premodification in noun phrases (spoken texts)

#### 4.1.3.1 Premodification by Adjectives

Most adjectives serve as central premodifiers (see 2.2.4.1), such examples can be found in phrases like *the **popular** success of Tom Sawyer* (**huck S41**) or *a **long** run of statesmen, ambassadors and minor men of letters* (**virg S32**). However, there are also precentral premodifiers: ***certain** identities* (**child 38**) or *the **only** reason I mention these books* (**huck S19**). There is even one example of the pre-head premodifier: *the **Latin** tag* (**virg S15**).

As the adjective itself can be modified, we are quite frequently able to encounter a head of a noun phrase modified by a complex adjectival phrase as in: ***very broad** categories* (**child S22**) or *a **more serious** purpose going on* (**huck S12**) although here it could be argued that the word *more* serves just the analytical means of expressing comparison.

#### 4.1.3.2 Premodification by Nouns

Nouns serving as premodifiers have the tightest bond to the head, hence they stand in the pre-head position: ***career** details which seem to me significant in the shaping of Huckleberry Finn* (**huck S15**); *that **childhood** world of the old South* (**huck S36**); *the **biography** section* (**virg S9**)

While the premodifying noun is typically a common noun, a proper noun can be used in the same function: *the **George Bernard Shaw** comment that I've quoted on this sheet here* (**huck S9**)

A premodifying noun can be, similarly to an adjective, further modified but the modification seems to be more fixed in terms of meaning. In the phrase *the **first person** format* (**huck S22**), the whole noun phrase *first person* premodifies the head.

#### 4.1.3.3 Premodification by the Genitive

There is only one occurrence of the genitive premodification *another boys' book which he describes as Huckleberry Finn's autobiography* (**huck S44**) as opposed to four instances of genitive determination.

#### 4.1.3.4 Premodification by Participles

The fact that participles should occupy the post-central position in premodification is irrelevant for the examples where the participle is the only modifying element: *the **conserving** role of historian* (**virg S29**); *two **related** aspects* (**virg S50**); *the **fictionalized** world of his own boyhood in the small riverbank town of Hannibal Missouri* (**huck S26**)

However, in the phrase *a **constructed** and very convenient device through which Samuel Longhorne Clemens promoted a public persona as humorist and popular entertainer* (**Huck S4**) the order is altered but that is caused by the coordination between the constituents *constructed* and *convenient*.

#### 4.1.3.5 Complex Premodification

The head of the noun phrase can be premodified by more than one modifier. In the example above we can observe the combination of an adjective and a participle. A noun phrase can also contain a combination of more adjectives: *this **apparently casual** **insubstantial** text* (**huck S13**) or a combination of an adjective and a noun: *a **comic first person** account of his travels (er) this time to the open spaces of the American West* (**huck S18**).

The example *a quite famous Spanish gypsy dancer* (**virg S42**) clearly illustrates the sequence of premodifiers: Modified adjectival phrase *quite famous* in the central position followed by the adjective of nationality *Spanish* and then the pre-head noun *gypsy*.

The sequence of premodifiers in the phrase: *a more traditional third person omniscient narrator* (**huck S23**) appears to disagree with the classification but it must be taken in account that the adjectives *traditional* and *omniscient* play a different role and the phrase *omniscient narrator* is a compact unit where the bond is semantically closer than in relation to the other constituents; the head noun *narrator* is premodified by a sequence of three modifiers – an adjective phrase including its own modification *more traditional*, a noun phrase *third person*, and another adjective phrase *omniscient*.

Following CGEL (450 ff) we considered *sort of* and *kind of* modifiers of noun phrases. Premodification by phrases *kind of* and *sort of* is specific in two respects. Firstly, the constituents *kind* and *sort* are rejected in the written academic register and even in the spoken academic environment it is a structure that deserves a condescending look. Nevertheless, it is still present and, considering the fact that out of 42 phrases containing premodification 4 contain the structure *kind of* or *sort of*, it represents an indispensable part of 9.5%. Phrases like *a sort of comic travelogues called Innocents Abroad* (**huck S17**) or *a kind of companion volume to Tom Sawyer* (**huck S37**) sound quite colloquial.

#### 4.1.4 Postmodification

Higher complexity is associated with postmodification and therefore the most eminent differences between the written and spoken texts can be expected in this category.

The number of phrases without postmodification – 84 (56%) - is lower than the number of phrases without premodification. The most numerous postmodification is by a preposition phrase – 48 (32%) followed by 13 relative clauses (8.7%), 3 participles (2%) and 2 content clauses (1.33%).

Type	Number	%
x	84	56
Prep. phrase	48	32
Relative Clause	13	8.7
Content Clause	2	1.3
Part.	3	2

Table 3: Postmodification in noun phrases (spoken texts)

#### 4.1.4.1 Postmodification by Prepositional Phrases

The most versatile preposition used in postmodifying constructions is *of* with 38 occurrences compared to 10 occurrences containing other prepositions. The preposition *of* can have various functions (Dušková 2006: 94) some of which are captured among the examples:

- (a) subjective – *a biography of Vita Sackville-West* (**virg S46**)
- (b) objective – *the strategy of a deliberately naïve narrator-protagonist* (**huck S20**)
- (c) partitive – *part of Virginia Woolf's playfulness in this text* (**virg S22**)
- (d) descriptive – *a false sense of security* (**huck S1**)

Other prepositions occurring in the text are *in* – *a character in Tom Sawyer* (**huck S30**); *to* – *a kind of companion volume to Tom Sawyer* (**huck S37**); *for* – *no evidence for this whatsoever* (**child S50**)

#### 4.1.4.2 Postmodification by Non-finite Clauses

There is no postmodification by the infinitive and even postmodification by participles is scarce, 2 instances of past participle –*ed*: *a sort of comic travelogue called Innocents Abroad* (**huck S17**) and *the models provided by her extraordinary array of forebears* (**virg S36**), and one instance of –*ing* participle *a more serious purpose going on* (**huck S13**).

#### 4.1.4.3 Postmodification by Content Clauses

Postmodification by content clauses is also a marginal category. There were only two occurrences in the text: *Twain's authorial pretence **that there's nothing serious going on** (huck S2); no evidence **children go around going wow great painting you know really love that absolutely fresh vision** (child S47)*. In the first example it is connected with the conjunction *that* but the second example lacks a conjunction. We can again notice some colloquial features that would be inappropriate for written language e.g. *wow, you know, going on*.

#### 4.1.4.4 Postmodification by Relative Clauses

With 13 occurrences, postmodification by relative clauses plays a substantial role. It is the most complex type of premodification which often combines with or embeds further modification. Most of the occurrences are introduced by the pronoun *which*: *career details **which seem to me significant in the shaping of Huckleberry Finn** (huck S15); things **which have by definition happened in the past** (child S3)*. Furthermore, there are the relativizers *that*: *the George Bernard Shaw comment **that I've quoted on this sheet here** (huck S9); where*: *the imaginative arena **where Huckleberry Finn is also set** (huck S29)* or even a case where the relativizer is missing completely: *the first book Clemens actually published under the pseudonym Mark Twain in eighteen-sixty-nine (huck S16)*

#### 4.1.4.5 Complex Postmodification

46 out of 66 postmodified phases do not express any complexity in postmodification, therefore there are only 20 phrases with complex postmodification. Most cases of complex modification show subordination i.e. the head is modified either by a relative clause or prepositional phrase and the postmodification contains another noun phrase which is also postmodified by a prepositional phrase or a relative clause. In the example *career details **which seem to me significant in the shaping of Huckleberry Finn** (huck S14)* we can see the primary postmodification by the relative clause introduced by the pronoun *which*, and then

later on the embedded prepositional postmodification of *Huckleberry Finn*. There are even more complex examples: *the idea of speaking through the persona of an innocent at large someone whose wide-eyed confrontation with the world could be developed as a source of both comedy and satire* (**huck S21**). The head *idea* is postmodified by *of speaking through the persona* which is further postmodified by *of an innocent at large someone*. *Someone* is then postmodified by the relative clause *whose wide-eyed confrontation...* In that relative clause there are two additional instances of embedded postmodification *confrontation with the world* and *source of both comedy and satire*.

The example *Rachel Bowlby's introduction to Orlando which some of you might have in your edition* (**virg S24**) represents an instance of gradual postmodification. The head noun *introduction* is postmodified by the prepositional phrase *to Orlando* and the resultant noun phrase is then modified by the relative clause *which some of you might have in your edition* which is not directly interconnected with the postmodifier *to Orlando*. They are both separately dependent on the head *introduction*.

## 4.2 Written Language

The length of the written corpus is 1550 words out of which 1080 words (69.7%) are related to common-noun-headed noun phrases. The longest phrase is 78 words long and it is postmodified on a multiple level: *a slipping from an acknowledgement that subject speakers like the narrator herself (or me or anyone) are also produced through discourse as subject (and adult) and therefore cannot abstract themselves from it, to an admission of an inherent split between the narrator's questioning position and a defensive resistance to questioning or analysis on the part of other children's literature critics, to an overt indictment of the weight that the demands of the children's literature critics place on the child* (**child W1**).

There are 313 common-noun-headed phrases out of which 163 are embedded. There are a mere 18 proper-noun-headed phrases in the position of a primary clause element but another 23 proper-noun-headed phrases are embedded. There is only one noun phrase with a numeral head and 62 pronoun-headed phrases (19 embedded).

**Huck** is the longest block of text with 591 words and the other two are almost equally long (473 and 471 words).

### 4.2.1 Syntactic Function and Length of Phrases

Out of 150 phrases, 45 serve as **subject** (30%) followed by 33 instances of **object** (22%) and 16 instances of **subject complement** (10.6%). Phrases functioning as **prepositional complement** count 56 (37.3%).

As the total number of words in all phrases added together is 1080, the average length of all phrases is 7.2 words. However, if we exclude all phrases without modification, the number rises to 10.17 words.

Regarding the postverbal – preverbal distribution, the text contains 45 instances of the subject and 17 instances of the prepositional complement in the preverbal position and 33 instances of the object, 16 instances of subject complement and 39 prepositional complements in the postverbal position, which, added together, means that there are 62 preverbal and 88 postverbal phrases in the written corpus.

### 4.2.2 Determination

The definite article *the* is present in 49 phrases (32.6%) e.g. *the fusion* (**virg W5**); 44 phrases contain the zero article (29.3%) e.g. *the answer to gender identity in the period* (**huck W19**); the indefinite article *a/an* is in 33 phrases (22%) e.g. *a theme of great general significance to the author* (**huck W49**) followed by 6 occurrences of possessive pronouns (4%) e.g. *her other assurances of the normality of the operations of children's fiction* (**child W27**); 6 occurrences of demonstrative pronouns (4%) e.g. *this triumph* (**virg W50**) and 4 occurrences of genitives (2.6%) e.g. *Rose's argument* (**child W43**). Furthermore, there are these marginal determiners represented by 1 occurrence (0.6%) each: *such, each, both, some, two, another, no, quite a few*.

Among the examples there are five instances of multiple determination. Three of them contain numeral postdeterminers. One contains the predeterminer *all* and one contains the complex determination *quite a few*.

	sing. count	plur. count	noncount
<i>the</i>	39	9	1
zero article	21	13	11
<i>a/an</i>	33	0	0
demonstrative	3	3	0
genitive	4	0	0
possessive	2	3	1
<i>no</i>	0	1	0
<i>such</i>	1	0	0
<i>some</i>	0	0	1
<i>another</i>	1	0	0
numerals	0	1	0
<i>each</i>	1	0	0
<i>both</i>	0	1	0
<i>quite a few</i>	0	1	0

Table 4: Determiners in the noun phrase (written texts)

#### 4.2.3 Premodification

Most phrases – 100 (66.6%) express no premodification. Most frequent type of premodification is adjectival with 28 instances (18.6%) and further 6 instances of multiple adjectival premodification (4%), 3 adjectival and noun premodification (2%) and 1 instance of adjectival and numeral premodification (0.6%). Noun premodification is represented by 5 instances (3.3%) . The same amount of occurrences has the participial premodification. The last type of premodification is the premodification by the genitive with 2 instances (1.3%).

Type	Number	%
none	101	67.3
adj.	28	18.6
N.	3	2
adj.+adj.	6	4
adj.+N.	3	2
adj.+Num.	1	0.6
adj.+ <i>-ed</i>	1	0.6
gen.	2	1.3
part.	5	3.3

Table 5: Premodification in noun phrases (written texts)

#### 4.2.3.1 Premodification by Adjectives

The premodifying adjectives in the written corpus are mainly standard gradable adjectives that occupy the position of central determiner according to the CGEL classification: *a **short** history of the attempts to define androgyny (virg W35)*; *a **deep** yearning for the intimacies that had earlier marked men's lives (huck W43)* or *that **difficult** notion of something that is "normally" present but is nevertheless in another state (child W19)*

Different type is premodification by adjectives derived from proper nouns expressing nationality, location or affiliation to a certain group: ***Victorian** society on both sides of of the Atlantic (huck W9)*; ***Western** culture (huck W37)*

Two examples also express complex premodification where the premodifying adjective itself is modified once by the *more* as a means of analytical gradation: ***more** psychological terms (virg W9)*, and once by an adverb: *her **poststructuralistically** appropriate self-inclusion (child W14)*

#### 4.2.3.2 Premodification by Nouns

There are two instances of premodification by common nouns: *a **gestation** period of more than seven years (huck W4)*; *gender identity (huck W14)* and furthermore, we can observe one occurrence of premodification by a proper noun: *the **Grangerford-Shepherdson** episode, in which the members of two feuding families listen to a sermon on "brotherly love" one day and then go on to murder each other the next (huck W33)*

#### 4.2.3.3 Premodification by the Genitive

There are two occurrences of premodifying genitives: *the **child's** identity (child W8)* and ***children's** individuality (child W10)*. The genitive in the position of a determiner is again more frequent.

#### 4.2.3.4 Premodification by Participles

The text contains two instances of the present participle *-ing*: *a **fitting** emblem of the author's conflicted attitude toward men and their relationships (huck W35)* and *the **widening** chasm between men (huck W42)* and three instances of the past participle *-ed*: *a **deep-seated** fantasy (virg W7)*; *the **implied** structures in the various attempts to define androgyny (virg W27)* and ***mixed** feelings about men and their relationships (huck W30)*.

#### 4.2.3.5 Complex Premodification

Most instances of complex premodification in the text consist of two adjectives in coordination: *the **recent and important** issue of Women's studies (virg W24)*; *both **male and female** principles (virg W34)*; ***homosexual and heterosexual** acts (huck W23)*; *two **paradoxical but necessary** aspects (child W41)*.

In one case, there is a central adjective followed by a pre-head adjective of location: *the **dominant Western** concept (virg W4)*.

Furthermore, there is the combination of an adjective and a noun either in coordination: ***marital and family** status inflected by class and racial identity (huck W18)* or in the sequence of a central and pre-head modifier: *a **primary identity** category (huck W11)*.

The combination of a post-central numeral and a pre-head adjective of nationality occurs once in the text: *quite a few **nineteenth-century American** men (huck W40)*.

The last combination of premodifiers is an adjective and a past participle: *an **unbounded and hence fundamentally indefinable** nature (virg W18)*, moreover, we can see that the adjective *indefinable* is further modified by the adverb *fundamentally*.

#### 4.2.4 Postmodification

73 examples (48.6%) show no postmodification, which means that every other noun phrase in written academic monologue is postmodified. 59 phrases (39.3%) are postmodified by a prepositional phrase, followed by 12 relative clauses (8%), 3 content clauses (2%) and 3 non-finite clauses (2%).

Type	Number	%
x	73	48.6
Prep. phrase	59	39.3
Relative clause	12	8
Content clause	3	2
Non-finite	3	2

Table 6: Postmodification in noun phrases (written texts)

#### 4.2.4.1 Postmodification by Prepositional Phrases

The most frequent preposition introducing the prepositional phrases is *of* with 43 occurrences. The fact that *of* has a much wider function than just the *of* genitive can be illustrated by the following examples: *the sources of the ambivalence between androgyny as balance or as fusion (virg W1)*; *a dream of return to the harmony of paradise (virg W8)*; *a different way of regarding what men and women are and how they should relate to each other, both sexually and emotionally (huck W8)*

Other prepositions present in the text are: *on* – *Victorian society on both sides of the Atlantic (huck W9)*; *in* – *the implied structures in the various attempts to define androgyny (virg W27)*; *with* – *her and everyone else’s involvement with the child (child W36)*; *between* – *contrasts and incongruities between Huck and Jim on the raft and the society on the shore (huck W48)* and *from* – *a slipping from an acknowledgement that subject speakers like the narrator herself (or me or anyone) are also produced through discourse as subject (and adult) and therefore cannot abstract themselves from it, to an admission of an inherent split between the narrator’s questioning position and a defensive resistance to questioning or analysis on the part of other children’s literature critics, to an overt indictment of the weight that the demands of the children’s literature critics place on the child (child W1)*

#### 4.2.4.2 Postmodification by Non-finite Clauses

There are two instances of postmodification by the past participle *-ed* among the examples: *an excellent article entitled “On Male and Female Principle” (virg W38)*; *marital*

and family status **inflected** by class and racial identity (**huck W18**). In addition to past participles, there is one example of postmodification by the infinitive: *Rose's attempt to maintain a "we" in her text* (**child W26**)

#### 4.2.4.3 Postmodification by Content Clauses

Postmodification by content clauses is not very frequent and the 3 occurrences in the text prove it: *the fervent wish that his picture of Huck and Jim represented a way some individuals at least might live* (**huck W46**); *the way that Freud uses it* (**child W18**) and *the fact that a person is sexually attracted to the same or the opposite sex (or to both)* (**huck W20**)

#### 4.2.4.4 Postmodification by Relative Clauses

Relative clauses represent quite a substantial part of postmodification as they occur in 12 phrases. 7 relative clauses are introduced by *which* e.g. *these two words **on which** Western society has structured its ideas of androgyny* (**virg W2**), 2 are introduced by *when* e.g. *a time **when** it was still possible for an American man or boy to have an unselfconscious and shameless, consuming passion for a member of his own sex* (**huck W2**), one is introduced by *that* - *the close scrutiny **that** is needed for the practical use of the word* (**virg W13**), one by the relative pronoun *who* - *those scholars **who** offer statements on the topic* (**virg W19**) and one by the archaic compound word *whereby* – *the dynamics **whereby** a state is known as normal or pathological* (**child W24**).

#### 4.2.4.5 Complex Postmodification

Out of 77 postmodified phrases, 42 contain complex postmodification. There are instances that combine prepositional phrases: *the sources of ambivalence between androgyny as balance or as fusion* (**virg W1**), relative clause and prepositional phrase: *those scholars who offer statements on the topic* (**virg W19**), prepositional phrase and infinitive: *a short history of the attempts to define androgyny* (**virg W35**).

The phrases generally tend to be longer and more complex, which can be illustrated on the extreme example *a slipping from an acknowledgement that subject speakers like the narrator herself (or me or anyone) are also produced through discourse as subject (and adult) and therefore cannot abstract themselves from it, to an admission of an inherent split between the narrator's questioning position and a defensive resistance to questioning or analysis on the part of other children's literature critics, to an overt indictment of the weight that the demands of the children's literature critics place on the child (child W1)*. There we can see three postmodifying prepositional phrases in coordination *a slipping from..., to..., to....* Moreover, there are many instances of embedded postmodification inside the postmodifying phrases.

## 5. Conclusion

The fact that the subject of analysis is academic monologue premises that the differences between the written and spoken language are not as significant as they would be had we used for instance newspaper articles and news talk. However, there are areas where dissimilarities can be observed, some are apparent others are more subtle.

To excerpt 150 common-noun-headed noun phrases we needed 1469 words in the spoken corpus and 1550 words in the written corpus, which proves the assumption that the frequency of noun phrases in written and spoken language does not differ significantly. However, the difference in the number of words contained in the noun phrases is higher - 824 in the spoken corpus and 1080 in the written corpus, which means that the noun phrases in written language contain 13.6% more words than the noun phrases in spoken language.

The average length of a phrase in the spoken corpus is 5.5 words and after excluding the phrases without modification, the number rises to 7.9 words. Phrases in the written corpus are longer with the average length of 7.2 words, 10.7 words respectively. (cf. Figure 1)

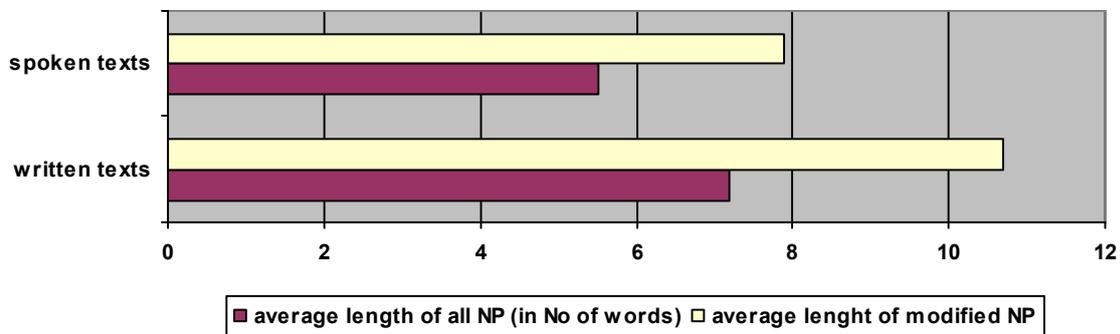


Figure 1: The average length of a noun phrase in the spoken and written texts given in the number of words.

The two corpora also show a difference in the position of the phrases in a sentence in relation to the verb. The written corpus contains a significantly higher number of preverbal phrases (62) whereas there are only 32 preverbal phrases in the spoken corpus out of which a mere 6 are prepositional complement and the rest are subjects. Furthermore, the preverbal prepositional complements in the spoken corpus are merely simple conjuncts and disjuncts without any modification but in case of the written corpus, the preverbal prepositional

complements are more frequent (17) and much more complex often serving as apposition. It is an argument confirming the assumption that written language, due to the fact that it can be re-read, can contain more complex structures that would cause confusion in speech flow.

The subject of the analysis were only the non-embedded common-noun-headed phrases. Nevertheless, we recorded the number of other noun phrases that were pronoun-headed or proper-noun-headed. Furthermore, we also looked at the number of embedded phrases because the figures differ significantly in the written and spoken corpora. In the spoken corpus, the number of proper-noun-headed phrases (including the embedded) is 74 (50 “free” and 24 embedded) whereas in the written corpus there are a mere 41 such phrases (18 “free” and 23 embedded). We cannot draw any direct conclusion from these figures as the distribution of proper nouns is arbitrary and speaker/writer-dependent. What attracts attention, however, is the distribution of embedded phrases, which is even more eminent in the case of common nouns. In the spoken corpus, there are 150 “free” phrases plus 94 embedded phrases. In the written corpus, on the other hand, there are 163 embedded phrases, which is a significantly higher number. Finally, the two corpora differ in the number of pronoun-headed phrases. The spoken corpus contains 99 “free” phrases and 19 embedded. In the written language, it is a mere 62 “free” and 19 embedded phrases. (cf. Figure 2) The disproportion in the number of pronoun-headed phrases appears to be caused by the lack of common-noun-headed phrases in the position of the subject in the spoken text because the role of the subject is frequently occupied by a pronoun.

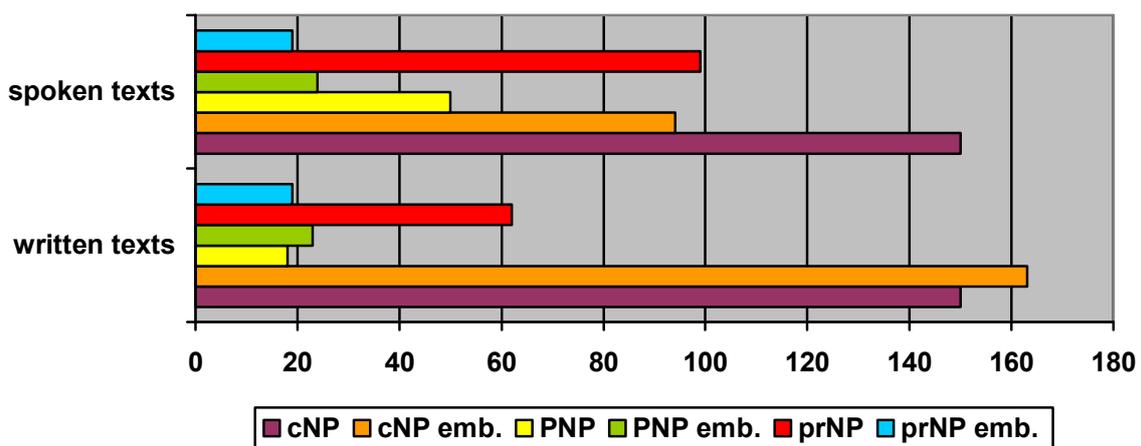


Figure 2: Total number of phrases headed by common nouns, proper nouns and pronouns including the embedded ones. In the written text the number of embedded common-noun-headed phrases was higher than the number of the “free” phrases.

Although the written text contains a higher number of modified phrases than the spoken text, the ratio between premodification and postmodification is similar in both. Postmodification occurs in both texts more often than premodification. Phrases which contain both premodification and postmodification are also more frequent in the written text. (cf. Figure 3)

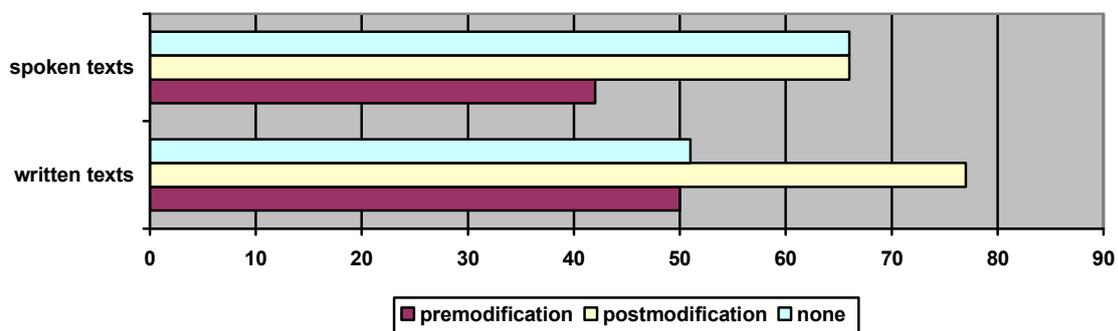


Figure 3: Premodification and postmodification in noun phrases. Both in written and spoken texts postmodification occurs more frequently than premodification. The number of noun phrases which contain modification is higher in written texts.

Written texts display a higher proportion of adjectival premodification as well as multiple premodification (which always includes an adjective). The informal premodification *sort of/ kind of* is absent from written texts. Premodification by participles and genitives is also more frequent in written texts. (cf. Figure 4)

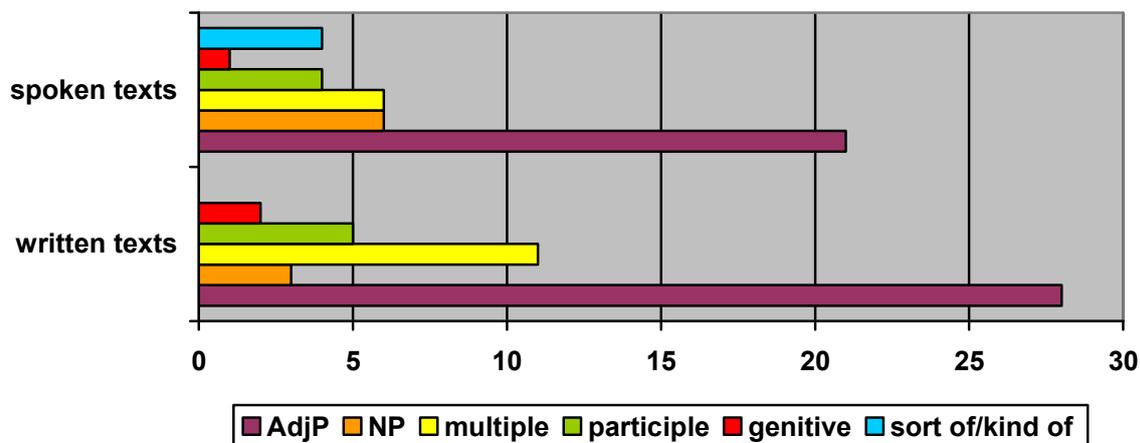


Figure 4: Forms of premodification in the noun phrase in spoken and written texts. Written texts display a higher proportion of adjectival premodification as well as multiple premodification (which always included an adjective). The informal premodification *sort of / kind of* is absent from written texts. Premodification by participles is also more frequent in written texts, participial modifiers can be premodified themselves by adverbs.

The most frequent type of postmodification in both texts is postmodification by a prepositional phrase, other types such as the content clause, relative clause and non-finite clause occur in both texts with similar frequency. The number of postmodified phrases in general is higher in the written text. (cf. Figure 5) A noticeable difference, however, lies in the complexity of postmodification. In the spoken text, a mere 20 phrases, out of 66 that contain postmodification, express complex postmodification whereas in the written text, complex postmodification is present in 42 out of 77 postmodified phrases.

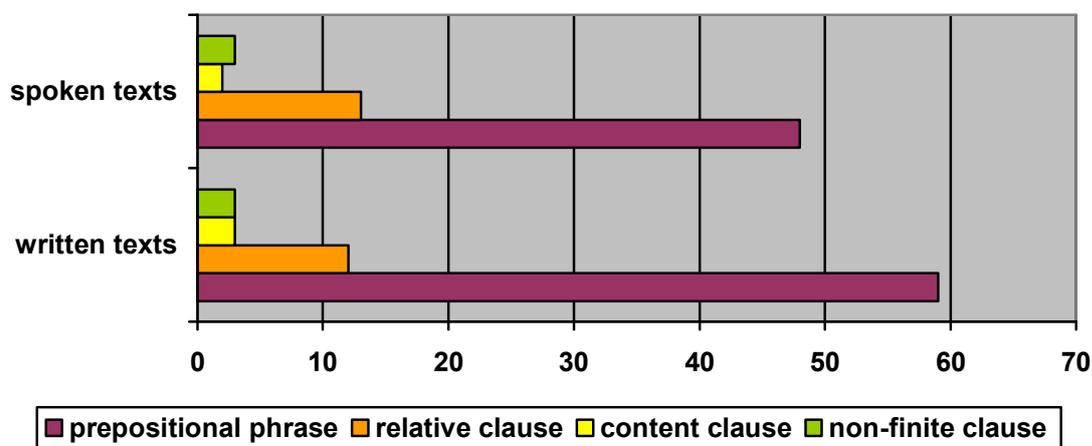


Figure 5: Forms of postmodification in the noun phrase in spoken and written texts. Prepositional phrases are particularly frequent among the postmodifiers in written texts. This seems to be associated with the variety of semantic relations they can express, which is important in written language, where the noun phrase often serves as a means of syntactic compression.

This B.A. thesis shows that despite the fact that the two texts differ only in mode, there are some differences that should generally in the spoken and written academic monologue. These are namely: The number and complexity of modification, the pre/postverbal placement of the noun phrases, higher number of pronoun-headed phrases in the spoken text and general features of informal language in the spoken text expressed for instance by the presents of the premodifiers *sort of/kind of*.

## 6. References

Dušková Libuše, et al. (2006) *Mluvnice současné angličtiny na pozadí češtiny*. Praha: Academia.

Radolph Quirk et.al. (1985) *A Comprehensive Grammar of the English Language*. London

Douglas Biber et.al. (1999) *Longman Grammar of Spoken and Written English*. London: Longman

Douglas Biber. (2006) *University Language. A corpus-based study of spoken and written registers*. Amsterdam/Philadelphia: John Benjamins Publishing Company

### 6.1 Sources

#### **Spoken text: *BASE – Arts and Humanities – English***

*Huckleberry Finn* (ahlct008), *Children's Literature* (ahlct009), *Approaches to Virginia Woolf's 'Orlando: a Biography' (1928)* (ahlct013)

[http://www.reading.ac.uk/AcaDepts/ll/base\\_corpus/ah/index.htm](http://www.reading.ac.uk/AcaDepts/ll/base_corpus/ah/index.htm) (accessed April 25 - May 24, 2010)

#### **Written text:**

Marilyn F.Farwell, "Virginia Woolf and Androgyny", *Contemporary Literature*, Vol.16, No. 4,(University of Wisconsin Press: 1985) p. 433-451

Karin Lesnik-Oberstein, "The Psychopathology of Everyday Children's Literature Criticism", *Cultural Critique*, No. 45 (University of Minnesota Press: 1988) p.222-242

Axel Nissen, "A Tramp at Home: Huckleberry-Finn, Romantic Friendship, and the Homeless Man", *Nineteenth-century Literature*, Vol. 60, No. 1 (University of California Press:2005) p.57-86

## 7. Resumé

V úvodní kapitole je představeno téma práce, nominální fráze v mluveném a psaném odborném monologu. Kapitola nás seznamuje s cílem práce, kterým je analýza a komparace celkově 300 příkladů nominálních frází (150 z mluveného korpusu a stejný počet ze psaného). Kapitola dále informuje, jaké zdroje byly použity při sestavování oddílu teoretické části.

Druhá kapitola nesoucí název Teoretický úvod se věnuje obecně teoretickému pohledu na problematiku frází v anglickém jazyce a zvláště pak frází nominálních. Je strukturována do několika podkapitol: Syntaktické role a struktura frází, Nominální fráze, a nakonec Rozdílnost psaného a mluveného projevu.

Podkapitola Syntaktické role a struktura frází zběžně pojednává o typech a funkcích frází v anglickém jazyce obecně, aby pak bylo možné snadněji přistoupit k detailnějšímu popisu nominální fráze jako takové.

Nominální frázi rozebírá následující podkapitola. Nejprve se detailněji věnuje jejím syntaktickým rolím, načež systematicky rozebírá strukturu nominální fráze počínaje řídicím členem, přes určenost, premodifikaci a postmodifikaci konče.

Už v počátcích práce vznikl předpoklad, že určenost nemá přímý vliv na strukturu nominální fráze a v distribuci jednotlivých typů určenosti není mezi psaným a mluveným jazykem jednoznačný rozdíl. Předpoklad se posléze naplnil, a proto je kategorie určenosti zahrnuta jen z důvodu, že určenost tvoří obligatorní součást nominální fráze a nebylo by systematické ji opomenout.

Premodifikace a postmodifikace jsou na druhé straně klíčovými kategoriemi pro porovnávání odlišnosti struktury frází v jednotlivých registrech. Typy premodifikace byly rozděleny na adjektivní, nominální, genitivní, premodifikaci pomocí přičestí a nakonec premodifikaci pomocí kompozit připomínajících věty, která se, jak ukázala analýza, ani v jednom korpusu nevyskytla. Postmodifikace byla rozdělena na postmodifikaci předložkovou frází, nefinitní větou a vztažnou a obsahovou vedlejší větou.

Poslední podkapitola Teoretického úvodu vysvětluje rozdílnost psaného a mluveného akademického projevu s odkazem na Bibera (2006). Ten tvrdí, že zásadním faktorem formujícím stavbu a strukturu obou typů projevu je rozdílnost způsobu přenosu informací na čtenáře/posluchače. Zatímco psaný text je trvalejšího rázu a lze jej opakovaně číst, mluvené

slovo lze ve standardní situaci zachytit pouze jednou, a této skutečnosti musí být podřízena i jeho struktura.

Třetí kapitola nazvaná Materiál a metoda, popisuje místo a způsob excerptce a zpracování dat k následné analýze. Data k analýze mluveného projevu byla získána ze třech přednášek z korpusu mluveného akademického projevu *BASE* a data k analýze psaného projevu byla získána ze tří článků ve vědeckých časopisech zabývajících se literaturou. Přístup k těmto časopisům byl zajištěn přes portál *JSTOR* a články byly voleny tak, aby tematicky odpovídaly mluveným přednáškám.

Vlastní analýza pak probíhala na padesáti příkladech nominálních frází (s obecným substantivem jako řídicím členem) z každého článku či přednášky. U nominálních frází se zájmenem či vlastním jménem v pozici řídicího členu byl pouze zaznamenán počet. Aby bylo dosaženo jednoznačnějších výsledků, bylo z každého textu vyřazeno z analýzy prvních tisíc slov, u kterých se předpokládalo, že by mohly obsahovat obdobné úvodní struktury, které by mohly zkreslit výsledné hodnoty.

Jednotlivé fráze s obecným substantivem coby řídicím členem byly zaneseny do tabulky a u každé fráze byla určena syntaktická funkce, premodifikace, postmodifikace, určenost a počet slov uvnitř fráze.

Ve čtvrté kapitole konečně práce dospívá k vlastní analýze. Ukázalo se, že jak v délce jednotlivých frází, tak v počtu modifikovaných frází, vede text psaný. Při porovnání poměru zastoupení nominálních frází se zájmenem v pozici řídicího členu vyšlo najevo, že v mluveném textu je jejich zastoupení takřka dvojnásobné (99 případů oproti 62 případům v textu psaném). Naopak v počtu nominálních frází obsažených v postmodifikaci řídicích frází vítězí opět psaný text.

Co se týče syntaktických funkcí respektive preverbálního a postverbálního postavení nominálních frází, v psaném textu se vyskytuje větší množství preverbálních elementů jednak v pozici subjektu, ale i zajímavějších elementů v pozici předložkového komplementu. Předložkové komplementy v preverbální pozici jsou v psaném textu hojnější než v textu mluveném. Narozdíl od jednoduchých forem předložkových komplementů v mluveném textu, kde se vyskytují ve funkci konjunktů a disjunktů, předložkové komplementy v psaném textu na sebe berou mnohem komplexnější podobu.

Nejčastějším typem premodifikace napříč oběma registry je premodifikace adjektivní, která v psaném projevu pouze vykazuje vyšší výskyt. V psaném projevu je také častější vícesložková premodifikace, kdy je řídicí člen současně rozvíjen více modifikátory. V každé takové frázi je však zastoupeno aspoň jedno adjektivum.

V mluveném textu se vyskytují premodifikátory *kind of/sort of*, které se v psaném textu nemají obdobu. Tyto premodifikátory jsou navíc v akademických sférách, aspoň soudě dle absolvovaných seminářů akademického psaní a přednesu považovány za nevhodné a jejich uživatel jimi odhaluje nekompetenci v oblasti akademického vyjadřování.

Složení postmodifikačních typů je proporcionálně podobné, nejvyšší měrou je v obou případech zastoupena předložková fráze. Rozdíl je však v počtu výskytů postmodifikace obecně, který je u psaného jazyka vyšší, a také v hloubce postmodifikace, kde je převaha psaného textu ještě výraznější.

Všechny výše uvedené poznatky jsou shrnuty v závěrečné kapitole. Rozdíly tedy nejsou v počtu větných členů realizovaných nominálními frázemi, ale spíše v jejich délce, struktuře a částečně i typu modifikace a postavení ve větě.

V kapitole Reference jsou zdokumentovány zdroje příkladů a sekundární literatura, na které je práce založena. V poslední kapitole Dodatky se nachází tabulka s analyzovanými příklady a dále pak jednotlivé bloky textu, ze kterých byly fráze excerptovány.

## 8. Appendix

### Written tab.

source	exx	synt. function	premodification	postmodification	determiner(s)	words /NP
virginia W1	the sources of the ambivalence between androgyny as balance or as fusion	S	0	PP of	the	12
virginia W2	these two words, on which Western society has structured its ideas of androgyny	S	0	relative clause	these two	13
virginia W3	her critics	O	0	0	her	2
virginia W4	the dominant Western concept	S	adj adj	0	the	4
virginia W5	fusion	Cs	0	0	0	1
virginia W6	androgyny	S	0	0	0	1
virginia W7	a deep-seated fantasy	Cs	-ed	0	a	3
virginia W8	a dream of return to the harmony of paradise	Cs	0	PP of	a	8
virginia W9	more psychological terms	P-comp preverb	adj	0	0	3
virginia W10	a dream of return to the innocence and freedom of childhood	Cs	0	PP of	a	11
virginia W11	an ideal	P-comp postverb	0	0	an	2
Virginia W12	androgyny	S	0	0	0	1
virginia W13	the close scrutiny that	P-comp postverb	adj	relative clause	the	13

	is needed for the practical use of the word					
virginia W14	a history of equivocal definitions and implied structures	Cs	0	PP of	a	8
virginia W15	a history of being used as a cover term for a multitude of ideal, harmonious states	Cs	0	PP of	a	16
Virginia W16	the beginning of her book	P-comp postverb	0	PP of	the	5
Virginia W17	the idea	S	0	0	the	2
Virginia W18	an "unbounded and hence fundamentally indefinable nature"	O	-ed adj (mod)	0	an	7
Virginia W19	Those scholars who offer statements on the topic	S	0	relative clause	those	8
Virginia W20	modern thinkers like M. H. Abrams, Ernst Benz, Suzanne Lilar, Norman O. Brown, and Carolyn Heilbrun	S	adj	PP like	0	16
Virginia W21	the sources	P-comp postverb	0	0	the	2
Virginia W22	the eloquence of the idea	P-comp postverb	0	PP of	the	5
Virginia W23	the possibility of equivocation	O	0	PP of	the	4

virginia W24	The recent and important issue of <i>Women's Studies</i>	S	adj adj	PP of	the	8
Virginia W25	doubts about the naïve definitions of this idea	O	0	PP about	0	8
Virginia W26	the paradigms on which the various definitions have been modeled	O	0	relative clause	the	10
Virginia W27	the implied structures in the various attempts to define androgyny	P-comp postverb	-ed	PP in	the	10
Virginia W28	balance	S	0	0	0	1
Virginia W29	fusion	S	0	0	0	1
Virginia W30	each statement	P-comp postverb	0	0	each	2
Virginia W31	the implications	S	0	0	the	2
Virginia W32	fusion	P-comp preverb	0	0	0	1
Virginia W33	balance	P-comp preverb	0	0	0	1
Virginia W34	both male and female principles	S	adj adj	0	both	5
Virginia W35	a short history of the attempts to define androgyny	S	adj	PP of	a	9
Virginia W36	points of reference	O	0	PP of	0	3
Virginia W37	the subsequent discussion of that idea in <i>A Room of One's Own</i>	P-comp postverb	adj	PP of	the	12

Virginia W38	an excellent article entitled "On Male and Female Principle,"	P-comp preverb	adj	-ed	an	9
Virginia W39	the relationship of opposing metaphysical principles	O	0	PP of	the	6
Virginia W40	terms which provide a set of paradigms for the discussion of the distinction I have made above	P-comp postverb	0	relative clause	0	17
Virginia W41	the metaphysical principles like good and evil, light and dark and, she includes, male and female	S	0	PP like	the	16
Virginia W42	The first paradigm	S	0	0	the first	3
Virginia W43	the dominant view of our culture	S	adj	PP of	the	6
Virginia W44	the idea of the opposition of 'opposites'	P-comp postverb	0	PP of	the	7
Virginia W45	all the opposite characteristics of One	O	adj	PP of	all the	6
Virginia W46	this view	P-comp preverb	0	0	this	2
Virginia W47	the goal of life	S	0	PP of	the	4
Virginia W48	the victory of One triumphing over its Other	CS	0	PP of	the	11

	(Good over Evil)					
Virginia W49	the way in which the One triumphs	O	0	relative clause	the	7
Virginia W50	this triumph	S	0	0	this	2
HuckW1	Another reason for the importance of Huckleberry Finn to an analysis of nineteenth-century gender and sexual attitudes	S	0	PP for	another	17
HuckW2	a time when it was still possible for an American man or boy to have an unselfconscious and shameless, consuming passion for a member of his own sex	P-comp postverb	0	relative clause	a	28
HuckW3	the novel	S	0	0	the	2
HuckW4	a gestation period of more than seven years	P-comp postverb	noun	PP of	a	8
HuckW5	a time when fallen, sinful humanity had not yet become fragmented into discrete categories on the basis of their scientifically defined sexual nature what we now	P-comp postverb	0	relative clause	a	28

	call “sexuality.”					
HuckW6	the literatures and cultures of the nineteenth- century United States	O	0	PP of	the	10
HuckW7	a different sex/gender system	O	adj adj	0	a	5
HuckW8	a different way of regarding what men and women are and how they should relate to each other, both sexually and emotionally	O	adj	PP of	a	22
Huck W9	Victorian society on both sides of the Atlantic	O	adj	PP on	0	8
Huck W10	gender	S	0	0	0	1
Huck W11	a primary identity category	Cs	adj noun	0	a	4
Huck W12	sexuality	S	0	0	0	1
Huck W13	Gender identity	S	noun	0	0	2
Huck W14	turn	P-comp preverb	0	0	0	1
Huck W15	marital and family status	P-comp postverb	adj noun	0	0	4
Huck W16	children	O	0	0	0	1
Huck W17	a provider	Cs	0	0	a	2
Huck W18	Marital and family status inflected by class and racial identity	S	adj noun	-ed	0	10
Huck W19	the answer to gender	O	0	PP to	the	8

	identity in the period					
Huck W20	The fact that a person is sexually attracted to the same or the opposite sex (or to both)	S	0	content clause	the	18
Huck W21	a basis for identity formation at this time	Cs	0	PP for	a	8
Huck W22	persons	S	0	0	0	1
Huck W23	homosexual and heterosexual acts	P-comp postverb	adj adj	0	0	4
Huck W24	a sense	P-comp postverb	0	0	a	1
Huck W25	no homosexual or heterosexual individuals	Cs	adj adj	0	no	5
Huck W26	new trails	O	adj	0	0	2
Huck W27	the representation of male affective relations in the nineteenth-century United States	P-comp postverb	0	PP of	the	11
Huck W28	the basis of a fundamental ambivalence about the innate goodness of human beings and men's ability to act honestly, selflessly, and	P-comp postverb	0	PP of	the	25

	devotedly toward each other					
Huck W29	his personal experiences in his native Missouri, on the Mississippi, and in the rough-and-tumble pioneer world of Nevada and California	P-comp preverb	adj	PP in,on,in	his	20
Huck W30	mixed feelings about men and their relationships	O	ed	PP about	0	7
Huck W31	this ambivalence	S	0	0	this	2
Huck W32	part and parcel of the entire narrative of Huckleberry Finn	Cs	0	PP of	0	10
Huck W33	the Grangerford - Shepherdson episode, in which the members of two feuding families listen to a sermon on "brotherly love" one day and then go on to murder each other the next.	P-comp postverb	noun	relative clause	the	30
Huck W34	The symbol of the snake	S	0	PP of	the	10

	that recurs throughout the narrative					
Huck W35	a fitting emblem of the author's conflicted attitude toward men and their relationships	Cs	-ing	PP of	a	13
Huck W36	the snake	S	0	0	the	2
Huck W37	Western culture	P-comp postverb	adj	0	0	2
Huck W38	a symbol of fidelity	P-comp postverb	0	PP of	a	4
Huck W39	a symbol of dangerous knowledge, loss of innocence, poison, betrayal, and men's sexual organs	P-comp postverb	0	PP of	a	14
Huck W40	quite a few nineteenth-century American men	P-comp preverb	num adj	0	quite a few	6
Huck W41	a world in which relations between males would not always be governed and structured by competitiveness and self-interest	P-comp postverb	0	relative clause	a	19
Huck W42	The widening chasm between men	S	-ing	PP between	the	5
Huck W43	a deep yearning for the intimacies that had earlier	O	adj	PP for	a	12

	marked men's lives					
Huck W44	Such tenderness and intimacy	S	0	0	such?	4
Huck W45	fears of dependency	P-comp postverb	0	PP of	0	3
Huck W46	the fervent wish that his picture of Huck and Jim represented a way some individuals at least might live	P-comp postverb	adj	content clause	the	19
Huck W47	a result	P-comp preverb	0	0	a	2
Huck W48	contrasts and incongruities between Huck and Jim on the raft and the society on the shore	S	0	PP between	0	16
Huck W49	a theme of great personal significance to the author	O	0	PP of	a	9
Huck W50	some of his literary contemporaries	P-comp preverb	0	PP of	0	5
Children W1	a slipping from an acknowledgment that subject-speakers like the narrator herself (or me or anyone) are also produced through discourse as	Cs	0	PP from – to, to	a	78

	subject (and adult) and therefore cannot abstract themselves from it, to an admission of an inherent split between the narra-tor's questioning position and a defensive resistance to questioning or analysis on the part of other children's literature critics, to an overt indictment of the weight that the demands of the children's literature critics place on the child					
Children W2	Rose's own argument	P-comp preverb	adj	0	Rose's	3
Children W3	the individual child	S	adj	0	the	3
Children W4	child	P-comp preverb	0	0	0	1
Children W5	that weight	Cs	0	0	that	2
Children W6	the word	S	0	0	the	2
Children W7	individual	S	0	0	0	1
Children W8	the child's identity	O	gen	0	the	3
Children W9	children	S	0	0	0	1
Children W10	children's individuality	S	gen	0	0	2
Children	their	P-comp	0	0	their	2

W11	childness	postverb				
Children W12	Rose's text	S	0	0	Rose's	2
Children W13	her poststructurally appropriate self-inclusion	P-comp postverb	adj (mod)	0	her	4
Children W14	childhood	S	0	0	0	1
Children W15	part of an inevitable resistance to textuality	P-comp postverb	adj	PPof	0	7
Children W16	a pathological resistance	P-comp postverb	adj	0	a	3
Children W17	the term	O	0	0	the	3
Children W18	the way that Freud uses it	P-comp postverb	0	content clause	the	6
Children W19	that difficult notion of something that is "normally" present but is nevertheless , in another state	O	adj	PP of	that	15
Children W20	pathology	O	0	0	0	1
Children W21	the quote	S	0	0	the	2
Children W22	normality	O	0	0	0	1
Children W23	pathology	O	0	0	0	1
Children W24	the dynamics whereby a state is known as normal or pathological	O	0	relative clause	the	12
Children W25	one of the many places	P-comp preverb	0	PP of	0	16

	where Freud further discusses the mutual implicatedness of normality and pathology					
Children W26	Rose's attempt to maintain a "we" in her text	S	0	inf.	Rose's	8
Children W27	her other assurances of the normality of the operations of children's fiction	P-comp preverb	adj	PP of	her	12
Children W28	considerable tension	P-comp postverb	adj	0	0	2
Children W29	the implication of her overall argument that children's literature criticism exemplifies a pathological discourse that "points to a breach or a rent [where] there may normally be an articulation present	P-comp postverb	0	PP of	the	30

Children W30	this pathology to which Rose draws our attention	O	0	relative clause	this	8
Children W31	the fetishization of childhood	P-comp postverb	0	PP of	the	3
Children W32	analytic narrator	P-comp preverb	adj	0	0	2
Children W33	the pathological state	P-comp postverb	adj	0	the	3
Children W34	childhood	O	0	0	0	1
Children W35	a necessary condition	P-comp postverb	adj	0	a	3
Children W36	Her and everyone else's involvement with the child	S	0	PP with	Her and every one else's	8
Children W37	some extent	P-comp postverb	0	0	some	2
Children W38	a meaning for the term	O	0	PP of	a	3
Children W39	these terms	P-comp preverb	0	0	these	2
Children W40	Rose's argument	S	0	0	Rose's	2
Children W41	two paradoxical but necessary aspects	O	adj	0	two	5
Children W42	the one hand	P-comp preverb		0	The one	3
Children W43	the discursivity of childhood itself as inevitable	O	0	PP of	the	7
Children W44	the	O	0	PP as	the	8

	discourse as fetish, which should be addressed					
Children W45	psychoanalysis	S	0	0	0	1
Children W46	part of the argument	Cs	0	PP of	0	4
Children W47	a different way	P-comp postverb	adj	0	a	3
Children W48	a vocabulary for an aspect of the dynamics of the discourse of childhood	O	0	PP of	a	13
Children W49	my title	P-comp postverb	0	0	my	2
Children W50	the "psychopathology of everyday children's literature criticism	P-comp postverb	0	PP of	the	7

### Spoken tab.

	exx	synt. function	premodification	postmodification	determiner(s)	words /NP
Huck S1	a false sense of security	P-comp postverb	adj	PP of	a	5
Huck S2	Twain's authorial pretence that there's nothing serious going on	P-comp postverb	adj	clause content	Twain's	10
Huck S3	a pseudonym	Cs	0	0	a	2
Huck S4	a constructed	Cs	-ed + adj (mod)	clause relative	a	20

	and very convenient device through which Samuel Langhorne Clemens promoted a public persona as humorist and popular entertainer					
Huc k S5	that ingenuous comic persona	S	adj adj	0	that	4
Huc k S6	a mask	Cs	0	0	a	2
Huc k S7	a purpose	P-comp postverb	0	0	a	2
Huc k S8	mind	P-comp postverb	0	0	0	1
Huc k S9	the George Bernard Shaw comment that i've quoted on this sheet here	O	noun prop	clause relative	the	13
Huc k S10	things	O	0	0	0	1
Huc k S11	such a way as to make people who would otherwise hang him believe he is joking	P-comp postverb	0	clause relative (complex)	such a	16
Huc k S12	a more serious purpose going on	S	adj (mod)	-ing participle	a	6
Huc k S13	this apparently casual insubstantial text	P-comp postverb	adj (mod) adj	0	this	5
Huc k S14	a few details	O	0	0	a few	3

Huc k S15	career details which seem to me significant in the shaping of Huckleberry Finn	O	noun	clause relative	0	13
Huc k S16	the first book Clemens actually published under the pseudonym Mark Twain in eighteen-sixty- nine	S	0	clause relative	the first	13
Huc k S17	a sort of comic travelogue called Innocents Abroad	Cs	sort of adj	ed	a	7
Huc k S18	a comic first person account of his travels er this time to the open spaces of the American West	O	adj+noun (mod)	PP of	a	19
Huc k S19	the only reason I mention these books	S	adj	Clause relative	the	7
Huc k S20	the strategy of a deliberately naive narrator- protagonist	P-comp postverb	0	PP of	the	7
Huc k S21	the idea of speaking through the persona of an innocent at large someone whose wide- eyed confrontation with the world could be	P-comp postverb	0	PP of	the	30

	developed as a source of both comedy and satire					
Huck S22	the first person format	O	Noun (mod)	0	the	4
Huck S23	a more traditional third person omniscient narrator	P-comp postverb	Adj(mod) noun(mod) adj	0	a	7
Huck S24	our purposes	P-comp postverb	0	0	our	2
Huck S25	the first time	P-comp postverb	num	0	the first	3
Huck S26	the contemporary scene	P-comp postverb	adj	0	the	3
Huck S27	the fictionalized world of his own boyhood in the small riverbank town of Hannibal Missouri	P-comp postverb	ed	PP of	the	15
Huck S28	other words	P-comp preverb disjunct	0	0	other	2
Huck S29	the imaginative arena where Huckleberry Finn is also set	O	Adj	clause relative	the	9
Huck S30	a character in Tom Sawyer	Cs	0	PP in	a	5
Huck S31	one of Tom's friends		0	PP of		4
Huck S32	the outside	P-comp postverb	0	0	the	2

Huc k S33	any case	P-comp preverb disjunct	0	0	any	2
Huc k S34	the focus	S	0	0	the	2
Huc k S35	the novel	O	0	0	the	2
Huc k S36	that childhood world of the old South	P-comp postverb	Noun	PP of	that	7
Huc k S37	a kind of companion volume to Tom Sawyer	P-comp postverb	Kind of + noun	PP to	a	8
Huc k S38	a different perspective	p-comp postverb	Adj	0	a	3
Huc k S39	that innocent at large	O	0	PP at	that	3
Huc k S40	the world	O	0	ed	the	2
Huc k S41	the popular success of Tom Sawyer	P- comp postverb	Adj	PP of	the	6
Huc k S42	an unproblematic sequel	Co	Adj	0	an	3
Huc k S43	His friend	P-comp postverb	0	0	his	2
Huc k S44	another boys' book which he describes as Huckleberry Finn's autobiography	0	noun 's genitive	Relative clause	Another	10
Huc k S45	the trouble	S	0	0	the	2
Huc k S46	the raft	P-comp postverb	0	0	the	2

Huc k S47	the narrative	S	0	0	the	2
Huc k S48	a snag stall midstream	O	adj adj	0	a	4
Huc k S49	one point	P-comp postverb	0	0	one	2
Huc k S50	the manuscript	O	0	0	the	2
child S1	memory which is crucial	Cs	0	relative clause	-	4
child S2	every text	S	0	0	every	2
child S3	things which have by definition happened in the past	P-comp postverb	0	relative clause	0	9
child S4	the text	S	0	0	the	2
child S5	a beginning	O	0	0	a	2
child S6	a middle	O	0	0	a	2
child S7	an ending	O	0	0	an	2
child S8	childhood	S	0	0	0	1
child S9	the idea of memory	P-comp postverb	0	PP of	the	4
child S10	ideas of memory	P-comp postverb	0	PP of	0	3
child S11	memory	O	0	0	0	1
child S12	different concepts of memory	S	Adj	PP of	0	4
child S13	the idea of memory		0	PP of	the	4
child S14	the idea of language	P-comp postverb	0	PP of	the	4
child S15	childhood	S	0	0	0	1

child S16	ideas of language	P-comp postverb	0	PP of	0	3
child S17	the idea of what it means to be written or write	P-comp postverb	0	PP of	the	11
child S18	the idea of consciousness	P-comp postverb	0	PP of	the	4
child S19	what kind of view or image or idea	P-comp postverb	0	PP of	what	8
child S20	what way	Adv	0	0	what	2
child S21	the world	P-comp posverb	0	0	the	2
child S22	very broad categories	Cs	Adj (mod)	0	0	3
child S23	memory	S	0	0	0	1
child S24	language	S	0	0	0	1
child S25	consciousness	S	0	0	0	1
child S26	the text	P-comp postverb	0	0	the	2
child S27	some idea of how texts are narrated	S	0	PP of	some	7
child S28	memory	P-comp postverb	0	0	0	1
child S29	idea of languages	P-comp postverb	0	0	0	3
child S30	an idea	O	0	0	an	2
child S31	consciousness	O	0	0	0	1
child S32	language	O	0	0	0	1
child S33	memory	O	0	0	0	1
child S34	texts	P-comp postverb	0	0	0	1
child S35	the idea of consciousness	S	0	PP of	the	4
child S36	what kind of vision or	Cs	0	PP of	what	6

	perspective					
child S37	the text	S	0	0	the	2
child S38	certain identities	P-comp postverb	adj	0	0	2
child S39	an example of the latter	P-comp postverb	0	PP of	an	5
child S40	instance	P-comp postverb	0	0	0	1
child S41	people	O	0	0	0	1
child S42	children	S	0	0	0	1
child S43	art	P-comp postverb	0	0	0	1
child S44	this pure vision	O	Adj	0	this	3
child S45	an idea of vision and consciousness which is allocated at children	Cs	0	PP of, relative clause	an	11
child S46	no evidence for this kind of idea whatsoever	O	0	PP for	no	8
child S47	no evidence children go around going wow great painting you know really love that absolutely fresh vision	O	0	Content clause	No	17
child S48	no evidence for this whatsoever	O	0	PP for	No	5
child S49	the case	Cs	0	0	the	2
child S50	case for all five year olds	Cs	0	PP for	0	6
Virg S1	the case	O	0	0	the	2
Virg	a critique of	Cs	0	PP of	A	13

S2	some of the values which the English aristocracy subscribe to					
Virg S3	the text	O	0	0	The	2
Virg S4	this notion of its being a biography	P-comp postverb	0	PP of	This	7
Virg S5	the subtitle of the novel	P-comp postverb	0	PP of	The	5
Virg S6	fact	P-comp preverb disjunct	0	0	0	1
Virg S7	some confusion	O	0	0	some	1
Virg S8	kind of the fiction section in bookshops	P-comp postverb	kind of?+noun	PP in	the	7
Virg S9	the biography section	P-comp postverb	noun	0	the	3
Virg S10	a biography	Cs	0	0	a	2
Virg S11	a life writing	Cs	noun	0	a	3
Virg S12	Vita's name	S	0	0	Vita's	2
Virg S13	life	O	0	0	0	1
Virg S14	words like vital vitality	P-comp postverb	0	PP like	0	4
Virg S15	the Latin tag	O	adj	0	the	3
Virg S16	the art	Cs	0	0	the	2
Virg S17	the life	Cs	0	0	the	2
Virg S18	the life	S	0	0	the	2
Virg S19	the art	S	0	0	the	2
Virg S20	the art	S	0	0	the	2
Virg S21	the life	S	0	0	the	2

Virg S22	part of Virginia Woolf's playfulness in this text	S	0	PP of	0	8
Virg S23	a kind of a variation on this theme of ars longa vita brevis	O	kind of	PP on	a	13
Virg S24	Rachel Bowlby's introduction to Orlando which some of you might have in your edition	P-comp postverb	0	PP to + relative clause	Rachel Bowlby's	14
Virg S25	a clear ad succinct account of Vita	O	adj	PP of	a	7
Virg S26	the newsgroup	P-comp postverb	0	0	the	2
Virg S27	that essay	S	0	0	the	2
Virg S28	a line of the noble Sackvilles whose history she had lovingly written a few years before Orlando in Knole and the Sackvilles nineteen-twenty-two on which Woolf drew extensively for her background to the novel	P-comp postverb	0	PP of + relative clause	a	34
Virg S29	the conserving role of	P-comp postverb	ing	PP of	the	5

	historian					
Virg S30	the continuity and illustriousness of her ancestry since the sixteenth century when one of them was granted the estate by Queen Elizabeth the First	P-comp postverb	0	PP of	the	24
Virg S31	men of national importance	Cs	0	PP of	0	4
Virg S32	a long run of statesmen ambassadors and minor men of letters	O	adj	PP of	a	11
Virg S33	both points of correspondence	O	0	PP of	both	4
Virg S34	this history	P-comp postverb	0	0	this	2
Virg S35	the choices of her own life	P-comp postverb	0	PP of	the	6
Virg S36	the models provided by her extraordinary array of forebears	P-comp postverb	0	ed	the	9
Virg S37	many of the incidents in the plot of Orlando	S	0	PP of	-	9
Virg S38	the history of the Sackville family which had been written by Vita and which arguably	P-comp postverb	0	PP of	the	22

	influenced her in her own life choices					
Virg S39	example	P-comp preverb	0	0	0	1
Virg S40	the whole incident o-, of er the living with the gypsies	S	adj	PP of	the	9
Virg S41	Vita Sackville-West's grandmother	S	0	0	Vita Sackville-West's	4
Virg S42	a quite famous Spanish gypsy dancer	Cs	adj (mod) + noun	0	a	6
Virg S43	her own life	P-comp postverb	adj	0	her	3
Virg S44	a lot of different roles	O	adj	0	a lot of	5
Virg S45	that information	O	0	0	that	2
Virg S46	a biography of Vita Sackville-West	Cs	0	PP of	a	4
Virg S47	a fantastical jeu d'esprit	Cs	adj	0	a	3
Virg S48	the issues which arise from life writing	P-comp postverb	0	relative clause	the	7
Virg S49	the central issue which is can anyone ever know for sure the truth of someone else's life especially if that subject is remote in time is it possible to ever know somebody	P-comp postverb	adj	relative clause	the	32
Virg S50	two related aspects	Cs	-ed	0	two	3

## **Huck (written)**

Another reason for the importance of *Huckleberry Finn* to an analysis of nineteenth-century gender and sexual attitudes is that it was written at a time when it was still possible for an American man or boy to have an unselfconscious and shameless, consuming passion for a member of his own sex. The novel was first published in England in late 1884, after a gestation period of more than seven years. Twain completed it at a time when fallen, sinful humanity had not yet become fragmented into discrete categories on the basis of their scientifically defined sexual nature what we now call "sexuality." When we study the literatures and cultures of the nineteenth-century United States, we are confronting a different sex/gender system-that is, a different way of regarding what men and women are and how they should relate to each other, both sexually and emotionally. In what we may call Victorian society on both sides of the Atlantic, gender is a primary identity-category, but sexuality is not. Gender identity, in turn, is largely determined by marital and family status: are you married or single? do you have children? are you a provider? Marital and family status inflected by class and racial identity provides the answer to gender identity in the period. The fact that a person is sexually attracted to the same or the opposite sex (or to both) is not a basis for identity formation at this time. Thus, while persons were certainly engaging in what we would identify today as homosexual and heterosexual acts, there were in a sense no homosexual or heterosexual individuals. In *Huckleberry Finn* Twain is blazing out new trails in the representation of male affective relations in the nineteenth-century United States. He does this on the basis of a fundamental ambivalence about the innate goodness of human beings and men's ability to act honestly, selflessly, and devotedly toward each other. Based on his personal experiences in his native Missouri, on the Mississippi, and in the rough-and-tumble pioneer world of Nevada and California, Twain had mixed feelings about men and their relationships. This ambivalence is part and parcel of the entire narrative of *Huckleberry Finn*, but it is perhaps most clearly seen in the Grangerford-Shepherdson episode, in which the members of two feuding families listen to a sermon on "brotherly love" one day and then go on to murder each other the next. The symbol of the snake that recurs through-out the narrative is a fitting emblem of the author's conflicted attitude toward men and their relationships. The snake resonates in Western culture as a symbol of fidelity, but also as a symbol of dangerous knowledge, loss of innocence, poison, betrayal, and men's sexual

organs. Like quite a few nineteenth-century American men, Twain dreamed of a world in which relations between males would not always be governed and structured by competitiveness and self-interest. Michael Kimmel observes: "The widening chasm between men produced a deep yearning for the intimacies that had earlier marked men's lives. . . . Such tenderness and intimacy were now tainted by fears of dependency." According to Walter Blair: "[Twain] was pulled by the fervent wish that his picture of Huck and Jim represented a way some individuals at least might live. As a result, contrasts and incongruities between Huck and Jim on the raft and the society on the shore ... embody a theme of great personal significance to the author." Unlike some of his literary contemporaries, though, Twain was doubtful about the vaunted purity of men's romantic relationships with each other.

### **Children (written)**

There is a slipping from an acknowledgement that subject-speakers like the narrator herself (or me or anyone) are also produced through discourse as subject (and adult) and therefore cannot abstract themselves from it, to an admission of an inherent split between the narrator's questioning position and a defensive resistance to questioning or analysis on the part of other children's literature critics, to an overt indictment of the weight that the demands of the children's literature critics place on the child. Moreover, according to Rose's own argument, "the individual child" as child is that "weight": the word "individual" cannot modify or remove the child's identity. Children are always more child than they are individual, or, to put it another way, children's individuality is produced as or through their childness. What I am suggesting is that Rose's text shows (paradoxically because of her poststructuralistically appropriate self-inclusion) that childhood does not only exist as part of an inevitable resistance to textuality, but also as a pathological resistance. I want to use the term "pathology" here specifically in, and because of, the way that Freud uses it. Freud is emphasizing here that difficult notion of something that is "normally" present but is nevertheless, in another state, "pathology." The quote also reminds us yet again, of course, that Freud is not interested in normatively defining "normality" (or "pathology") but in describing the dynamics whereby a state is known as normal or pathological. In one of the many places where Freud further discusses the mutual implicatedness of normality and pathology Rose's attempt to maintain a "we" in her text, together with her other assurances of the normality of the operations of children's fiction, stands in considerable tension with the

implication of her overall argument that children's literature criticism exemplifies a pathological discourse that "points to a breach or a rent [where] there may normally be an articulation present".(Moreover, we may now, following Freud, formulate this pathology to which Rose draws our attention more specifically as the fetishization of childhood. Rose, as analytic narrator, is not in the pathological state herself (she is not fetishizing childhood), although she recognizes that it is present in herself as a "necessary condition." Her and everyone else's involvement with "the child" remains inevitable to some extent insofar as anyone recognizes a meaning for the term at all and finds themselves acting upon it. Seen in these terms, Rose's argument has two paradoxical but necessary aspects: on the one hand, the discursivity of childhood itself as inevitable and, on the other, the discourse as fetish, which should be addressed. Psychoanalysis is again part of the argument in yet a different way, in providing a vocabulary for an aspect of the dynamics of the discourse of childhood, or what I have referred to in my title as the "psychopathology of everyday children's literature criticism.

### **Virginia (written)**

The sources of the ambivalence between androgyny as balance or as fusion are important to document; for these two words, on which Western society has structured its ideas of androgyny, inevitably influence Woolf and her critics. Not coincidentally, the dominant Western concept is fusion. Because androgyny is a deep-seated fantasy, a dream of return to the harmony of paradise, or, in more psychological terms, a dream of return to the innocence and freedom of childhood, it has been treated as an ideal without the close scrutiny that is needed for the practical use of the word. Androgyny has a history of equivocal definitions and implied structures, a history of being used as a cover term for a multitude of ideal, harmonious states. Carolyn Heilbrun, who devoted an entire book to the topic of androgyny in literature, admits at the beginning of her book that the idea has gone undefined, but even more crucial, she states that it has an "unbounded and hence fundamentally indefinable nature." Those scholars who offer statements on the topic, modern thinkers like M. H. Abrams, Ernst Benz, Suzanne Lilar, Norman O. Brown, and Carolyn Heilbrun, concentrate on the sources and the eloquence of the idea; none mentions the possibility of equivocation. The recent and important issue of *Women's Studies* rightly created doubts about the naive definitions of this ideal, but no one suggested the paradigms on which the various definitions have been modeled. If we look carefully at the

implied structures in the various attempts to define androgyny, we will notice that either balance or fusion is central to each statement. The implications are important; for with fusion, the male is equated with the androgynous, but with balance, both male and female principles are considered valid. A short history, then, of the attempts to define androgyny will provide points of reference for the subsequent discussion of the idea in *A Room of One's Own*. Linda Thurston, in an excellent article entitled "On Male and Female Principle," describes the relationship of opposing metaphysical principles in terms which provide a set of paradigms for the discussion of the distinction I have made above. She claims that the metaphysical principles like good and evil, light and dark and, she includes, male and female, can either be opposed to one another or juxtaposed. The first paradigm and the dominant view of our culture, Thurston argues, is "based on the idea of the opposition of 'opposites.' There is One and there is Other which embodies all the opposite characteristics of One. Each is seen as isolated and separate from its Other. . . . In this view the goal of life is the victory of One triumphing over its Other (Good over Evil) ." She does not describe the way in which the One triumphs, but I would suggest that this triumph is the result.

### **Huck (spoken)**

don't be lulled

into a false sense of security by Twain's authorial pretence that there's nothing serious going on remember that Mark Twain is a pseudonym it's a constructed and very convenient device through which Samuel Langhorne Clemens promoted a public persona as humorist and popular entertainer but that ingenuous comic persona is a mask and it's adopted for a purpose and i reckon that you should always keep in mind the George Bernard Shaw comment that i've quoted on this sheet here er Mark Twain says Shaw has to put things in such a way as to make people who would otherwise hang him believe he is joking and there may be a more serious purpose going on beneath this apparently casual insubstantial text right er just a few details er career details which seem to me significant in the shaping of Huckleberry Finn the first book Clemens actually published under the pseudonym Mark Twain in eighteen-sixty-nine was a sort of comic travelogue called *Innocents Abroad*

three years later in seventy-two he published *Roughing It* which he'd originally thought of calling *The Innocent At Home* again this was a comic first person account of his travels er this time to the open spaces of the American West and the only reason i mention these books is that they show Twain already experimenting with the strategy of a deliberately naive narrator-protagonist he was obviously drawn to the idea of speaking through the persona of an innocent at large someone whose wide-eyed confrontation with the world could be developed as a source of both comedy and satire then came *Tom Sawyer* ninetee-, er eighteen-seventy-six now here Twain abandoned the first person format for a more traditional third person omniscient narrator but what's significant for our purposes is that here for the first time he turned from the contemporary scene back to the fictionalized world of his own boyhood in the small riverbank town of Hannibal Missouri in *Tom Sawyer* in other words Twain opened up the imaginative arena where *Huckleberry Finn* is also set 33 he also of course introduced Huck Huck is a character in *Tom Sawyer* as one of Tom's friends but significantly he's observed from the outside and well in any case the focus is on Tom having finished the novel Twain obviously felt there was more to be said about that childhood world of the old South enough for a kind of companion volume to *Tom Sawyer* but perhaps with a different perspective perhaps it needed that innocent at large to see the world so spurred on by the popular success of *Tom Sawyer* Twain immediately set to work on what seems to have been conceived initially as an unproblematic sequel he wrote to his friend William Dean Howells that he'd begun another boys' book which he describes as *Huckleberry Finn's* autobiography but then the trouble started having launched Huck and Jim off downriver on the raft suddenly the narrative seemed to hit a snag stall midstream and Twain found that he simply couldn't write any more at one point in fact he was so frustrated that he spoke of possibly burning the manuscript just gave up on it

### **Virginia (spoken)**

i'd want to argue the case there's also a critique of

some of the values which the English aristocracy subscribe to so i want to approach the text first of all thr-, through this notion of its being a biography and it's there in the subtitle of the novel er and in fact it caused some confusion when it was first published because it wasn't put in kind of the fiction section in bookshops but in the biography section er so it's a biography a life writing and remember that Vita's name in Latin means life er and of course it's still present in words like vital vitality er and even if you don't know Latin you may know the Latin tag er [sniff] ars longa vita brevis yes long the art short the life the life is long the art i-, the sorry the the art is long the life is short i think comes from Horace er so part of Virginia Woolf's playfulness in this text is that we have a kind of a variation on this theme of ars longa vita brevis we have ars longa vita longa as well to kind of correspond to it er i'm going to quote from Rachel Bowlby's introduction to Orlando which some of you might have in your edition but not sure that everybody does s-, since she gives a clear and succinct account of Vita and again you'll see on the newsgroup that you can also go to Feminist Destinations where that essay is reprinted er [sniff] so Bowlby says Vita was the latest in a line of the noble Sackvilles whose history she had lovingly written a few years before Orlando in Knole and the Sackvilles nineteen-twenty-two on which Woolf drew extensively for her background to the novel she took upon herself the conserving role of historian and prided herself on the continuity and illustriousness of her ancestry since the sixteenth century when one of them was granted the estate by Queen Elizabeth the First the Sackvilles had consistently been men of national importance they made up a long run of statesmen ambassadors and minor men of letters and it is not difficult to imagine how Vita herself the wife of a twentieth century ambassador Harold Nicolson and a prolific seeker after literary fame should have found both points of correspondence in this history and for the two must be inseparable been prompted in the choices of her own life by the models provided by her extraordinary array of forebears so many of the incidents in the plot of Orlando are based on the history of the Sackville

family which had been written by Vita and which arguably influenced her in her own life choices and for example the whole incident of her living with the gypsies Vita Sackville-West, her West's grandmother was a quite famous Spanish gypsy dancer or [sniff] so Vita herself in her own life drew, kind of lived out a lot of different roles and somehow managed to kind of keep them all kind

of going at once however having given you that information I would also say Orlando A Biography is clearly not a biography of Vita Sackville-West it's rather a fantastical jeu d'esprit yet it plays with the issues which arise from life writing including the central issue which is can anyone ever know for sure the truth of someone else's life especially if that subject is remote in time is it possible to ever really know somebody [sniff] now Rachel Bowlby suggests that there are two related aspects

### **Children (spoken)**

they are memory which is crucial

because every text is retrospective when you think about it they're all about things which have by definition happened in a past otherwise the text wouldn't be finished and in front of you wouldn't have a beginning a middle and an ending so childhood is about the idea of memory or ideas of memory course we don't know how memory works there are only different concepts of memory but the idea of memory they are about the idea of language that is childhood has to do with ideas of language the idea of what it means to be written or to write and it has to do with the idea of consciousness what kind of view or image or idea what way does someone look at the world I'll come back to this 'cause these are very broad categories memory language consciousness and I'll I'll show you those in the text hopefully what I mean exactly by this and some idea of how texts are narrated has to do with memory or idea of languages how do you represent an idea consciousness and language and memory in texts and the idea of the consciousness is what kind of vision or perspective does the text locate to certain identities I

mean you might have come across an example of the latter for instance i don't know if you've ever seen or heard people talking about oh when children look at art they have this pure vision that's an idea for instance of vision and consciousness which is allocated at children not only do we have no evidence for this kind of idea whatsoever we've no evidence children go around going wow great painting you know really love that absolutely fresh vision we have no evidence for this whatsoever and even if it were the case is it case for all five year olds