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Diplomová práce

Bc. Helena Fišerová

The syntax and semantics of the subject *it* as a style marker

Syntax a sémantika podmětového *it* jako stylový ukazatel

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Vedoucí práce: prof. PhDr. Libuše Dušková, DrSc.

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Abstract

This thesis analyses the distribution of the different functions of the subject *it* in two text types: academic prose and fiction. The objective of the thesis is to discover to what extent and in which aspects the two examined text types differ. The analysis is based on two hundred examples of *it* in the subject function obtained from the British National Corpus (BNC), one half of them drawn from academic prose, the other from fiction. The functions of *it* analysed include anaphoric *it*, anticipatory *it*, empty *it* and *it* as the subject in a cleft sentence (focusing *it*). The discussion of anaphoric *it* focuses on the distance of the referent from the pronoun, the realisation form and semantic role of the referent; in the case of anticipatory *it*, attention is paid to the type of subordinate clause realising the extraposed subject and the realisation form and semantics of the predicate in the superordinate clause; for the cleft sentence, the analysis deals mainly with the realisation form and underlying syntactic function of the focused element. Additionally, the instances of *it* that did not fit into any of the four main categories are also examined. The two text types are first discussed separately, and the findings are then compared in the final part of the thesis.

Key words: anaphoric *it*, anticipatory *it*, empty *it*, cleft sentence, extraposition

Abstrakt

Tato diplomová práce analyzuje distribuci funkcí podmětového *it* ve dvou funkčních stylech: odborném stylu a beletrii. Cílem práce je zjistit, do jaké míry a v jakých ohledech se zkoumané funkční styly liší. Analýza je založena na dvou stech příkladech zájmena *it* v podmětové funkci získaných z Britského národního korpusu (BNC); první polovina z nich pochází z odborného stylu, druhá z beletrie. Zkoumané funkce *it* zahrnují anaforické *it*, anticipační *it*, prázdné *it* a *it* jako podmět ve vytýkací konstrukci (vytýkací *it*). U anaforického *it* je pozornost věnována vzdálenosti referenta od zájmena, realizační formě a sémantické roli referenta; v případě anticipačního *it* se práce zabývá především typem extraponované podmětné věty a realizační formou a sémantikou predikátu ve větě nadřazené; u vytýkací konstrukce je sledována realizační forma vytčeného členu a jeho syntaktická funkce v podkladové struktuře. Dále práce analyzuje také případy, které nespádají do žádné ze čtyřech hlavních kategorií. Práce se zkoumanými funkčními styly zabývá nejprve každým zvlášť a v poslední části následně získané poznatky srovnává.

Klíčová slova: anaforické *it*, anticipační *it*, prázdné *it*, vytýkací konstrukce, extrapozice

List of abbreviations

| | |
|----------------|---------------------------------|
| A | academic prose |
| ana | anaphoric <i>it</i> |
| ant | anticipatory <i>it</i> |
| BNC | British National Corpus |
| C _s | subject complement |
| emp | empty <i>it</i> |
| F | fiction |
| foc | focusing <i>it</i> |
| FSP | functional sentence perspective |
| NP | noun phrase |
| oth | other uses of <i>it</i> |
| PP | prepositional phrase |
| S | subject |
| V | verb |

List of tables

Table 1: Size of the subcorpora

Table 2: Types of *it* in academic prose

Table 3: Location of the referent in relation to the pronoun (academic prose)

Table 4: Semantic roles of the referent (academic prose)

Table 5: Types of predicate in sentences with extraposition (academic prose)

Table 6: Types of extraposed subject clauses (academic prose)

Table 7: Types of *it* in fiction

Table 8: Location of the referent in relation to the pronoun (fiction)

Table 9: Semantic roles of the referent (fiction)

Table 10: Types of predicate in sentences with extraposition (fiction)

Table 11: Types of extraposed subject clause (fiction)

Table 12: Frequency of subject *it* in academic prose and fiction

Table 13: Functions of *it* in academic prose and fiction

List of figures

Figure 1: Functions of *it* in academic prose and fiction

Table of contents

| | |
|--|----|
| List of abbreviations | 6 |
| List of tables | 7 |
| List of figures | 7 |
| 1 Introduction | 10 |
| 2 Theoretical background | 11 |
| 2.1 Functions of <i>it</i> | 11 |
| 2.1.1 Anaphoric <i>it</i> | 11 |
| 2.1.2 Empty <i>it</i> | 12 |
| 2.1.3 Anticipatory <i>it</i> | 13 |
| 2.1.4 Focusing <i>it</i> | 23 |
| 2.2 Stylistic characteristics of the selected text types | 28 |
| 2.2.1 Academic prose | 28 |
| 2.2.2 Fiction | 29 |
| 3 Material and method | 30 |
| 3.1 Data collection process | 30 |
| 3.2 Data analysis | 31 |
| 4 Analysis | 33 |
| 4.1 Academic prose | 33 |
| 4.1.1 Anaphoric <i>it</i> | 33 |
| 4.1.2 Anticipatory <i>it</i> | 38 |
| 4.1.3 Focusing <i>it</i> | 42 |
| 4.2 Fiction | 43 |
| 4.2.1 Anaphoric <i>it</i> | 44 |
| 4.2.2 Empty <i>it</i> | 47 |
| 4.2.3 Anticipatory <i>it</i> | 48 |
| 4.2.4 Focusing <i>it</i> | 50 |

| | | |
|-------|---------------------------------|----|
| 4.2.5 | Other uses of <i>it</i> | 51 |
| 4.3 | Comparison of results..... | 55 |
| 4.3.1 | Anaphoric <i>it</i> | 56 |
| 4.3.2 | Anticipatory <i>it</i> | 59 |
| 4.3.3 | Focusing <i>it</i> | 60 |
| 4.3.4 | Uses found only in fiction..... | 61 |
| 5 | Conclusion..... | 63 |
| | References..... | 66 |
| | Résumé..... | 68 |
| | Appendix..... | 73 |

1 Introduction

The present thesis analyses the representation of the different functions of the subject *it* in two text types: academic prose and fiction. The objective of the thesis is to discover to what extent and in which aspects the two examined text types differ.

The theoretical part describes the functions of *it* in the subject position: anaphoric *it*, empty *it* and *it* as a component of extraposition (anticipatory *it*) and the cleft construction (focusing *it*). The description is based mainly on the treatment of *it* in *A Comprehensive Grammar of the English Language* (1985) by Randolph Quirk et al., *The Cambridge Grammar of the English Language* (2002) by Rodney Huddleston and Geoffrey K. Pullum, *Longman Grammar of Spoken and Written English* (1999) by Douglas Biber et al. and *Mluvnice současné angličtiny na pozadí češtiny* (2006) by Libuše Dušková et al. Other relevant works are consulted as well, especially in order to provide a more detailed description of extraposition and the cleft sentence. Additionally, the theoretical part briefly presents the two analysed text types, based mainly on *Register, genre, and style* (2009) by Douglas Biber and Susan Conrad, and other relevant stylistics works.

The empirical part provides an analysis of two hundred examples of *it* in the subject position, with 100 examples drawn from academic prose, 100 from fiction. The examples are excerpted from the British National Corpus through the *BNCweb* interface. The excerpts from academic prose and fiction are first analysed separately and the results from the two registers are subsequently compared.

In the analysis of anaphoric *it*, attention is paid to the realisation form and semantic role of the referent, as well as the location of the referent in relation to the pronoun. The analysis of anticipatory *it* focuses on the type of subordinate clause realising the extraposed subject and the realisation form and semantics of the predicate in the superordinate clause. For the cleft sentence, the analysis deals mainly with the realisation form and underlying syntactic function of the focused element. Empty *it*, as well as uses of *it* that do not fit neatly into any of the four categories, are also discussed.

The aim of the thesis is to analyse the distribution of different function of *it* in the two registers, and to determine whether and to what extent the uses of *it* could be considered a style marker.

2 Theoretical background

This chapter describes the characteristics and functions of the pronoun *it* in subject position, and introduces the two registers that will be examined in the analytical part of the thesis, academic prose and fiction.

2.1 Functions of *it*

The pronoun *it* holds a rather special place among third person personal pronouns. Like *he*, *she* and *they*, it can have a deictic and referential function (Dušková et al., 2006: 391), but in addition to that it also has several non-referential “special uses” (their exact number varies in different interpretations). As a starting point, we can use the classification of Biber et al., who distinguish the following three types:

- Empty subject/object
- Anticipatory subject/object¹
- Subject in cleft constructions (Biber et al., 1999: 332)

The special uses and the basic referential function are discussed in detail below.

2.1.1 Anaphoric *it*

Although third person pronouns can have deictic uses, their characteristic function is anaphoric, unlike first and second person pronouns. They are used as definite referring expressions, meaning that the referent can be identified without additional description. Most commonly, it is identified via an antecedent mentioned previously (Huddleston and Pullum, 2002: 1468). The antecedent of *it* is generally a noun phrase denoting an inanimate entity or an animal, a clause or an entire sentence (Dušková et al., 2006: 392).

Huddleston and Pullum identify several semantic relations between the personal pronoun and its antecedent (2002: 1472-3):

a) Coreference with a definite antecedent:

(1) *We tried the door, but it was locked.*

b) Coreference with an indefinite antecedent which introduces a new entity into the discourse:

(2) *I've written a letter to Kim's solicitor. Would you mind reading it over?*

c) Reference to a hypothetical entity introduced by the antecedent:

¹ Given the topic of this thesis, the discussion of the special uses of *it* will only include subject uses.

- (3) *If she caught a fish, she will no doubt have given it to her father.*
- d) Anaphor falls within the quantificational or interrogative scope of its antecedent:**
- (4) *Every book must be returned where it belongs.²*
- e) Variable interpretation with other kinds of quantification** (the quantification is not part of the antecedent):
- (5) *Everyone who has a cat should ensure that it is kept indoors at night.*
- f) Variable is associated with an NP contained within the antecedent:**
- (6) *The brother who left his estate to charity will be remembered longer than the one who left it to his children.*
- g) Antecedent is a clause (or sequence of clauses):**
- (7) *Bruce has finally been sacked. I can't understand why it took them so long.*
- (8) *I'd like to come with you, but it would cost too much.³*

In most cases, the antecedent precedes the pronoun, which is often the only possible order. However, sometimes the order can (or must) be reversed. Anticipatory anaphora (cataphora) usually occurs if

- a) the pronoun is located within a subordinate clause
- (9) *If she has any sense, your mother will hang on to the shares.*
- b) the pronoun occupies a subordinate position within a larger NP
- (10) *The repeated attacks on him had made Max quite paranoid.*
- c) the pronoun is located within a preposed PP
- (11) *Only a few inches away from her, Ann noticed a red-back spider.*
- (Huddleston and Pullum, 2002: 1477-8)

In news or fiction, anticipatory anaphora can also be used to catch the reader's attention and raise their interest in the story (Biber et al., 1999: 331).

2.1.2 Empty *it*

A semantically empty *it* (called also prop *it*, dummy *it*, weather *it*, ambient *it* etc.) occurs mainly in expressions of weather conditions, time and distance, where there is no real

² My example.

³ The capacity of non-finite clauses to function as antecedent is limited. *Do you want to see them?*, for example, cannot be answered by *Yes, I want it*. (Huddleston and Pullum, 2002: 1029)

participant to fill the subject slot required by English sentence structure (Biber et al., 1999: 125):

(12) *It was not as cold as on the previous night.*

(13) *By the time you get back it's nine o'clock.*

(14) *It was seven miles to the nearest town and I had to bus or walk everywhere.*

Traditionally, *it* in such constructions is considered to be entirely devoid of meaning. (Seppänen, 2002: 444). An alternative view is taken by Bolinger, who believes that *it* is always to some extent referential, and in the above examples it would have some very general referent such as “environment” (1977: 78). In a similar approach, Kaltenböck describes the referential capacity of *it* as a gradient ranging from “wide reference” of “prop it” to “narrow reference” of “referring it” (1999: 62).

2.1.3 Anticipatory *it*

Anticipatory *it* functions as the grammatical subject in instances of extraposition, where it anticipates the notional subject, which has the form of a finite or non-finite clause.

(15) *It was hard to believe that he had become this savage with the bare knife.*

(16) *It really hurts me to be going away.* (Biber et al., 1999: 155)

Extraposition can occur in several clause patterns (Quirk et al., 1985: 1392):

- Type SVC: *It is a pleasure to teach her.*
- Type SVA: *It was on the news that income tax is to be lowered.*
- Type SV: *It doesn't matter what you do.*
- Type SVO: *It surprised me to hear him say that.*
- Type SVOC: *It makes her happy to see others enjoying themselves.*
- Type SV_{pass}: *It is said that she slipped arsenic into his tea.*
- Type SV_{pass}C: *It was considered impossible for anyone to escape.*

2.1.3.1 Factors influencing the position of the subject clause

Extraposition of clausal subject alternates with the initial, pre-verbal position:

(17) *It really hurts me to be going away.*

(18) *To be going away really hurts me.*

Generally, extraposition is more common for clausal subjects than the initial position. Smolka (2007: 40-53) identifies the ten following factors that influence the choice whether the subject will be extraposed, or placed in the normal pre-verbal position:

- 1) **Type of subject clause predicate:** Different types of subject clauses display different preferences for initial position or extraposition. For instance, the *-ing* clause prefers the initial position, whereas *that*-clauses are on the opposite end of the scale, generally occupying the extraposed position (ibid.: 41).
- 2) **Length:** Overall, it can be said that the longer the subject clause is, the more likely it is to be extraposed. However, the mere fact that the subject clause is short does not necessarily mean it will *not* be extraposed, and instances of very short extraposed subject are by no means infrequent. The length of the subject clause has to be considered in relation to the length of the main clause – following the principle of end weight (Huddleston and Pullum, 2002: 1382-3), longer structures should follow shorter ones. The “weightiness” of the clause is also influenced by its finiteness or non-finiteness – finite clauses generally count as weightier even if they are short (Smolka, 2007: 41-2).
- 3) **Structural complexity:** This factor is closely related to length – longer clauses will usually be more structurally complex, and vice versa; more structurally complex clauses are therefore more likely to be extraposed. The complexity of a clause depends on the amount of additional subordination and the formal realisation of the individual elements in it (e.g. pre- and post-modified nouns will count as weightier than nouns without modification) (Smolka, 2007: 42-3).
- 4) **Information status:** Although English word order has an important grammatical function and thus cannot always be fully influenced by functional sentence perspective, the order of elements in a sentence still tends to follow the principle of end-focus, aiming to place more informationally prominent elements at the end of the clause (Quirk et al., 1985: 1357). However, as there are many other factors influencing the order of elements, this does not necessarily mean that all extraposed subject are rhematic. On the other hand, non-extraposed subjects do tend to be thematic (Smolka, 2007: 43-4).
- 5) **Channel and medium:** Spoken language tends to use shorter and simpler structures than written language, mainly because it occurs in real time and the memory-span of both the speaker and hearer is limited. For this reason,

extraposition is likely to occur in spoken language more, as it is less taxing for the hearer's memory, especially when the matrix clause is short and the subject clause is long. This factor is not as important for written language, which allows for the information to be more densely packed. Another aspect which plays a role in spoken language is prosody, which serves as an additional marker of functional sentence perspective and clearly signals which elements constitute the rheme. This means that spoken language has less need to observe the principle of end-focus, and is thus for example more likely to extrapose a thematic subject (Smolka, 2007: 44-6).

- 6) **Register:** Although there is no clear-cut boundary between registers that prefer extraposed subjects and those that favour subjects placed in the initial position, some tendencies can still be detected (ibid.: 46). For instance, Biber et al., (1999: 676) point out that pre-verbal *that*-clauses, rare in all registers, are virtually non-existent in conversation but do occur in academic prose and news (10 – 20 times per million words).
- 7) **Individual stylistic preference:** The choice of initial position or extraposition can also be influenced by stylistic preferences of the author/speaker. Biber et. al (1999: 676) for example note that 60 % of all initially placed *that*-clauses in their sample of academic prose come from texts written by only four different writers. The authors' stylistic choices can also be influenced by their native language (if they are not native speakers) or the regional variety of English they speak (Smolka, 2007: 47-8).
- 8) **Formal and semantic class of the matrix clause predicate:** Certain types of predicates in the matrix clause can potentially prefer one of the two possible placements of the subject clause. Firstly, the formal realisation of the predicate – whether it is verbal, nominal, adjectival or prepositional – plays a role. This is also related to their length – for example, adjectival predicates tend to be quite short, which explains why extraposition of *-ing* subject clauses is more frequent with them than with verbal predicates, which are longer. Semantic characteristics can also play a role. For instance, extraposed *-ing* clauses occur mainly with verbonominal predicates where the nominal element expresses evaluation of ease/difficulty or negativity/positivity, e. g. *it was no good, quite good, bad enough*, etc. (Smolka, 2007: 48).

- 9) **Cohesive role of the sentence structure:** The extraposition or non-extraposition of the subject can also help to establish cohesion between two sentences. For example, extraposition allows to place the rhematic element at the end of one sentence, and then refer to it as given information at the beginning of the next. Thus the two related items are placed next to each other (Smolka, 2007: 49).
- 10) **Unavailability of one of the positions:** In some cases, the choice between extraposition and non-extraposition is impossible as one of the positions is unavailable. Extraposition is impossible mainly in cases where another element in the matrix clause falls into the same formal category as the subject clause – most commonly they are both realised by infinitives, e.g. *To work under him means to exert oneself to the utmost* (Dušková et al., 2006: 543), **It means to exert oneself to the utmost to work under him*. Extraposition is also excluded in cases where the extraposed subject could be mistaken for another clause element (Smolka, 2007: 50).

On the other hand, there are cases where extraposition is the only option. For instance, Quirk et al. consider examples such as *It seems that everything is fine* to be examples of “obligatory extraposition” because **That everything is fine seems* is impossible (1985: 1392). However, Dušková et al. (2006: 547) take the unavailability of the pre-verbal position as an indication that this is not a case of extraposition, but that the *that*-clause is in fact the subject complement (further discussion of this matter is provided below). Unambiguous examples of obligatory extraposition are interrogative sentences (*Is it possible that they can't afford to rent the apartment?*), exclamative sentences (*How strange it is that the children are so quiet!*) and passive constructions (*It was thought that the cease-fire still held*) (all examples Quirk et al., 1985: 1049).

2.1.3.2 Types of subject clauses:

Subject clauses are all nominal clauses, i.e. fulfilling the syntactic function of a noun phrase. They are:

- a) *that*-clauses, or subordinate declarative clauses
- b) subordinate interrogative clauses
- c) subordinate exclamative clauses
- d) nominal relative clauses
- e) *to*-infinitive clauses

f) *-ing* clauses (Quirk et al., 1985: 1048-9)

Out of these six types of nominal clauses, only the nominal relative clauses cannot be extraposed. This could be due to the fact that they have a more nominal character than the other types of clauses (Smolka, 2007: 140). Most frequently we find the extraposition of *that*-clauses, followed by infinitive clauses. A corpus-based analysis of the distribution of these two types was carried out by Biber et al. (1999); their results are briefly presented below.

***That*-clauses**

That-clauses appear rarely in the initial position and their extraposition is thus the unmarked choice. Biber et al. find that most extraposed *that*-clauses appear with verbonominal predicates composed of the copula *be* and a noun phrase (1999: 670):

(19) *It's a wonder he's got any business at all!*

They are also common with the intransitive use of the verb *follow* (*It follows that frequentist probability is conceptually inadequate for the design or licensing of hazardous facilities*) and passive constructions such as *it is known*, *it is assumed*, *it has been shown* etc. (ibid.: 670-671). As for adjectival predicates taking extraposed *that*-clauses, Biber et al. identify four most common adjectives: *clear*, *(un)likely*, *(im)possible*, *true*. Overall, the adjectives can be divided into three categories, the first one being the most common:

- Certainty adjectives: *accepted*, *apparent*, *certain*...
- Affective or evaluative adjectives (with positive or negative connotations or indicating an emotional response): *(un)acceptable*, *amazing*, *disappointing*...
- Importance adjectives: *advisable*, *crucial*, *desirable*... (ibid.: 672-3):

As for the frequency of extraposed *that*-clauses across registers, Biber et al. find that they are “moderately common in news and academic prose (but rare in fiction and conversation)” (ibid.: 674). In all registers they are more common than the initial subject position.

Biber et al. also cite *seem* and *appear* as verbs that occur frequently with extraposed *that*-clauses (ibid.: 670):

(20) *It seemed however that in-pig sows showed more stressed than empty ones.*

- (21) *It now appears that I will be expected to part with a further portion of my income as a graduate tax.*

However, there is a lack of consensus whether in such cases the *that*-clause is really an extraposed subject. Huddleston and Pullum identify such sentences as “the **impersonal construction** with *it* as subject” (2002: 960) and consider the *that*-clause to be an internal complement of the verb and not an extraposed subject, which is evidenced by the fact that it cannot occupy the initial position. Some other grammars (such as Quirk et al., 1985: 1392) take the unavailability of the initial position simply as an indication that the extraposition is in this case obligatory. Huddleston and Pullum, however, raise several objections against this interpretation (2002: 961).

Firstly, they point out that while there are indeed instances where there are structural reasons that make extraposition of the subject clause obligatory (such as in interrogative sentences, since a finite clause cannot appear in the post-auxiliary position: *Isn't it obvious that he's wrong?* / **Isn't that he's wrong obvious*), there are no such syntactic constraints here. In fact, it is not just clausal subjects that cannot appear in the pre-verbal position, but no subject at all besides the impersonal *it*:

- (22) *It seems that he was guilty.*

(22a) **That he was guilty seems.*

(22b) **His guilt seems.*

Other formal realisation of the subject only become possible if we add a subject complement:

- (23) *It seems clear that he was guilty.*

(23a) *That he was guilty seems clear.*

(23b) *His guilt seems clear.*

This seems to clearly indicate that the verb *seem* can only appear in the clause pattern S-V-Cs, and if there is no other element to fill the role of the subject complement, the *that*-clause has to be interpreted as such and not as an extraposed subject. The same is the case for the verbs *appear*, *turn out*, *happen*, *chance* (Huddleston and Pullum 2002: 961; Dušková et al., 2006: 596).

The second objection against the interpretation of the “*it seems that*”-type sentences as extraposition is the impossibility to coordinate them with real instances of extraposition:

(24a) *It seemed that he was trying to hide his true identity.*

(24b) *It was later confirmed that he was trying to hide his true identity.*

(24c) **It seemed and was later confirmed that he was trying to hide his true identity.*

The fact that (c) is inadmissible is further indication that the *that*-clauses in (a) and (b) do not represent the same clause element (Huddleston and Pullum, 2002: 961).

Thirdly, the *that*-clause after *seem* can be paraphrased using *as if*, and *as if* clauses cannot function as subject (ibid.: 962).

(25) *It seemed that / as if he was trying to hide his true identity.*

Infinitive clauses

The second most frequent type of extraposed clause is the infinitive clause. The subject of the infinitive can be expressed, but it is much more common for the infinitive to be subjectless (Huddleston and Pullum, 2002: 1252):

(26) *It embarrassed her to see him so drunk.*

(27) *It would be a good idea for you to consult a solicitor.*

The most common verb taking an extraposed infinitive clause is the copula *be*, when the subject complement is a noun phrase or prepositional phrase (Biber et al., 1999: 714):

(28) *It's up to you to make an appointment.*

Other frequent verbs are also *help* and *take* in the sense of “require”.

(29) *It takes a little time to get a visa to Mexico.*

The most common adjectival predicates are *(im)possible*, *difficult* and *hard*. Other adjectives appearing with extraposed infinitive clauses can once again be divided into three categories:

- Necessity or importance: *essential, important, necessary...*
- Ease or difficulty: *difficult, easy, tough...*
- Evaluation: *bad, nice, (in)appropriate...* (ibid.: 720)

In terms of frequency of extraposed infinitive clauses, Biber et al. find that those controlled by verbs are rare across all registers (slightly less so in news), while those controlled by adjectives are rare in conversation, moderately common in fiction and news and common in academic prose (ibid.: 722). This is probably due to the fact that “extraposed *to*-clauses controlled by an adjective present a stance that is not directly attributable to anyone” (ibid.: 721), which can be useful for academic writing.

Extrapolation of infinitival subject clauses is more common than the initial position across all registers. The initial position is a little less uncommon in academic writing and very rare in conversation (ibid.: 724).

Other types of extraposed clauses

Less frequently, the extraposed clause can be a dependent interrogative, dependent exclamative or *-ing* clause. Both the *wh-* and *yes/no* types of interrogative clause can be extraposed:

(30) *It is unclear why she told him.* (Huddleston and Pullum, 2002: 1403)

(31) *It's not clear to me whether she likes the present.* (Quirk et al., 1985: 1054)

Although *whether* and *if* alternate freely in adverbial clauses, in subject clauses *whether* is the only option in the initial position; *if* can only introduce the subject clause when it is extraposed:

(32a) *It's not clear to me if she likes the present.*

(32b) **If she likes the present is not clear to me.* (ibid.)

Unlike infinitives and *that*-clauses, *-ing* clauses occur quite freely in the pre-verbal subject position:

(33) *Teaching her to drive turned out to be quite enjoyable.* (Quirk et al., 1985:1393)

In fact, gerunds represent the only type of clausal subject that favours the initial position rather than extraposition. Extraposed gerunds are especially rare if they have an overt, non-pronominal subject (Huddleston and Pullum, 2002: 1407):

(34) *Kim and Pat getting married had taken us all by surprise.*

(35) **It has taken us all by surprise Kim and Pat getting married.*

Extrapolation of *-ing* clauses is in fact only common in informal speech (Quirk et al., 1985: 1393).

The final type of clause that can function as the extraposed subject is dependent exclamative (Quirk et al., 1985: 1055):

(36) *It's incredible how fast she can run.*

2.1.3.3 *Similar constructions*

There are several constructions that are structurally similar to extraposition.

Firstly, a construction that can alternate with the extraposition of *to*-clauses controlled by adjectival predicates expressing ease or difficulty is **object-to-subject raising or tough movement** (*They are hard to get = It's hard to get them*). In some cases, tough movement and extraposition can be formally indistinguishable:

(37) *It's amazing to watch.* (Smolka, 2007: 36)

This can be interpreted both as extraposition, in which case the *it* is anticipatory, or tough movement, where the *it* is anaphoric, referring to an entity mentioned previously, e.g. *the horse is amazing to watch*.

Another superficially similar but in fact different construction is **right dislocation**. Compare:

(38) *It annoyed us both, having to do the calculations by hand.* [right dislocation]

(39) *It annoyed us both that we had to do the calculations by hand.* [extraposition]
(Huddleston and Pullum, 2002: 1413)

Unlike extraposition, the pronoun *it* in a dislocation is referential, referring to the dislocated element. Right dislocation generally happens when the speaker belatedly realises that the referent of a personal pronoun might not be immediately obvious to the hearer.

Finally, another structure that appears similar to extraposition is the **cleft sentence**, discussed in section 2.1.4.

2.1.3.4 Status of anticipatory it

The level of “referentiality” or “dumminess” of the anticipatory *it* is a matter of some debate. Different approaches place it closer to empty *it*, closer to referential *it* or establish it as a separate category (Kaltenböck, 1999: 51).

An inconsistency in interpretation can be found even within one grammar: Quirk et al. first state that anticipatory *it* plays “essentially a structural [role]” and “carries virtually no information of its own”, its only function being to fill the obligatory subject slot (1985: 89). They find that it has even less independent meaning than empty *it* in time or weather expressions, but at the same time, they admit it cannot be said to be “quite void of meaning, since it arguably has cataphoric reference” to the extraposed clause (ibid.: 349).

However, the main difference between anticipatory and truly cataphoric *it* is that cataphoric *it* can be turned into anaphoric *it*, i.e. both the pronoun and its referent have to be present regardless of their sequence:

(40) *When you least expect it, a mistake invariably occurs.*

(41) *A mistake invariably occurs when you least expect it.* (Smolka, 2007: 56)

Whereas when the subject clause is moved from the extraposed position to the initial one, *it* becomes superfluous:

(42) *It is clear that something must be done immediately.*

(43) **That something must be done immediately is clear it.* (ibid.: 57).

Traditionally, anticipatory *it* is perceived as having “language-internal meaning” in the sense that it points forwards to the extraposed clause, and thus is more meaningful than weather *it* but not referential in the ordinary sense (Seppänen, 2002: 444). Recent approaches seem to be divided into two opposing directions. One is based on Bolinger’s interpretation of *it* as a “definite nominal” that is always to some extent referential (1977: 84), upheld by Kaltenböck, who places anticipatory *it* on his “scale of gradience” somewhere between prop *it* with “wide reference” and referring *it* with “narrow reference” (2004: 47).

The opposing view is held for example by Seppänen, who interprets anticipatory *it* as a mere place-holder item without any independent meaning, the same as empty *it* in weather expressions. The feeling of “anticipation” it creates is considered not to be a property of

the *it* itself, but rather as stemming from the valency of the verb, which is not satisfied by a dummy element and thus prompts the hearer/reader to expect the “real” subject or object to follow (Seppänen, 2002: 459).

2.1.4 Focusing *it*

It can function as the subject in a cleft sentence, which serves as a means of focusing on a particular element. In a cleft sentence, one propositional content is divided into two clauses:

(44a) *I bought a red wool sweater.*

(44b) *It was a red wool sweater that I bought.* (Huddleston and Pullum, 2002: 1415)

The cleft sentence thus differs from a simpler, non-cleft sentence not by the content but by the FSP structure – it highlights the rheme of the utterance (Dušková et al., 2006: 537).

Structurally, the *it*-cleft (or cleft sentence proper) consists of the pronoun *it*, a form of the verb *be* which can be negated or modified by a focusing adverb such as *just* or *only*, the focused element⁴, and a dependent clause similar to a relative clause, introduced by *that*, *who*, *which* or zero (Biber et al., 1999: 959). The forms *whom* and *which* are infrequent, and if they appear after a preposition, only a non-cleft interpretation of the sentence is possible (Dušková et al., 2006: 625).

The cleft sentence can also appear in a truncated form, when the subordinate clause is omitted but is uniquely recoverable from the context, e.g.:

(45) A: *Who finished off the biscuits?*

B: *I don't know, but it certainly wasn't me.* (Huddleston and Pullum, 2002: 1417).

A minor type of *it*-cleft is found in proverbs and saying and stylistic clichés inspired by their structure, such as:

(46) *It is a long lane that has no turning.*

(47) *It is a foolhardy man, surely, who believes that the contrast had nothing to do with the expression of the tradition through, not only the Monarchy as an institution,*

⁴ According to Collins, the focused element is only an optional component. He considers examples such as *It's not that Mervyn's totally unreliable* as clefts, although he admits that convincing evidence for this interpretation is lacking (1991: 34-35).

but also the personal characters and examples set by George V and George VI.
(Huddleston and Pullum, 2002: 1417)

These do not represent an identifying relation like ordinary cleft sentences, but are in fact qualifying – (46) cannot be paraphrased as “A long lane has no turning” (which would be the case in a normal cleft), but rather “A lane that has no turning is a long one”.

Cleft sentences are quite common in all registers, and especially in academic prose (Biber et al., 1999: 962). This may be at least in part due to the fact that written language, unlike spoken language, does not have the possibility to mark the rheme by intonation, and thus has to make use of the cleft sentence more often (Smolka, 2007: 46). Cleft sentences generally tend to serve a contrastive function:

(48) *But it wasn't the colour of his eyes that was peculiar to him, it was the way he walked.* (Biber et al., 1999: 962).

2.1.4.1 Syntactic function of the focused element

Several clause elements can be focused on by a cleft sentence, and they can have several formal realisations. Generally, any clause element except the verb can be focused on. Most commonly, we find the

- subject: *It was John who/that wore a white suite at the dance last night.*
- direct object: *It was a white suit (that) John wore at the dance last night.*
- adverbial of time: *It was last night (that) John wore a white suit at the dance.*
- adverbial of place: *It was at the dance that John wore a white suit last night.*

Other clause elements appear less frequently:

- Indirect object: *?It's me (that)he gave the book.* It is however more likely to be replaced by a prepositional object: *It's me he gave the book to / It's to me he gave the book.*
- Object complement: *It's dark green we've painted the kitchen.*
- Subject complement: *It was a doctor that he eventually became.* Focusing is only possible when the C_S is a noun and the copula of the underlying construction is a verb other than *be*. If the C_S is an adjective, according to Quirk et al. focusing is only possible in informal Irish English (all examples Quirk et al., 1985: 1385).

Aside from the verb, the *it*-cleft also cannot focus on conjuncts and disjuncts.

The most frequent focused elements of the *it*-cleft tend to be the subject, followed by adverbials. Both of these elements are usually thematic, so the purpose of the *it*-cleft is to give them prominence they would not otherwise have (Dušková, 1993: 81).

2.1.4.2 Realisation form of the focused element

The focused element can have the form of a noun phrase, prepositional phrase, finite clause, non-finite clause, adverb phrase and adjective phrase (in order of frequency as they appear in the corpus used by Collins (1991)). It is often a personal pronoun or some other form expressing given information (Biber et al., 1999: 962).

Focusing on *-ing* clauses is possible but rare. An infinitival clause can only be focused on if it functions as a purpose adjunct; in other syntactic functions, focusing is impossible (Huddleston and Pullum, 2002: 1418-19):

(48) *It was listening to Sue's story that made me realise how lucky we have been.*

(49) *It's certainly not to make life easier for us that they are changing the rules.*

(50) **It's to be able to spend more time on research that I want.*

2.1.4.3 Pragmatic and FSP aspects

As the cleft sentence serves to highlight one element, the rest is automatically backgrounded. The subordinate clause thus contains a presupposition – the information in it is taken for granted. Presupposition remains constant under negation, so that *It was Tom that Sue married* and *It wasn't Tom that Sue married* both imply that Sue married someone (Huddleston and Pullum, 2002: 1415). The *it*-cleft construction also implies exclusivity – the subordinate clause can only apply to the highlighted element and nothing else, e.g. *It was a red wool sweater that I bought* implies that I bought nothing else (ibid.: 1416).

In relation to presupposition, two kinds of *it*-clefts can be distinguished: stressed-focus *it*-clefts and informative-presupposition *it*-clefts (in Prince's (1978) classification, corresponding respectively to discourse-old and discourse-new presuppositions distinguished by Huddleston and Pullum (2002: 1424)).

Stressed-focus *it*-clefts represent the prototypical type of cleft sentence, where only the focused element is strongly stressed and represents “new, often contrastive information” (Prince, 1978: 896). The presupposition contained in the weakly stressed subordinate clause represents information that is old or known to the hearer. Consider:

- (51) *John only did the illustrations for the book. It was Mary who wrote the story.*
(Huddleston and Pullum, 2002: 1424)

The fact that the book exists suggests that someone must have written the story in it, the information contained in the dependent clause is thus easily derivable from the context. This type of cleft sentence is a little more frequent (Dušková, 1993: 80).

On the other hand, in the **informative-presupposition *it*-clefts** the subordinate clause contains information that is context-independent and entirely new to the hearer, and in fact serves to first provide them with this information (Prince, 1978: 898).

- (52) *The Indians were helpful in many ways. It was they who taught the settlers how to plant and harvest crops successfully in the New World.* (Huddleston and Pullum, 2002: 1424)

In this case the presupposition is in no way derivable from the context. Placing new information in the subordinate clause serves a specific purpose: it presents it as a fact, which has been known to at least some people, even though the addressee is not among them. This allows the speaker/author to disclaim “personal responsibility for the truth or originality of the statement being made” (Prince, 1978: 900), and thus produces a similar effect to hedges. It is a stylistic device that is especially suited for historical narrative (ibid.: 904), news reporting (Quirk et al., 1985: 1384 note b) or persuasive discourse, where it can even be employed to mislead the hearer/reader (Dušková, 1993: 81).

Since the focused element is highlighted syntactically and the subordinate clause presents new information, the difference in the degree communicative dynamism between the two parts of the sentence is much smaller for informative-presupposition *it*-clefts than for stressed-focus *it*-clefts (Dušková, 1993: 80).

Formally, informative presupposition *it*-clefts have normally stressed (rather than weakly) subordinate clause, and the focused element tends to be short and anaphoric – usually a personal pronoun or a scene-setting adverbial (Prince, 1978: 899).

2.1.4.4 Similar constructions

Sometimes, a sentence can be structurally ambiguous and have both cleft and non-cleft interpretations. *It was a sherry that Tom offered Sue* can be a cleft sentence highlighting that he offered her a sherry and not a whiskey, but if it is an answer to the question “What caused that stain on the carpet?”, then it is not a cleft, the pronoun *it* is referential and the

that-clause is an ordinary relative clause post-modifying *sherry* (Collins, 1991: 2). The *it*-cleft is also structurally similar to extraposition, some sentences can therefore have (out of context) up to three different interpretations (Dušková, 1993: 73):

- (53) *It is an advantage (that) the team is afraid to lose.*
- a. *What the team is afraid to lose is an advantage.* [cleft-sentence]
 - b. *This (grant/circumstance) is an advantage (that) the team is afraid to lose.*
[adjectival relative clause]
 - c. *That the team is afraid to lose is an advantage.* [extraposed nominal subject clause]

The cleft-sentence differs from a sentence containing an adjectival relative clause in several aspects. Firstly, in a cleft sentence the main stress is placed on the focused element, whereas if the subordinate clause is a normal relative clause, stress is placed at its end. Secondly, the scope of forms that can function as the focused element of an *it*-cleft is much broader than that of those that can head a relative clause – it includes proper names, prepositional phrases and subordinate clauses, and personal pronouns appear much more frequently (Dušková, 1993: 75). This is related to the fact that the subordinate clause does not form a constituent with its antecedent (the subject complement) (Huddleston and Pullum, 2002: 1416). Thirdly, the relative pronoun can be left out even if it functions as the subject of the subordinate clause (e.g. *It was my father did most of the talking.* (According to Huddleston and Pullum (2002: 1055), this usage falls on the boundary between very informal and non-standard.) Given the differences mentioned above, it is impossible to unequivocally assign the subordinate clause in the cleft sentence to a particular clause type.

2.1.4.5 Status of *it* in a cleft sentence

The status of the pronoun *it* in a cleft sentence is a matter of some debate (Smolka, 2007: 31; Dušková, 1993: 74 note 8). When the subordinate clause is a relative clause, then *it* is anaphoric and refers to an antecedent mentioned previously. In that case, it can be replaced by *this*, *that*, and the noun phrase it refers to, but this is not possible in the case of an *it*-cleft⁵ (Dušková, 1993: 74). In this respect the *it* in a cleft sentence is more similar

⁵ There is, however, a minor subtype of the cleft sentence that uses demonstrative pronouns instead of *it*, e.g. *Those are my biscuits you're eating.* The demonstrative is used deictically in this case (Huddleston and Pullum, 2002: 1420).

to anticipatory *it* in sentences with an extraposed subject (Quirk et. al, for example, group them together (1985: 349)), as it has no semantic content of its own and seems to point forward to the subordinate clause. While the cleft sentence bears some resemblance to extraposition, *it* here cannot be considered truly anticipatory because it cannot be replaced by the *that*-clause, which is possible for anticipatory *it* (Smolka, 2007: 31).

2.2 Stylistic characteristics of the selected text types

2.2.1 Academic prose

The purpose of academic prose is to provide information and develop an argument. Therefore, in order to appear objective, it tends to be written in a relatively abstract and rather impersonal style, which is reflected in the linguistic features it uses (Crystal and Davy, 1986: 252).

Passive voice, for example, is more common in academic prose than in other registers, because it allows concepts and objects to function as grammatical subjects, thus making them thematic, and avoids mentioning the human agent, which is usually just a vague group of researchers (Biber and Conrad, 2009: 122-3). The prose tends to be dense, with frequent nouns and nominalisations, which are often modified by adjectives and prepositional phrases. Adjectives are also common in the attributive function. On the other hand, personal pronouns, time and place adverbials and questions are rare (ibid.: 116-117). The majority of the verbs are in the present tense, past tense is rare. Another feature that is more common in academic prose than elsewhere is linking adverbials, which make relations between clauses and sentences explicit and thus help to structure the argument.

Overall, academic prose tends to be well-structured and exact and to use neutral language with frequent formal features and includes formulaic openings and closings and specialised vocabulary.

In relation to the topic of this thesis, it can be expected that academic prose will overall contain fewer instances of the pronoun *it* than fiction, since academic prose is likely to attempt to avoid possible ambiguities due to uncertain reference. Referents are likely to be very specific – usually complex noun phrases (Biber and Conrad, 2009: 115). It is also likely to have a higher occurrence of extraposition and cleft sentences (Biber et al., 1999: 674, 962). Empty *it* is likely to be entirely absent.

2.2.2 Fiction

It is rather difficult to provide a stylistic description of fiction, since aside from fulfilling the basic communicative function of language, it also has an aesthetic function (Leech and Short, 2007: 11-12). Unlike academic prose, which is highly conventionalised, every author of fiction follows their own individual style. However, since all works of fiction have the same communicative purpose (to tell a story), there are some common features, such as verbs in the past tense, third person pronouns, proper nouns, adverbials of time and place, reporting verbs and direct and indirect reported speech (Biber and Conrad, 2009: 150).

Fiction will generally contain a high number of personal pronouns (especially if the story is told in the first person). First person narratives usually contain expressions referring to the characters sensory perceptions, thoughts and feelings such as *I saw* or *I was aware*, and a high number of *to-* and *that* clauses that complement them (Biber and Conrad, 2009: 133):

(54) *It seemed to me that she was straining away from him.*

Third person narrative with an omniscient narrator is similar in this respect (Biber and Conrad, 2009: 134). On the other hand, third person narrative with an external observer narrator will be more similar to the style of newspaper writing, with frequent use of third person pronouns, communication verbs and past tense (ibid.: 133).

Works of fiction also vary in the amount of dialogue included. Dialogue passages have (some of) the linguistic characteristics of spoken conversation, such as a higher number of first and second person pronouns, ellipsis, contractions, questions etc. (Biber and Conrad, 2009: 135). Furthermore, the entire work can be written in a “conversational” style (as if the narrator was telling the story orally to someone), in which case common features of conversation are present throughout the work (ibid.: 137).

It can be expected that the pronoun *it* will be more frequent in fiction, but its reference may be vaguer than in academic prose. Unlike academic prose, it will contain instances of empty *it*, but extraposition and cleft sentences are likely to be rarer (Biber et al., 1999: 674, 962).

3 Material and method

The empirical part of this thesis will provide an analysis of two hundred examples of the pronoun *it* in the subject function, one hundred excerpts being drawn from academic prose and the other hundred from fiction. All excerpts were obtained from the British National Corpus (BNC), a corpus of 100 million words of British English from the latter part of the 20th century. The corpus was accessed using the web-based interface *BNCweb* (CQP-Edition) available on-line from <http://bncweb.lancs.ac.uk/>. The texts contained in the BNC should not be older than 1975, however, exceptions were made for older works of fiction that were still popular at the time of the creation of the corpus and thus still had an effect on the current language, so some works of fiction can date as far back as 1964.⁶

3.1 Data collection process

The first step was the creation of two subcorpora of comparable sizes – a corpus of academic prose and a corpus of fiction. *BNCweb* allows the user to create subcorpora based on metatextual categories. The subcorpus of academic prose was created by selecting the “Derived text type” category of “Academic prose”. To create the subcorpus of fiction, it was necessary to use BNC’s “Genre labels”, as the relevant “Derived text type” category, “Fiction and verse”, also contains poetry. The corpus of fiction was therefore created by selecting the genre label “W:fict:prose”.

The two resulting subcorpora:

| Subcorpus | Number of texts | Number of words |
|----------------|-----------------|-----------------|
| Academic prose | 497 | 15,778,028 |
| Fiction | 431 | 16,033,634 |

Table 1: Size of the subcorpora

The same search for *it* in the subject position was then carried out in both subcorpora, using the query “it (_{ADV})? _V*[D,Z]”. The result of this query should be *it* followed by an optional adverb and any verb in either past tense form or third person singular present tense form.

This query returned 79,597 hits in the Academic prose corpus and 111,307 hits in the Fiction corpus. The results were then thinned to 120 random hits from each corpus – given

⁶ *Designing and creating the BNC*. Available online from <http://www.natcorp.ox.ac.uk/corpus/creating.xml> (accessed 30 March 2015).

that not every *it* followed by a verb must necessarily be a subject, the sample size was a little higher than the target number. The results were sorted manually and all hits that did not meet the criteria were discarded. The discarded hits were those in which *it* was not the subject (e.g. *Until recently what was on the child's school record and whether parent or child could see it was a vexed question* [BNC code AN5 541].) or those where *it* occurred in a quotation from a different text type (e.g. *It's the Truth, It's the Answer* [BNC code CRU 913], which appears in an academic text but, as the context reveals, it is a quotation of a newspaper headline). The first 100 valid hits from each subcorpus constitute the research sample.

3.2 Data analysis

The two sets were then analysed manually in order to sort them into categories according to the function of *it*. During this process, it became obvious that division into the four categories discussed in the theoretical part (anaphoric *it*, empty *it*, anticipatory *it* and subject in a cleft sentence – focusing *it*) would be sufficient only for the analysis of academic prose, and an extra category (labelled “Other”) had to be added in order to provide an adequate description of the uses of *it* in fiction.

In order to determine the type of *it* and to locate the referent of anaphoric *it*, it was often necessary to look into the context of the excerpt – sometimes it was needed to go quite far back. If the context is relevant for the discussion of a particular excerpt and it is relatively short, it is included in square brackets together with the excerpt in the text. If the relevant context is too long to be included in its entirety, it can be found in the appendix. In the analysis of anaphoric *it*, it is usually not necessary to include the preceding sentence(s) where the referent is found, and it is enough to provide the referent in square brackets next to the pronoun.

It is important to note that the query looked for one hundred individual instances of *it* + (*adverb*) + *verb*. Every instance is shown within the entire sentence it appears in, and that sentence may sometimes contain other examples of *it* in the subject position, but only the instances chosen by the corpus are analysed, so that the sample is truly random.

The analytical part is divided into three sections. The first one describes the uses of *it* in academic prose based on the categories they fall into, and the second one does the same for fiction. The third part compares the results from the two registers and attempts to draw some conclusions.

The appendix contains all the 200 analysed excerpts, which are numbered and labelled with A for academic prose and F for fiction. Additionally, the second part of the appendix provides wider context for all the excerpts where it is necessary – i.e. for the instances of anaphoric *it* where the referent is not located in the same sentence, the “other” uses of *it*, and some other cases where context seemed relevant for the discussion.

4 Analysis

The empirical part analyses 200 examples of *it* in the subject position, 100 from academic prose and 100 from fiction. The two text types are first analysed separately and the findings are subsequently compared and contrasted.

4.1 Academic prose

The sample of academic prose contained 57 instances of anaphoric *it*, 37 instances of anticipatory *it* and 6 cleft sentences.

| Type | total |
|--------------|------------|
| anaphoric | 57 |
| anticipatory | 37 |
| focusing | 6 |
| total | 100 |

Table 2: Types of *it* in academic prose

The three types will be analysed individually.

4.1.1 Anaphoric *it*

The antecedent of anaphoric *it* in academic prose was usually easy to find as it is most commonly located within the same sentence as the anaphor, or in the immediately preceding sentence. Additionally, given that English has a tendency to keep the subject the same for several clauses or sentences (Dušková et al., 2006: 400), the referent often also functions as the subject in a preceding clause, which makes its identification even easier. There were no instances of cataphoric reference.

| | total | % |
|----------------------------|-------|------|
| same sentence | 26 | 45.6 |
| 1 sentence back | 21 | 36.8 |
| 2 sentences back | 6 | 10.5 |
| more than 2 sentences back | 4 | 7.0 |
| total | 57 | 100 |

Table 3: Location of the referent in relation to the pronoun (academic prose)

If the referent is located more than one sentence back, it is generally referred to by *it* or *its* in the intervening sentences, creating a referential chain that is easy to follow, such as in the example below (the underlined sentence constitutes the excerpt; the instances of *it* in the intervening sentences do not count towards the total of 100):

- (1) [***Another possible official building***, constructed of wood and dating to the late first or early second century, was discovered lying within its own ditched enclosure near Keays Lane. **It** has been tentatively interpreted as a praetorium, which could provide a residence for high-ranking officers or accommodation for them when travelling.]
It had been deliberately dismantled after a short life. [A6]

One excerpt (A49) stands out in this respect, because its referent is located eight sentences back, an exceptionally high number (the second highest being five). Furthermore, the referent is not referred to in every intervening sentence. However, this does not create a problem in the interpretation of the pronoun – throughout the stretch of text, whenever the pronoun *it* is used, it always has the same referent. Moreover, the referent represents the overarching theme of the passage, so it is always present in the reader's consciousness.

Out of the ten examples where the referent is located further away than the immediately preceding sentence, it is referred to by *it*, *its* or *this* in each intervening sentence in all but two cases. Clear referential chains thus seem typical of academic prose.

The referent is in the vast majority of cases a noun phrase, often pre- or post-modified. Only in two excerpts is the referent a clause:

- (2) *Firstly, if the argument is **that any of the suggested markets** — be they for products, corporate control or managerial talent — **at present actually operates to constrain corporate managers**, this is not something which is empirically demonstrated, and given the present nature of these markets **it** seems an implausible claim.* [A91]

4.1.1.1 Semantic roles

For the analysis of the semantic roles of the referents of *it*, I used a classification based on Quirk et al. (1985: 741-7) and Biber et al. (1999: 123-5), who distinguish the following semantic roles of the subject:

- Agent: wilful initiator of the action (animate)
- External causer: unwitting cause of an event (inanimate)
- Instrument: entity an agent uses to perform an action
- Recipient: subject of verbs such as *have*, *own*, *possess*, *benefit from* etc.
- Experiencer: subject of emotive, cognitive and perceptual verbs
- Positioner: subject of verbs denoting position in space
- Affected: participant which does not cause the happening of the verb, but is affected by it

- Identified: subtype of the affected role; subject of copular verbs in identifying constructions
- Characterised: subtype of the affected role, subjects of copular verbs qualifying and classifying constructions
- Locative: designating the place of the state or action
- Temporal: designating the time of the state or action
- Eventive: usually deverbal nouns or nominalisations denoting an event

| Semantic role | total | % |
|-----------------|-----------|------------|
| characterised | 16 | 28.1 |
| affected | 11 | 19.3 |
| external causer | 8 | 14.0 |
| agent | 5 | 8.8 |
| recipient | 5 | 8.8 |
| positioner | 3 | 5.3 |
| identified | 2 | 3.5 |
| instrument | 2 | 3.5 |
| experiencer | 1 | 1.8 |
| unclear | 4 | 7.0 |
| total | 57 | 100 |

Table 4: Semantic roles of the referent (academic prose)

As evident from the table above, some of the excerpts did not fit neatly into the above categories; they will be discussed last. In the examples provided below, the *it* in question and the referent are set in bold; if the referent is not part of the same sentence as the pronoun, it is provided in square brackets.

In the highest number of the excerpts (16), the referent of *it* has the **characterised** role – it is the subject in qualifying and classifying copular constructions.

- (3) *Significantly, **the tale** is not interrupted either because **it** is stylistically intolerable — like *Sir Thopas* is — or unbearably dull, like *the Monk's Tale*, which follows it.* [A7]
- (4) *Now **it** [= **the city of Hefei**] became a 'hotbed' of student protest as thousands went onto the streets, carrying banners and shouting slogans like 'Long live democracy', 'Down with despotism', and 'No modernisation without democratisation', a direct reference to the words of imprisoned Wei Jingsheng.* [A89]

11 instances have the **affected** semantic role, most commonly but not always in passive constructions:

- (5) *Consequently, it [= **the core-periphery model**] has largely been supplanted by neo-Marxist analysis. [A38]*
- (6) *However, it remains an open question whether **the dust** continues beyond about 100 metres, becoming fully compacted rock at 10 to 20 km, or whether it gives way to broken rock somewhere not far beyond 100 metres depth. [A42]*

The third most common (8 instances) semantic role is that of **external causer**:

- (7) *It [= **the cohabitation rule**] perpetuates the loneliness of the single mother, since both she and a male friend will be cautious [sic] of continuing a relationship that can be turned into a financial arrangement on the whim of a civil servant. [A87]*

Five instances have the semantic role of **agent**, which is generally limited to animate entities. In this sample, the referent is an animal in one case; in the four remaining ones it is either a collective noun referring to groups of people, or a name of an organisation which, via metonymy, represents the people involved in or running the organisation.

- (8) *The experimenter then waits for a certain amount of time and repeats the experiment to see how well **the rat** has remembered what it has to do. [A45]*
- (9) *This point has been reinforced further by the findings of Goldsmith and Newton (1986) who show that, while **the Thatcher government** has been very directive towards local authorities on council house sales, by contrast it hardly involves itself in matters of environmental health (a reflection of the much lower priority the Thatcher government gives to this policy area). [A19]*
- (10) *The new body has made it clear that, as far as possible, it intends to make public the reasoning behind all its major decisions, a decision influenced perhaps by the criticisms heaped upon **the UGC** for its unwillingness to make generally known the criteria upon which it based its 1981 decisions concerning cuts in university finances and student numbers. [A44]*

Another five examples have the **recipient** semantic role. In one example, the referent is an animal, and in one other, it is again a collective of people:

- (11) *In this case, cerebral development has denied it the automatic response while defective social development has denied it the opportunity of learning the skill it [= **the captive chimpanzee**] lacks. [A33]*
- (12) *It [= **the small British army**] had no permanent general staff. [A10]*

In the remaining three examples, however, it is an inanimate entity:

- (13) *Its part is non-transposing and it [= **the bassoon**] possesses a compass of three octaves. [A59]*

Three instances have the semantic role of **positioner**:

- (14) *That is the really fruitful aspect of **Cézanne's painting** and the reason for which **it** is at the root of all the modern tendencies.* [A50]

In two identifying copular constructions, the subject has the **identified** semantic role:

- (15) ***It** [= **the appeal against conviction in Reg. v. Parchment**] was the first case in which electrostatic depression analysis evidence had exposed police malpractice by analysis of the interview notes.* [A69]

One excerpt contains the semantic role of **instrument**:

- (16) ***It** [= **the play**] simply communicates something of that 'profound, tribal' morality which Eliot associated with Greek drama and its ritual.* [A40]

Finally, we approach the four remaining excerpts which did not fit into any of the categories. They are examples where the subject is the “performer” of the verbal action, but it is inanimate, so it cannot meet the criteria for the agentive role as postulated by Quirk et al., and neither can it be said to be the cause of an event, and thus qualify for the role of external causer. Nor do they seem to fit any of the other roles.

- (17) *In part **it** [= **the multi-professional approach**] involved differences in perceptions about the boundaries of people's work and what they contributed: [...].* [A9]
- (18) *Certainly **UV microscopy** is attractive because **it** does not require elaborate vacuum arrangements, [...].* [A22]
- (19) *[**Business** will include professions, government and local authority activities.] **It** does not include the granting of access for recreational or educational purposes [...].* [A4]
- (20) *It differs from the standard sociological thesis in that **it** [= **the patriarchy thesis**] regards the gender difference as the most fundamental and most fully explanatory division in human society.* [A74]

In example 20, an inanimate entity is personified, so the semantic role could be nevertheless interpreted as agentive, and a similar view might perhaps be taken of example 18. In examples 17 and 19, the subject in some way subsumes the object, so the relationship between might perhaps be best described as a part-whole relation, with the subject representing the whole.

4.1.2 Anticipatory *it*

Over one third of the excerpts contained anticipatory *it*. This section will analyse them according to the form of the extraposed clause and the type of predicate in the superordinate clause.

| Type of predicate | total | % |
|---------------------|-----------|--------------|
| copular: adjectival | 20 | 54.1 |
| copular: nominal | 3 | 8.1 |
| verbal: active | 3 | 8.1 |
| verbal: passive | 11 | 29.7 |
| total | 37 | 100.0 |

| Type of clause | total | % |
|----------------------------------|-----------|------------|
| <i>that</i> -clause ⁷ | 21 | 56.8 |
| infinitive clause | 14 | 37.8 |
| <i>wh</i> - interrogative clause | 1 | 2.7 |
| yes/no interrogative clause | 1 | 2.7 |
| total | 37 | 100 |

Table 5: Types of predicate in sentences with extraposition (academic prose)

Table 6: Types of extraposed subject clauses (academic prose)

➤ **Copular predicate: adjectival**

(21) *But it is possible that both views were influenced by hindsight and that matters seemed less clear-cut at the time.* [A5]

➤ **Verbal predicate: active**

(22) *Mary pointed out that it takes a while to become objective and to look at yourself without flinching.* [A31]

➤ **Verbal predicate: passive**

(23) *It has been argued by some that families are becoming more symmetrical, with domestic work being more balanced between men and women.* [A23]

➤ **Copular predicate: nominal**

(24) *This would encourage separatism, and thereby undermine the whole integrity of the Church of England, which it had been the aim of the Tories all along to protect.* [A88]

⁷ All the *that*-clauses are all nominal content dependent declarative clauses except for one, discussed under example 32.

4.1.2.1 Adjectival predicates

Adjectival predicates are the most common, occurring in over a half of the examples. In nine of the occurrences, the extraposed subject is realised by a *that*-clause, in nine by an infinitive clause, once by a *whether*-clause and once by a *why*-clause.

The adjectives used with extraposed subject clauses can be divided into the categories identified by Biber et al. (1999: 673, 720):

- Certainty adjectives: possible (2x), impossible, doubtful, likely (2x), apparent (2x), clear (9 instances in total)
- Evaluation adjectives: significant, wrong (2x), unfortunate, conceivable, appropriate (6 instances in total)
- Necessity adjectives: important (2x), essential (3 instances in total)
- Ease and difficulty adjectives: difficult, easy (2 instances in total)

The type of extraposed clause often depends on the adjective. Certainty adjectives are the most frequent and they are the ones that take the widest variety of extraposed clauses:

That-clause:

(25) *It is therefore **likely** that the issues discussed in this section are of theoretical as well as purely methodological importance.* [A21]

Infinitive clause:

(26) *[...] we shall have to bear in mind arguments that it is **impossible** to conceive of an event as other than present, i.e. as being in the past or in the future.* [A73]

Whether-clause:

(27) *Although it is **doubtful** whether the established set-up will hold, the future form of any new constitution is uncertain.* [A12]

Why-clause:

(28) *Viewed in this way it is **clear** why the separation of rules governing the use of means of warfare from those on the initiation of conflict has proved increasingly difficult to maintain.* [A46]

The evaluation adjectives in our sample take both *to* and *that*-clauses:

(29) *It is **unfortunate** that the plaintiffs did not take care to see that the defendant had independent advice in the matter.* [A27]

- (30) *Griffin further argued that it was **wrong** to attempt to explain girls' experience by trying to fit them into models derived from studies of male youth. [A53]*

With necessity adjectives, we find two infinitive clauses and one *that*-clause:

- (31) *It is **important** to emphasise that this study is not a full and formal validation of the teams' activities. (A56)*
- (32) *It is **essential** that the child spells accurately — if the match is not exact, the answer is rejected. (A74)*

The *that*-clause in example 32 is the only one in the sample that is not a dependent declarative clause. It needs to be interpreted as a dependent imperative clause, since the author is not describing a fact but giving directions – this interpretation is the only possible one given the rest of the sentence and the context.

Ease and difficulty adjectives appear only with infinitive clauses:

- (33) *But it is **less easy** to see how they might be described in reference to grammar on the one hand and lexis on the other. [A25]*

The high number of extraposed clauses controlled by adjectives in academic prose is in accordance with the findings of Biber et al., who claim that the reason for this is that this type of construction allows to present views without directly attributing them to anyone (1999: 721).

4.1.2.2 Verbal predicates in the passive voice

The second most frequent type of predicate taking an extraposed clause is verbal predicate in the passive voice. In all but one of the eleven instances, the extraposed clause is a *that*-clause; in the one remaining case it is an infinitive clause:

- (34) *It **has previously been shown** that the prevalence of gastric metaplasia in *H pylori* positive duodenal ulcer patients is significantly lower after highly selective vagotomy than in patients with duodenal ulcer before operation. [A23]*
- (35) *At the outset, it **was decided** to use direct observation of how clients spent their time as the principal measure of effectiveness. [A92]*

The verbs that appear in the passive constructions can be divided into three categories.

We can distinguish verbs expressing

- Opinion: assume, argue (2x), hold, conclude, concede.
- Decision: intend (2x), decide.

- Observation: show, note.

Often, the construction is used to avoid mentioning the person who holds a particular opinion, made the decision or observation. It also occurs when the agent is obvious – the author(s) of the article or the scientist(s) carrying out the research. In one case, however, the agent is expressed; in that case the use of the passive voice for FSP reasons also contributes to the impersonal tone of the text:

- (36) *It was **held** by the Court of Common Pleas that the plaintiffs were entitled to be paid the reward due to them by the overseers who were in office at the date of sentence on the ground that until the keepers of the disorderly house had been sentenced there had been no conviction.* [A8]

In two of the excerpts that were placed in this category, the *it* in question was part of a comment clause:

- (37) *Rather than destroying the original trace, **it is argued**, the effect of the ECS is to make retrieval more difficult.* [A62]
- (38) *Nor can he demand of such persons answers to the kind of questions to which, **it is conceded**, he could have demanded answers before the suspect was charged.* [A77]

Although these examples do not fit exactly to the pattern of extraposition, the *it* in them was nevertheless classified as anticipatory because the form of the comment clauses is clearly derived from sentences with extraposed subject (i.e. *it is argued that the effect of the ECS is to make retrieval more difficult, it is conceded that he could have demanded answers*).

4.1.2.3 Nominal predicates

The sample contained only three examples of nominal predicates, but all of them contained interesting features. In one instance, the subject complement is elided:

- (39) *It's a mistake to have a narrowly political view of the novel, as **it is** to regard its comedy as somehow decorative.* [A80]

In the two other examples, the extraposition occurs within an adjectival relative clause:

- (40) *We cannot quote here more than a short paragraph, but the whole of chapters 10 and 14 of *The Group* should be required reading for those **whose profession** it is to advise parents (McCarthy, 1963).* [A37]
- (41) *This would encourage separatism, and thereby undermine the whole integrity of the Church of England, which it had been **the aim** of the Tories all along to protect.* [A88]

In such cases, it is impossible for the subject clause to occur in the preverbal position: **whose profession to advise parents is, *which to protect had been the aim of the Tories all along*. Interestingly, in example 40, which contains an identifying copular construction, it would be possible to omit the *it* without much change in meaning, but in that case *profession* and *to advise parents* would switch syntactic roles: *those whose profession (S) is to advise parents (Cs)*.

4.1.2.4 Verbal predicates in the active voice

As expected based on the findings of Biber et al. (1999: 670-671), among the verbal predicates in the active voice we find the intransitive verb *follow*, *take* in the sense of “require”, and *expect* modified by the modal *be*:

- (42) *Mary pointed out that **it takes** a while to become objective and to look at yourself without flinching.* [A31]
- (43) ***It follows** that $(a, b) = 1$.* [A96]
- (44) ***It is only to be expected** that there are not too many IT experts around who could effectively advise policy makers and managers, and design IT systems.* [A17]

4.1.3 Focusing it

Out of the six examples of cleft sentences, in three the highlighted element is the subject of the underlying construction, in the other three an adverbial of place.

- (45) ***It is literariness and not mimesis** which interests the Formalists.* [A11]
- (46) ***It was within this sphere** that militant challenges to labourism arose and were subsequently dismantled.* [A15]

In all the three examples where the highlighted element is the subject, it has the semantic role of external causer.

It is also worth noting that in two of the six examples, the pronoun introducing the subordinate clause is *which*, which generally appears in cleft sentences only rarely (Dušková et al., 2006: 625).

In terms of Prince’s classification (cf. section 2.1.4.3), four of the six cleft sentences represent stressed-focus clefts and two are informative presupposition clefts. Example 45 above represents a stressed-focus cleft, as several preceding paragraphs are about the Formalists’ views and interest. The explicit contrast is also a common feature of stressed-

focus clefts (Prince, 1978: 896). On the other hand, the preceding context of example 46 is this (starting at the beginning of a new paragraph):

- (46a) *Chapter 3 explores the position of trade unions within labourism, questioning the nature of the relationship between unions and the party. Shifts in activity are identified, and the consequences for labour representation examined.*

This does not allow the reader to infer the existence of “militant challenges”, and the *that*-clause of the *it*-cleft thus contains new information.

4.2 Fiction

In the sample of fiction, a little over a half of the excerpts represented anaphoric *it*, almost quarter contained empty *it*, anticipatory *it* was found in eleven examples and focusing *it* in just four. Additionally, it became obvious during the process of analysing the excerpts from fiction that these four types of *it* which were distinguished in the theoretical part would not be sufficient here, so ten examples were classified as “other”, and are discussed individually in section 4.2.5.

| type | total |
|--------------|------------|
| anaphoric | 51 |
| empty | 24 |
| anticipatory | 11 |
| focusing | 4 |
| other | 10 |
| total | 100 |

Table 7: Types of *it* in fiction

Overall, determining the type of *it* in excerpts from fiction was slightly less straightforward than in academic prose, which is evidenced by the fact that some instances did not fit into any of the categories, and by examples such as the following, where the type of *it* comes across as different out of and in context:

- (47) *But it wasn't funny this morning when the police arrived on the doorstep.*
[F41]

This is an example that is reminiscent of extraposition, since it could be paraphrased as “the fact that the police arrived on the doorstep this morning wasn’t funny” – but the subordinate clause is not a nominal content clause, so this interpretation is impossible. Huddleston and Pullum therefore interpret the *it* in similar cases as empty (2002: 1482).

However, the preceding context reveals that this is not necessarily the case in this example:

(47a) *'It's the last time we'll have an argument in the middle of the street, I can tell you. We can laugh about it now, can't we, darling?'*

In context, *it* in *it wasn't funny* seems to be the same as in *we can laugh about it now*, so it is referential. It seems best consider *it* anaphoric and to interpret *we'll have an argument in the street* as the antecedent.

In 35 cases, the excerpt occurred in a dialogue, which as we shall see plays a role in how *it* is used.

4.2.1 Anaphoric *it*

The sample contained 51 examples of anaphoric *it*. The antecedent of the pronoun is a noun phrase in 37 cases, in the remaining 14 it is a clause or a sentence:

(48) *[She said she was pregnant with his baby.] I'm sure it was all her own pathetic fabrication.* [F61]

(49) *['So few people dress up for first nights these days...']
'It is disgraceful...'* [F3]

In the vast majority of cases (49), the anaphora is retrograde and only in two examples is it anticipatory (cataphora). If the reference is cataphoric, the referent is always located within the same sentence.

(50) *I know it sounds silly but I think Miss Hatherby is too interested in Constance.* (F98)

(51) *'I thought it was worth a try, so I drove up here, booked myself in at a hotel down the road.'* (F47)⁸

| | total | % |
|----------------------------|-----------|------------|
| same sentence | 21 | 41.2 |
| 1 sentence back | 21 | 41.2 |
| 2 sentences back | 4 | 7.8 |
| more than 2 sentences back | 5 | 9.8 |
| total | 51 | 100 |

Table 8: Location of the referent in relation to the pronoun (fiction)

⁸ In isolation it can appear that it refers to something mentioned previously, but in context it is clear that it is not so. See the context of the excerpt in the appendix.

In over 85 % of cases, the referent is found in the same or in the previous sentence. In the four examples where it is found two sentences back, it is always referred to by *it* or *that* in the intervening sentence.

Two examples are rather extreme in terms of how far the referent is from the pronoun in the analysed excerpt:

(52) [*‘There’s a stone.’*] [...] *You must have skidded over it one way and then it tipped back and put up this sort of tooth, like a ratchet, look.*’ [F50]

(53) [*‘She can walk,’* said Emma, *rosy as if tight. ‘She really did it.’*] [...] *It really happened.* [F73]

In 52, the referent is located 19 sentences back, which seems like a very high number. However, it occurs in a dialogue with very short sentences, and if we disregard narrative passages and count only the number of turns (rather than sentences), we find the referent is found only five turns back. More importantly, the characters are still looking at the referent (the stone), so it could be said that the reference is both anaphoric and situational.

Example 53 is similar – the referent is located sixteen sentences but only two turns back. Moreover, the fact that “she can walk” is the topic of the entire passage, so the reader keeps it in mind.

4.2.1.1 Semantic roles

| Semantic role | total | % |
|-----------------|-----------|------------|
| characterised | 28 | 54.9 |
| affected | 11 | 21.6 |
| positioner | 3 | 5.9 |
| eventive | 4 | 7.8 |
| external causer | 2 | 3.9 |
| identified | 1 | 2.0 |
| recipient | 1 | 2.0 |
| other | 1 | 2.0 |
| total | 51 | 100 |

Table 9: Semantic roles of the referent (fiction)

Just as in academic prose, the most common semantic role is the **characterised** semantic role. However, its predominance in fiction is much stronger, accounting for more than a half of the referents. Furthermore, it also appears with copulas related to sensory perception.

- (54) *But, whatever her doubts, she had to admit that **the dress** did look good, and **it** wasn't too formal if her escort turned up in jeans. [F20]*
- (55) *It was simply a happy coincidence that **it** [= **her honest opinion**] sounded like an insult! [F86]*
- (56) ***It** [= **the water**] looked as though it went on for ever.' [F27]*

The occurrence of all the other semantic roles is significantly lower. **Affected** is the second most frequent semantic role, with eleven occurrences.

- (57) ***It** [= **Mordecai's stall**] was lit by candles, and in the soft light the gold in the showcases round the walls shone three-dimensionally, given depth by the shadows. [F64]*
- (58) *He had **a strand of her hair** in his fingers; he played with it, twisting it round until **it** curled. [F23]*

Four instances have the **eventive** semantic role, which appears twice with the verb *happen*:

- (59) *Wherever **the action** was, **it** was all taking place somewhere other than here. [F21]*
- (60) *It was strange, **the conversation Dad and I had**, because when I saw him at home later and over the next few days he behaved as if **it** had never happened, as if he hadn't told me he'd fallen in love with someone else. [F45]*

Three instances have the semantic role of **positioner**:

- (61) ***It** [= **the body**] carried flies like a nimbus of stars. [F31]*

The **external causer** role appears twice.

- (62) ***A strong wind** sang sadly as **it** bent the trees in front of the Hall. (F30)*

Finally, we find one example of the **identified** and the **recipient** semantic role:

- (63) ***It** [= **G.P.'s drawing**]'s the first thing I look at when I wake up, the last thing at night. [F44]*
- (64) *It appeared deserted, a trifle sinister even amid the overhanging trees — and, though she had not before registered the fact, **it** [= **Briar Cottage**] lacked the sound of happy voices which had in times past always greeted her return. [F92]*

One case does not seem to fit into any of the categories. The best solution would perhaps be to interpret it simply as inanimate agent.

- (65) *It [= that charge of excitement and tenderness and longing] had burst out of her heart, out of the very depths of her being.* [F94]

4.2.2 Empty *it*

As discussed in the theoretical part, we usually speak about empty *it* in expressions of time, distance and weather conditions, such as *it's noon, it's two miles to town, it's cold*. However, the results from this sample clearly exemplify that empty *it* occurs in a much wider variety of sentences.

Expressions of time are the most common, ranging from the prototypical examples, such as (66), to more complex ones such as (67).

- (66) *It was a quarter to five.* [F36]
- (67) *But it had been so long since she'd talked, really talked to anyone, that now she felt stiff and awkward.* [F29]

Related to expressions of time is example 68, which is similar to expressions such as *it's Monday*:

- (68) *So it had been a collection day today.* [F51]

We also find descriptions of the weather and general conditions, but no expressions of distance:

- (69) *And then it rained; glorious, refreshing rain, washing away the awfulness of what she had just seen.* [F40]
- (70) *It turned out to be an irritating, sad day.* [F18]

Aside from these examples, empty *it* is also found in expressions starting with *it seemed* and *it was as if/though*:

- (71) *So delightfully muzzy was she that it seemed to her the night in Nice had never happened...* [F17]

It was argued in the theoretical section on anticipatory *it* (2.1.3) that although sentences of the *it seems that* type are often interpreted as extraposition, there are several objections against this interpretation, the strongest being that the verb *seem* requires a subject complement, and in the absence of another element to fill that role, the *that*-clause has to be interpreted as such. Consequently, if the *that*-clause is not an extraposed subject, the *it* cannot be considered anticipatory. The only possible interpretation of *it* in such

constructions is therefore a mere formal element with no meaning or function other than filling the subject slot.

The sentences with *as if* or *as though* are similar in meaning to the *it seemed* sentences; in fact, the two constructions are readily interchangeable.

(72) *It was as though a voice had actually said the words aloud, and she moved sharply and leaned against the window to stare blankly at the room.* (F57)

(73) *It was almost as if stroking the kitten was a substitute for touching her hair.* (F79)

Finally, *it* is an entirely formal element in the following example:

(74) *When it came to my turn to be recorded, Gillian went up to the promenade with Stuart.* [F25]

4.2.3 Anticipatory *it*

The sample contained eleven examples of anticipatory *it*. More than a half of the examples of extraposition had verbal predicates in the active voice, the remaining five were copular – there were no verbal predicates in the passive voice. The most common type of extraposed clause was the nominal content dependent declarative clause, occurring in six examples.

| Type of predicate | total | % |
|---------------------|-----------|--------------|
| copular: adjectival | 4 | 36.4 |
| copular: other | 1 | 9.1 |
| verbal: active | 6 | 54.5 |
| total | 11 | 100.0 |

Table 10: Types of predicate in sentences with extraposition (fiction)

| Type of clause | total | % |
|-----------------------------------|-----------|--------------|
| <i>that</i> -clause (declarative) | 6 | 54.5 |
| infinitive clause | 2 | 18.2 |
| <i>wh</i> - interrogative clause | 2 | 18.2 |
| yes/no interrogative clause | 1 | 9.1 |
| total | 11 | 100.0 |

Table 11: Types of extraposed subject clause (fiction)

4.2.3.1 Copular predicates

Copular predicates in the sample appear with infinitive clauses and dependent declarative *that*-clauses. Out of the five copular predicates, four were adjectival. The adjectives that appear in them fall only into two categories:

- Evaluative adjectives: ironic, generous, surprising.
- Certainty adjectives: inevitable.

(75) *It was **generous** of them to ask her along, she didn't deny.* [F90]

(76) *It was **inevitable** that she'd break with us.* [F75]

In the one remaining excerpt containing a copular predicate, the subject complement is a prepositional phrase. It is also worth noting that the copula is *feel* rather than *be*, which is the only verb appearing in copular predicates in academic prose.

(77) *What **it felt like** to be left out.* [F76]

4.2.3.2 Verbal predicates

The most common type of predicate is verbal, always in the active voice. The verbs found are *matter* (3x), *occur* (2x) and *cross someone's mind* (1x). They are all verbs related to characters' thought processes and attitudes, which are likely to be frequent in fiction (Biber and Conrad, 2009: 133).

(78) *Finally he remembered that he was alone in the house, and therefore **it didn't matter** if he had.* [F8]

(79) *Wife to an elderly duke, he could have added, and his third wife at that; **it did occur** to him fleetingly that she, perhaps, had something to gain, a brief recapture of life and youth before it was too late.* [F48]

(80) *For a silly moment **it crossed her mind** that he must be the Nazi spy.* [F70]

Verbal predicates appear with nominal content clauses: three times dependent declarative and three times dependent interrogative. One of the interrogative clauses is an *if*-clause (ex. 78), for which the extraposed position is the only option (Quirk et al., 1985: 1054). The other two are *wh*-clauses.

(81) *She said, 'What's this?' **it didn't matter** to her **what it was** — a piece of stone in the hearth — just something to talk about — an embarrassed need for words to cover what she saw as his rejection.* [F66]

(82) *It had not occurred to him that he was naked, but **it did not matter** in any case **what she thought**.* [F97]

It is somewhat difficult to identify whether the *wh*- clause is a nominal relative clause, or a dependent interrogative clause, as the boundary between the two types is rather fuzzy. Interrogative clauses usually occur after a verb or phrase expressing a question or a gap in knowledge (Dušková et al., 2006: 601), which is not the case for *matter*. However, nominal relative clauses cannot function as the extraposed subject (Smolka, 2007: 10), which is clearly the function of the *wh*-clauses here (cf. Quirk et. al, 1985: 1392, where a very similar sentence – *It doesn't matter what you do* – is included as an example of

extraposition). The defining feature of the *wh*- clauses in these two examples thus seems to be not that they are interrogative, but that they are clearly content clauses with predicative content rather than referring expression designating specific entities.⁹

4.2.4 Focusing *it*

The sample contained only four cleft sentences. In three cases, the highlighted element is the subject of the underlying construction, in the remaining one it is the direct object:

(83) *It was she* who turned away first and when she rested her arm against the wall to support the linen whilst she put the key in the lock, he came forward, saying eagerly, 'Let me.' [F26]

(84) *It's not her* I wanted to show you.' [F81]

In all the three cases where the highlighted element is the subject, it has the semantic role of agent – it is always animate. In two cases the highlighted element is realised by a personal pronoun and once by a proper name, which is unlikely to occur outside of fiction and conversation.

One example is interesting because it does not follow the usual structure of a cleft sentence – the highlighted element is placed at the beginning:

(85) *Finn it was* who was Peeping Tom and had put his tongue in her mouth. [F83]

Emphatic fronting is used to give prominence to the fronted element. *Finn* is thus highlighted twice, once by the cleft sentence and once by the fronting. The reason for this is evident from the previous context, where *Finn* is highlighted by a cleft sentence once before and needs to be stressed even more now:

(85a) *She guessed it was Finn* who watched her most, unless the brothers took turns. But somehow she could not imagine Francie putting his eye to the keyhole, even only once, just to see her without her knickers — his back was too stiff, his neck too rigid.

Furthermore, as opposed to the normal ordering, when the focused element is fronted, the verb is placed at the end of the *it*-clause and acquires a degree of prominence of its own (cf. Dušková, 1999: 325).

⁹ The claim that *wh*- content clauses may not always be interrogative is supported by *Mluvnice češtiny*, which distinguishes between the corresponding “obsahové věty vztažné tázací” and “obsahové věty vztažné netázací” in Czech (Daneš et al., 1987: 503). (The term “vztažné” is used here because the subordinator is a relative pronoun.)

All four cleft sentences are stressed-focus clefts – the presupposition in the subordinate clause contains known or derivable information.

4.2.5 Other uses of *it*

There were ten excerpts in the sample that did not fit into any of the four previous categories – or at least not unequivocally. They are referential but not (clearly) anaphoric, it is difficult to determine the referent exactly (yet the *it* cannot be said to be semantically empty) or they refer to some vague concepts, which is something that often occurs in conversation (Crystal and Davy, 1986: 103).

One of the more straightforward examples is (86), representing what Huddleston and Pullum call **quasi-anaphoric** use. This refers to a situation where there is an element preceding the pronoun that cannot be considered as the antecedent, but it nevertheless creates a context of discourse that enables an unambiguous interpretation of the pronoun, such as in *Tom's getting married at the weekend. She's already two months pregnant* the verb *marry* makes it possible to identify the referent of *she* as Tom's bride (2002: 1470-1).

- (86) *[Athens is a capital city too, you know. Honestly, you Londoners are so insular! It's not the only place in the world.]*
'No — no, **it's** not.' [F84]

Here, *it* refers unambiguously to *London*. While *Londoners* is thus not the antecedent of *it*, it plays a similar role, as the concept of "London" is contained within it – once Londoners are mentioned, London itself is present in the reader's consciousness too, which makes it possible to refer to it only by a pronoun. The interpretation relies on associative reference and it poses no more difficulty than if the author had instead used "people from London", in which case *it* would have had a direct antecedent.

Another uncomplicated case is (87), a fairly typical example of the situational function of *it*, where it is used to identify a person:

- (87) *[She was looking down to the garden gate, which at that moment Greg Hocking was closing carefully behind him.] **It's** your mother's fancy man,'*
said Margaret Seymour-Strachey, in tones of intense revulsion. [F72]

Other examples are somewhat less straightforward. What *it* refers to usually has to be interpreted from the context.

- (88) *Yet **it** is all I have, and, if it does not loose you, yet it binds me.* [F15]

This example cannot be interpreted without context, but for reasons of space it cannot be included here (it can be found in the appendix). *It* here refers to a pledge the character who is speaking has just taken, but the word “pledge” or anything else that could function as the antecedent does not appear. It could perhaps be argued that the entire text of the pledge as the character pronounces it is the antecedent, since *it* can refer to a sequence of sentences (Quirk et al., 1985: 348), but this seems improbable, as there are two rather long paragraphs between the text of the pledge and the excerpt, and in those two paragraphs the pledge is not referred to in any way. The only way the reader (and the other characters in the story) understand the reference of *it* is because the utterance is spoken only a moment after the pledge was made and there is nothing else the character could possibly mean by it. In essence, it could be said that we are able to interpret the pronoun because fictional characters are, just as real people, expected to follow the Cooperative Principle – in this case, specifically to observe the maxim of relevance (Leech and Short, 2007: 236).

A similar example is the following:

- (89) [*He was driving too fast. If you weren't familiar with them, the roads up in the [orig: moutains] mountains were treacherous.*] **It** was a complete and utter waste of life. [F46]

Here, two characters are talking about an actor who died, and the referent of *it* is “his death” or perhaps “the way he died”, or something similar. There is, however, no direct antecedent, and despite the death being the topic of the conversation, it is not referred to in explicit terms. The reader and the other character are able to interpret the reference of the pronoun simply because there is nothing else the speaker could mean by it.

- (90) [*You saw all those people in the street? I paid them to help us.*] *It* wasn't a real fight and the blood wasn't real. [F93]

This example is similar to the case of quasi-anaphora discussed above, in that *it* again does not have an antecedent, but there is another element with a similar function. *All those people in the street* indicates what situational context the speaker is talking about, and makes it possible to identify the meaning of *it* as “the situation *all those people in the street* were in” or “what *all those people in the street* were doing”.

- (91) [*I sighed.*] **It** was the old story. [*Even the Yorkshire aristocracy seemed to share this carefree attitude to time.*] [F88]

In this case the reference of *it* is even broader – something like “the current situation” (which serves as an example of the “carefree attitude to time” mentioned in the next sentence). The sentence is a part of a character’s inner monologue, where he reflects on the situation he finds himself in, and there is nothing that can be clearly identified as the antecedent – unless we took the several preceding paragraphs as the antecedent, which seems rather extreme.

A similar meaning can be found in the following excerpts:

(92) *‘It’s all thanks to you and your mother.’* [F1]

(93) *‘It’s not funny!’ she protested vaguely.* [F19]

(94) *[It therefore came as a shock in early afternoon when reports began to filter through of a massive disaster that had overtaken the centre on the Prätzen Heights. By three o’clock, there could no longer be any doubt; the battle was lost.] It was a question of saving what could be saved, and retreating in as good order as possible.* [F38]

In (92), *all* indicates that *it* refers to more than one thing, so although there are sentences that could theoretically function as antecedents in the previous contexts, none of them is enough on their own, and they are too far from each other to be considered as one entity. *It* refers again to the general situation that the characters are discussing.

In the context of (93), there is nothing that would even remotely resemble an antecedent; at the same time, it is possible to replace *it* by *this*, it is therefore not empty. Another character laughs at the character speaking in the excerpt; she reacts by pointing out that “it” is not funny, clearly meaning the situation they find themselves in.

In example 94, *it* refers to the situation that arose when reports began to filter through, etc. It can be contrasted with a similar example (95) from the sample of academic prose, where *it* in the construction *it is a question of* is anaphoric, referring to the preceding *to*-clause.

(95) *[There is no rule of law that the mere fact of consulting a solicitor renders it then and thereafter reasonably practicable to present an originating application in time.] It is a question of fact in every case.* [A51]

These two excerpts together exemplify the importance of context in determining the type of *it*.

This kind of vague reference to the general situation is something that occurs in spoken conversation (Biber and Conrad, 2009: 184). Here, we find it in dialogue and internal monologue, both of which are likely to have conversational features.

Finally, we have an example that can be placed somewhere on the boundary between referential *it* and empty *it*, and convincing arguments could probably be made either way:

- (96) *[My grand plan was simple enough, and was one of the traditional ways into the professional game. I would play the amateur circuit to get some hard competitive experience, enter the qualifying school in Portugal at the end of the year, and be a fully fledged tournament pro in the following season. Simple.] This is the stuff our dreams are made of, but it didn't quite work out that way. [F55]*

Firstly, it might seem that the referent of *it* is the same as of *this*, and that they form a clear referential chain pointing to the sentence beginning with *I would*, which explains what the speaker's *grand plan* was. It seems, however, that the reference of *it* is in fact broader, especially given the fact that the adverbial *that way* also links to the sentence describing the plan, so if *it* referred to it as well, the excerpt would essentially say "the plan didn't quite work out according to plan", which is rather absurd and makes the adverbial redundant. What seems much more plausible is that *it* refers to a general concept such as "life" or "things", both of which could easily replace *it* without any change in meaning. On the other hand, it is questionable whether such a vague, broad meaning is sufficient for *it* to be considered referential. If we take *it* in this case to be referential, could we not then argue the same for *it* in *it's cold* or *it's eleven o'clock*, claiming that the referents are "the weather conditions" and "the time of day" respectively?

This question is of course entirely rhetorical, because such arguments *have* been made. As mentioned in the theoretical part (2.1.3.4), this opinion is held by Bolinger (1970:84), who interprets *it* as a "definite nominal" which is always referential, even if in some cases its meaning may be very general. A similar view is taken by Kaltenböck, who proposes a scale of gradience on which "prop it" and "referring it" are merely the two extreme points. Both of them use the instances where it is possible to replace *it* with vague nouns such as "things" as supporting points for their argument (cf. for example Bolinger, 1970: 84; Kaltenböck, 2004: 44).

I chose to classify this example among "other" uses because it seems as a boundary case, more meaningful than truly empty *it* but without an unambiguously clear referent. Boundary cases such as this one are bound to occur with any sort of categorisation.

4.3 Comparison of results

The two previous sections described the uses of *it* in academic prose and in fiction separately; now it only remains to compare them and see in which ways the two text types differ.

Although it might seem that such a basic, common word as *it* could hardly play any role as a style marker, the research shows that there are indeed differences in the distribution of its functions and their uses in the two text types. Academic prose and fiction differ not only in the frequency of the functions of *it*, but also in the ways the functions are used.

First, it is important to mention the most general difference: the total number of instances of subject *it* in each text type. The query used to look for subject *it* in the two subcorpora found 79,597 instances in the Academic prose corpus and 111,307 instances in the Fiction corpus. When related to the sizes of the subcorpora, we get the relative frequency of 5044.8 instances per million words in academic prose, and 6942.09 instances per million words in fiction. *It* in the subject position is, therefore, overall more frequent in fiction than it is in academic prose.

| Text type | Subcorpus size (words) | Instances of subject <i>it</i> | Instances of subject <i>it</i> per million words |
|----------------|------------------------|--------------------------------|--|
| Academic prose | 15,778,028 | 79,597 | 5044.8 |
| Fiction | 16,033,634 | 111,307 | 6942.1 |

Table 12: Frequency of subject *it* in academic prose and fiction

These numbers are of course only approximate, since the query used looked for instances of *it* followed by an optional adverb, followed by a verb, which does not necessarily have to be a subject, and there can be instances of subject *it* occurring in different patterns, but this is sufficient for a general idea about the distribution.

There are at least two reasons why the subject *it* is less frequent in academic prose. The first one is the lower variety of its functions – empty *it* alone makes up almost one quarter of our sample of fiction, but does not appear in academic prose at all. The second reason is that academic prose aims at precision, and it is therefore likely to avoid using a pronoun where its reference might be misinterpreted by the reader, and opts for a nominal referring expression instead. It generally uses personal pronouns more rarely than other registers (Biber et al., 1999: 333).

| type | Academic prose | Fiction |
|--------------|----------------|------------|
| anaphoric | 57 | 51 |
| empty | 0 | 24 |
| anticipatory | 37 | 11 |
| focusing | 6 | 4 |
| other | 0 | 10 |
| total | 100 | 100 |

Table 13: Functions of *it* in academic prose and fiction

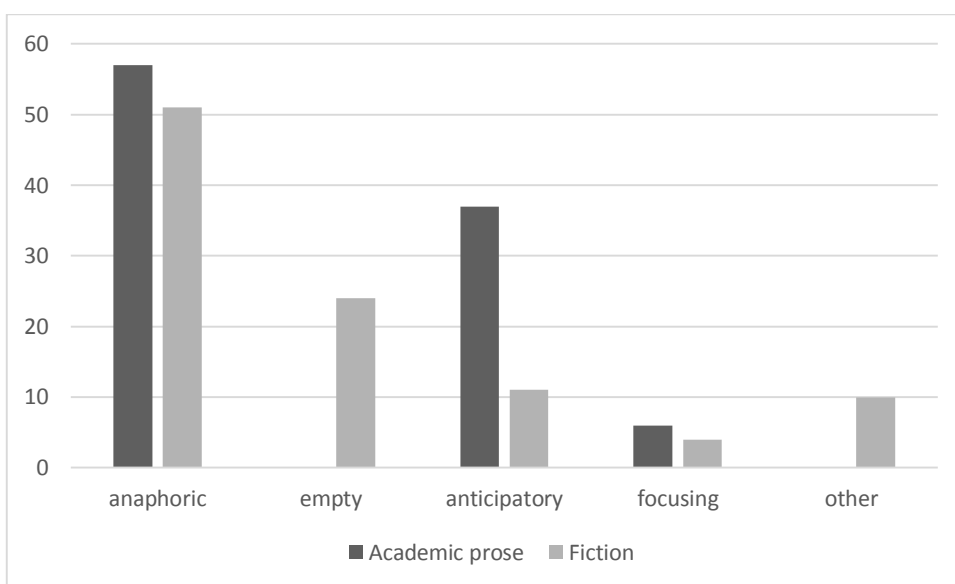


Figure 1: Functions of *it* in academic prose and fiction

Looking at the frequency of the different types of *it* in the two registers, we find that anaphoric *it* is slightly more frequent in academic prose and anticipatory *it* is significantly so. Cleft sentence is also more common in academic prose, but since the numbers are very low it is impossible to make any definitive pronouncements about this. Empty *it* was found only in fiction.

4.3.1 Anaphoric *it*

Anaphoric *it* was found 57 times in academic prose and 51 times in fiction, so the difference in frequency is not very striking. There are, however, significant differences in the use of anaphoric *it*.

4.3.1.1 *Realisation form and semantic role of the referent*

The most obvious difference is the realisation form of the referent. While in academic prose, it is realised by a clause only in two instances (3.5 %), in fiction, clausal or sentential realisation represents over 27 % (14 instances). This could probably be attributed to the fact that a clausal or sentential referent is somewhat “vague” than a nominal one. Especially if the sentence or clause is long, or the referent is realised by more than one sentence or clause, it can be difficult to conceptualise it as one specific entity. This is in a way reflected in the fact that it is often difficult to replace *it* by its clausal or sentential referent without adding to it rewording it to some extent:

(97) [*Zoe had expected to be put in charge of the baby.*] *It was reasonable.*
[F58]

= *For Zoe to be put in charge of the baby was reasonable.*

An interesting point is that in this sample fiction uses *it* to refer only to inanimate entities, while in academic prose, it also refers to animals and people (through collective nouns). This leads to a wider variety of semantic roles of the referents in academic prose, as we also find roles generally attributed only to animate referents, such as agentive or experiencer. In both text types, the most common semantic role is “characterised”. This is not necessarily surprising, since both registers provide ground for describing and characterising things. It is, however, significantly more common in fiction, where it represents almost 55 % (as opposed to only 28.1 % in academic prose). What might be a contributing factor to this is the fact that while academic prose can only present objective descriptions, fiction also includes subjective views of the characters, so the amount of things that can be characterised and the ways it can be done in is theoretically larger. This is supported by the fact that in fiction we find as well perception copulas such as *look* or *sound*, which present the content as relativized (Dušková et al., 2006: 206).

Another noticeable difference in the distribution of semantic roles is the role of external causer, which represents 14 % in academic prose but occurs only twice in fiction, and the eventive role, which represents 7 % in fiction but does not appear in academic prose at all.

4.3.1.2 *Location of the referent in relation to the pronoun*

In what concerns the distance of the pronoun from the referent, the differences between the two registers are not very striking. The percentage of cases where the referent is found

either in the same sentence or in the immediately preceding one is exactly the same in both text types (82.4 %), and academic prose has only a slightly stronger tendency to have the referent and the pronoun appear in the same sentence (45.6 % vs. 41.2 % in fiction). In both registers referential chains contribute to making the meaning of *it* clear.

The only significant difference lies in the “extreme” cases, in terms of how far the referent can be. In academic prose, the highest number of sentences separating the referent and the pronoun was 8, the referent being referred to by other instances of *it* four times in the intervening sentences. In fiction, the referent was found as far as 16 and even 19 sentences back, without a clear referential chain in between. In both these cases (exx. 52 and 53 discussed in section 4.2.1), both the referent and the pronoun are found in dialogue and are separated by both dialogical and narrative passages, and the referent and pronoun are much “closer” to each other if instead of sentences we count only the intervening dialogue turns. This seems to suggest, therefore, that if the anaphora occurs within a dialogue, intervening narrative passages are irrelevant for determining the distance the pronoun from the referent, in the sense that they not make the interpretation of the pronoun more difficult – no ambiguity arises whether *it* could possibly refer to something mentioned in the narrative passages.

Cataphoric reference is rare in both registers. It did not occur at all in the sample of academic prose and was found only twice in fiction. Cataphoric reference tends to be used in fiction or newspaper articles as a device meant to capture the reader’s attention and make them want to find out what the pronoun refers to (Huddleston and Pullum, 2002: 1480), but this is not its use here. Both cases are found in dialogue and refer to clauses, so the reason for using cataphoric rather than anaphoric reference seems to be the ease of expression and the end-focus principle, cf. example 50 (in 4.2.1) – *I know **it** sounds silly but I think **Miss Hatherby is too interested in Constance** is both neater than the variant with anaphoric reference *I know Miss Hatherby being too interested in Constance sounds silly, but I think so*, since it avoids a long subject clause, and it places the most informationally prominent part at the end of the sentence. In this respect the use of cataphoric *it* here is similar to anticipatory *it*.*

4.3.2 Anticipatory *it*

There is a significant difference in the frequency of anticipatory *it* in the two registers. In fiction, anticipatory *it* occurs in only 11 instances, while in academic prose, the number is more than three times higher: 37 instances.¹⁰

The analysis of anticipatory *it* registered the realisation form of both the extraposed subject clause and the predicate of the superordinate clause, but it has shown that the type of extraposed clause is not particularly interesting in this respect: in both registers the extraposed subject is realised by a dependent declarative content clause in more than a half of the cases, followed in terms of frequency by infinitive clauses and interrogative content clauses. The type of extraposed clause is often dependent on the predicate of the superordinate clause, and that is where the main difference between the two registers lies.

In academic prose, the most common type of predicate is adjectival (54.1 %), followed by verbal predicates in the passive voice (29.7 %). Fiction, in contrast, uses mainly verbal predicates in the active voice (54.5 %), followed by adjectival predicates (36.4 %). Aside from the difference in frequency of the types of predicate, the semantics of the predicates also play an important role, both for the verbal and adjectival predicates.

In adjectival predicates, academic prose uses mostly certainty adjectives, in order to specify the certainty level of the facts presented in the subject clause. They can also be used when the author wants to avoid committing him-/herself fully to the truth validity of the statement contained in the subordinate clause, i.e. they can function as hedging devices:

(98) *It is also likely that this view is a departure from earlier law, in which it is not attested.* [A67]

In contrast, adjectival predicates in fiction contain in the vast majority of cases evaluative adjectives, expressing a character's opinion of the content of the subject clause:

(99) *It was ironic to Victor and the colleagues sitting round the table that morning that Gorbachev had been the KGB choice as leader.* [F14]

¹⁰ Although the results show that extraposition is more frequent in academic prose, it is important to note that this does not imply that fiction favours placing clausal subjects in the initial position.

The fact that the information is presented from a character's point of view can be made explicit, such as in the example above (*to Victor*), or it is obvious from the fact that the sentence is a part of a character's inner monologue.

Additionally, necessity adjectives and ease and difficulty adjectives were found only in academic prose. In general, extraposed subject clauses with adjectival predicates allow to present a view that is not directly attributable to anyone (Biber et al., 1999: 721), which contributes to their high frequency in academic prose.

A similar tendency can be observed in the semantics of the verbal predicates. In fiction, they include the verbs *matter*, *occur* and *cross someone's mind*, i.e. verbs expressing mental processes and attitudes. They are in the active voice, while the vast majority of verbal predicates in academic prose (denoting opinions, decisions and observations) are in the passive voice – a major reason why anticipatory *it* appears so frequently in academic prose is its tendency to avoid mentioning the agent.

The major difference in the use of extraposition in academic prose and fiction is that in academic prose, extraposition is a means of presenting information as objective and/or avoiding attributing it to a particular source, while in fiction, it presents subjective information filtered through the consciousness of a character.

4.3.3 Focusing *it*

The number of cleft sentences was rather low in both academic prose (6) and fiction (4). The higher frequency of cleft sentences in academic prose is in accordance with the observations made by Biber et al. (1999: 961); we can therefore assume despite the low occurrence in the sample that this result is not an aberration. Additionally, some tendencies can nevertheless be observed in the realisation form and underlying syntactic function of the focused element.

In academic prose, the underlying syntactic function of focused element was an adverbial of place in half of the excerpts and subject in the other half. In fiction, most of the focused elements were subjects, one was a direct object.

The subjects in academic prose differ from those in fiction – in academic prose, the subject is inanimate, expressed by a noun phrase and has the semantic role of external causer, while in fiction, it is animate with the agentive semantic role and it can also be realised by a personal pronoun or a proper name. Fiction has overall a high number of

personal pronouns and proper names, so it is unsurprising that they appear as focused elements more frequently here.

Another feature that seems worth noting is that in academic prose, the subordinate clause of the cleft sentence is twice introduced by *which* – this is generally rare (Dušková et al., 2006: 625) and it does not occur in the fiction sample. In contrast, fiction has one cleft sentence with the subordinate clause introduced by zero, which in turn does not occur in academic prose.

Given the very low frequency in both samples, these results can of course be considered only tentative.

4.3.4 Uses found only in fiction

Fiction is overall richer in the functions of *it*: apart from the three types of *it* discussed above, fiction also contained empty *it* and several instances of other uses, which were not found in academic prose.

4.3.4.1 Empty it

There were no instances of empty *it* in the sample of academic prose, while it constituted 24 % the excerpts of fiction. One reason for this can be the fact that academic prose has overall less need for expressing the information where empty *it* appears, such as indicating time or atmospheric conditions, and when they are needed, they are probably expressed using different constructions, for example adverbials.

The fact that empty *it* was not found in this sample does not mean that it never appears in academic prose. A quick search made in the subcorpus of academic prose proves that for example the phrase “it seems that” occurs 393 times, empty *it* is thus not entirely absent in this register. Unlike fiction, however, where the *it seems/seemed* constructions serve to express a character’s subjective point of view, in academic prose it would most likely function as a hedge.

Overall, it can be said that a very low frequency of empty *it* is characteristic of academic prose and can be considered one of its defining features.

4.3.4.2 Other uses of it

The sample of fiction contained ten instances of *it* that were classified as “other”, since they did not fit into any of the previous categories. They were generally referential, but not clearly anaphoric. The lack of these “other” uses in academic prose is due mainly to

their vagueness of meaning. In these cases *it* has a very vague reference to the general situation or some aspect of it that has to be inferred from the context, which would run against the main purpose of academic prose, i.e. to provide precise information. Academic prose requires the reference of pronouns to be always absolutely clear, thus it is also likely to avoid quasi-anaphoric associative reference and any use of a pronoun where its meaning could be misinterpreted and potentially cause a misunderstanding. Furthermore, instances of vague reference such as these are generally features of informal conversation, which has no place in academic prose. Fiction, on the other hand, usually does include conversation passages. Dialogues in fiction are in many ways distant from unedited, spontaneous speech, in that they contain fewer false starts, hesitation pauses, incomplete sentences and syntactic anomalies (if they contain them at all) etc., and they are overall much more polished (Leech and Short, 2007: 129-130), but authors nevertheless try to imitate spontaneous conversation in many ways – so the other uses of *it* could be considered to be one of them. It is therefore not surprising that the majority of the other uses occurred in dialogues, and if not, then in a character's inner monologue, which can also be expected to have conversational features.

5 Conclusion

The aim of this thesis was to analyse the distribution of different function of *it* in two registers, academic prose and fiction, and to determine whether and to what extent the uses of *it* could be considered a style marker.

The analysis was based on one hundred examples of *it* in the subject position from academic prose and one hundred from fiction, excerpted from the British National Corpus. The results from each register were first analysed separately and subsequently compared.

In both registers, the most common function of *it* was anaphoric, representing over one half of the instances. Its frequency was slightly higher in academic prose (57, versus 51 in fiction). The use of anaphoric *it* in the two text types differs mainly in the realisation form of the referent: while the referent in academic prose was realised almost exclusively by a noun phrase, in fiction, it was realised by a sentence or a clause in 27 % of the instances. The referents in academic prose also exhibited a wider variety of semantic roles, which was mainly due to the fact that *it* also referred to animals and via collective nouns also to groups of people, so it could also have the semantic roles usually reserved for animate entities, such as agentive or experiencer. The most common semantic role was “characterised”, but it prevailed to a much greater extent in fiction, where it represented over one half of the examples.

Anticipatory *it* was significantly more frequent in academic prose than in fiction (37 and 11 instances respectively). In academic prose, extraposition occurs mostly with copular predicates with certainty adjectives and with verbal predicates in the passive voice – it is therefore generally used in order to avoid mentioning the agent and to present the content of the extraposed subject clause as objective. Fiction, in contrast, most frequently uses verbal predicates in the active voice with verbs expressing mental attitudes or processes such as *occur* or *matter*, and where it uses copular predicates, they contain mainly evaluative adjectives expressing a character’s opinion. It follows therefore that in fiction, extraposition functions primarily to provide subjective information.

There were very few occurrences of cleft sentences in both registers (six in academic prose and four in fiction) but some tentative differences are nevertheless apparent. Fiction shows a tendency to focus on the subject of the underlying construction, which can be realised, aside from a noun phrase, also by a proper name or a personal pronoun. The

subjects have the agentive semantic role. In academic prose, the underlying syntactic function of the focused element is divided evenly between the subject and the adverbial of place. The subjects are realised only by noun phrases and have the semantic role of external causer.

As expected, empty *it* was found only in fiction. It occurred not only in the typical expressions of time and atmospheric conditions, but also in sentences beginning with *it seems/seemed that* (which were classified in the theoretical part as not representing extraposition) and *it was as if/though*, and some others. Although it is not inconceivable for empty *it* to appear in academic prose, its low frequency can certainly be considered a feature characteristic of this register. In fiction, empty *it* represented almost a quarter of the instances, which seems like a significant amount – it might therefore be interesting to compare its frequency with other registers, especially conversation, to see if fiction stands out in this respect.

Another “type” of *it* specific only to fiction was labelled as *other* and subsumed all the uses of *it* that did not fit into any of the four main categories. It included quasi-anaphoric use, where the referent of *it* was identified on the basis of another related element mentioned previously, situational use, where *it* was used to identify a person, and, in the majority of cases, vague reference to the situation in question or some aspect of it which is inferable from the context but not explicitly mentioned. This kind of usage is often found in conversation, and in the analysed sample it occurred most commonly in dialogues, it can therefore be considered as a way which authors use to approach fictional dialogue to real-life conversation.

What is evident from the results is that the use of *it* in the two registers is influenced by the fact that academic prose aims to be objective, while fiction tends to be subjective. This is apparent especially in the frequent use of extraposition in academic prose, where it generally occurs as a result of using the passive voice and the necessity to express the certainty level of the facts presented. Fiction, on the other hand, uses extraposition in order to filter the information contained in the subject clause through a character’s point of view. Additionally, the greater prevalence of the “characterised” semantic role of the referents of anaphoric *it* may be linked to the fact that fiction describes things not only as they are, but also as they appear to a character (which is evidenced by the use of

perception copulas), and empty *it* occurs in structures used to express subjective impressions, such as *it was as if*.

To summarise, the most distinctive features of each register are the following: academic prose is characterised by a high frequency of anticipatory *it*, occurring especially with adjectival predicates and verbal predicates in the passive voice, and very low to no occurrence of empty *it*. Fiction displays a significant percentage of empty *it* and a great prevalence of the “characterised” semantic role of anaphoric *it*. Anaphoric *it* in fiction also often refers to a clause or a sentence, which is rare in academic prose. Finally, *it* has additional uses in fiction besides the main four (anaphoric, anticipatory, empty and focusing *it*) – most importantly, *it* can refer to vague referents which are not explicitly mentioned in the text.

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Résumé

Tématem této diplomové práce je syntax a sémantika zájmena *it* v podmětové pozici. Práce sleduje zastoupení podmětového *it* ve dvou funkčních stylech – v beletrii a odborném stylu. Cílem práce je určit, do jaké míry se užití podmětového *it* v těchto dvou funkčních stylech liší a zda lze distribuci jeho funkcí považovat za stylistický ukazatel.

Práce je rozdělená do pěti základních částí. Po krátkém úvodu, v němž jsou nastíněny cíle práce, následuje teoretická část, která shrnuje poznatky o užívání zájmena *it* získané z významných mluvnic a dalších relevantních zdrojů. Tato část představuje čtyři základní funkce *it* – anaforické *it*, prázdné *it*, anticipační *it* v extrapozici a vytýkácí *it* jako podmět ve vytýkáci konstrukci *it*-cleft.

Anaforické *it*, tedy *it* odkazující k referentu zmíněnému v předcházejícím, popř. následujícím textu (kataforické *it*), představuje základní funkci zájmena *it*, kterou má společnou s ostatními osobními zájmeny. Může odkazovat na neživotné entity nebo zvířata a také na celé věty či klauze.

Prázdné *it* se objevuje nejčastěji ve větách vyjadřujících čas, atmosférické podmínky nebo vzdálenost, ve kterých představuje čistě formální prvek bez samostatného významu, který se tam objevuje pouze z důvodu obligatornosti podmětu v anglické větě.

Anticipační *it* funguje jako gramatický podmět ve větách s extrapozicí, kde je nociónálním podmětem vedlejší věta nebo infinitivní či gerundiální vazba umístěná za slovesem, kterou *it* předjímá, a zaplňuje tak povinnou podmětovou pozici. Extrapozice podmětové klauze je obvyklejší než její umístění do počáteční pozice. Výběr pozice ovlivňuje několik faktorů, především druh klauze (např. vedlejší věta se častěji objevuje v extrapozici, gerundium v iniciální pozici), její délka a komplexnost (čím je podmětová klauze delší a komplexnější, tím je pravděpodobnější, že bude extraponována), aktuální členění větné atd. V některých případech je možná pouze jedna z pozic, např. pasivum umožňuje pouze extrapozici. Komplikovaný případ představují věty se slovesy jako *seem* či *appear* v hlavní větě, např. *It seems that he was guilty*. Mezi lingvisty nepanuje shoda, zda se v těchto případech jedná o obligatorní extrapozici, či zda o extrapozici vůbec nejde. V této práci se přikloňuji k interpretaci, že se o extrapozici nejedná, především z důvodu, že jde o sponová slovesa, která tedy vyžadují přítomnost jmenné části přísudku. Pokud ve větě není jiný člen, který by plnil funkci jmenné části přísudku, je nutné za ni

považovat vedlejší větu. V této práci je tedy *it* v takových větách považováno za prázdné, nikoli anticipační.

Názory na status anticipačního *it* se mezi lingvisty různí; může být považováno za samostatnou kategorii, být zahrnuto pod prázdné *it*, nebo je mu připisován určitý stupeň reference (odkazování k extraponované větě).

Poslední kategorii představuje *it* jako podmět ve vytýkací konstrukci, kterou lze vytknout kterýkoliv větný člen kromě přísudku a jmenné části přísudku (ve většině případů) a označit tak rematický prvek. Vytýkací *it* se podobá anticipačnímu *it* tím, že odkazuje k následující vedlejší větě, na rozdíl od anticipačního *it* ho však vedlejší větou nelze nahradit.

Závěrečná část teoretického úvodu stručně představuje zkoumané funkční styly s ohledem na téma práce. Na základě sekundární literatury bylo možné očekávat, že extrapozice a vytýkací konstrukce budou čtenější v odborném stylu, prázdné *it* se v něm naopak prakticky nevyskytne.

Po teoretickém úvodu následuje metodologická část, která popisuje materiál pro analýzu a postup jejího zpracování. Praktická část práce je založená na dvou stech excerptech získaných z Britského národního korpusu (BNC), v němž byl vytvořen subkorpus odborného stylu a subkorpus beletrie o srovnatelné velikosti. V nich pak bylo pomocí dotazu “it (_{ADV})? _V*[D,Z]” vyhledáváno zájmeno *it* následované nepovinným adverbiem a slovesem ve tvaru minulého času nebo přítomného času ve třetí osobě jednotného čísla. Z výsledků byl vytvořen náhodný vzorek o 120 výskytech z každého subkorpusu, z nichž byly ručně vyřazeny všechny výskyty, v nichž se nejednalo o *it* ve funkci podmětu nebo které představovaly citát z jiného funkčního stylu. Prvních sto takto získaných excerpt představuje výzkumný vzorek. Excerpta byla následně ručně rozříděna.

Praktická část je rozdělená do tří podkapitol: analyzuje výsledky nejprve zvlášť v každém funkčním stylu a následně je porovnává. Při analýze anaforického *it* se práce zaměřuje především na realizační formu referenta, vzdálenost referenta od zájmena a sémantickou roli referenta. U anticipačního *it* je pozornost věnována realizační formě jak extraponovaného podmětu, tak predikace v nadřazené větě, v níž je rovněž sledována sémantika. Analýza vytýkacího *it* sleduje především syntaktickou funkci a realizační formu vyčteného členu v podkladové struktuře.

V odborném stylu se anaforické *it* vyskytlo v 57, anticipační ve 37 a vytýkací v 6 případech. Prázdné *it* se nevyskytlo vůbec. Referentem anaforického *it* byla ve většině případů substantivní fráze, pouze dvakrát byla referentem vedlejší věta. Nejčastější sémantickou rolí referenta byl nositel vlastnosti (*characterised*) (28 %), tedy role připisovaná podmětům sponových sloves v kvalifikačních či klasifikačních konstrukcích. Referent se ve většině případů nacházel ve stejné větě jako zájmeno *it* nebo ve větě předcházející.

Anticipační *it* se vyskytovalo nejčastěji v případech, kdy je sloveso v nadřazené větě sponové a jmennou část přísudku představuje adjektivum. Adjektiva, která zde figurovala, lze rozdělit do několika kategorií podle významu, na adjektiva jistotní, evaluativní, adjektiva nutnosti a adjektiva složitosti. Jistotní adjektiva byla nejčetnější. Druhým nejčastějším typem přísudku byl slovesný přísudek v trpném rodě, který vyjadřoval názor, rozhodnutí nebo povšimnutí. Nejčastějším druhem extraponované klauze byla závislá obsahová věta oznamovací uvozená *that*.

Vytýkací konstrukce se ve vzorku vyskytla šestkrát, z toho třikrát byl vytčeným členem podmět podkladové struktury, třikrát příslovečné určení místa.

V beletrii byly funkce *it* různorodější. Anaforické *it* se vyskytlo 51krát, prázdné *it* 24krát anticipační *it* 11krát a vytýkací *it* 10krát. Navíc se ve vzorku objevilo deset případů, které nebylo možné jednoznačně zařadit do žádné z kategorií.

Referentem anaforického *it* byla ve více než čtvrtině případů věta nebo klauze. Stejně jako v odborném stylu, i v beletrii byl nejčastější sémantickou rolí nositel vlastnosti, zde však převažoval mnohem výrazněji – představoval 54 %. Referent se většinou nacházel ve stejné nebo předcházející větě, ve dvou případech však byl výrazně dál (16, resp. 19 vět). V obou těchto případech se *it* i jeho referent nacházely v dialogu.

Na rozdíl od odborného stylu se v beletrii vyskytlo i prázdné *it*, a to především v konstrukcích vyjadřujících časové a atmosférické podmínky, dále pak také ve větách uvozených *it seemed that* a *it was as if/though*.

Anticipační *it* se objevilo v jedenácti případech, a to především se slovesnými přísudky v činném rodě, na druhém místě pak byly adjektivní predikáty s evaluativními adjektivy ve valné většině případů. U slovesných přísudků se jednalo o slovesa *matter*, *occur* a *cross someone's mind*, tedy slovesa vyjadřující myšlenkové procesy a postoje.

Vytýkací konstrukce se zde vyskytla pouze čtyřikrát, z toho třikrát byl vytčeným členem podmět podkladové struktury a jednou přímý předmět. Vytčený člen byl ve dvou případech realizován osobním zájmenem a jednou vlastním jménem. Vytčený podmět měl vždy sémantickou roli konatele.

Deset excerpt nespadlo do žádné z předchozích kategorií. Jednalo se především o případy, kdy *it* odkazovalo všeobecně k dané situaci či některému jejímu aspektu, který v textu nebyl explicitně zmíněn, vyplývá však z kontextu. Do této kategorie byly zařazeny i případy situační a asociativní reference.

Poslední podkapitola praktické části výsledky z obou funkčních stylů srovnává. Rozdíly jsou patrné jak v četnosti jednotlivých funkcí *it*, tak i v jejich užití. Anaforické *it* je o něco častější v odborném stylu, výrazně čtenější je v něm pak *it* anticipační. Prázdné *it* se naopak vyskytlo pouze v beletrii, stejně jako další nezařaditelná užití. Vytýkací *it* bylo častější v odborném stylu, jeho výskyt je ovšem v obou funkčních stylech velmi nízký.

Užití anaforického *it* se liší především realizační formou referenta. Zatímco v odborném stylu je realizován větou nebo klauzí pouze ve dvou případech, v beletrii je tomu tak ve více než čtvrtině případů. V beletrii je také významněji převažuje sémantická role nositele vlastnosti, která zde představuje více než polovinu případů, což může být dáno tím, že na rozdíl od odborného stylu beletrie nemusí podávat pouze objektivní informace, ale může věci popisovat i ze subjektivního pohledu postav, čímž se zvyšuje možnost výskytu této role. To naznačuje i fakt, že se u této role vyskytla i sponová slovesa odkazující na smyslové vnímání jako *look* a *sound*. V beletrii se také může zájmeno *it* nacházet výrazně dál od referenta než v odborném stylu, a to v případech, kdy se vyskytují v dialogu a kromě replik je od sebe odděluje také pásmo vypravěče. Narativní pasáže sice fakticky zájmeno od referenta vzdalují, nijak ovšem nekomplikují jeho interpretaci.

Rozdíl v užití anticipačního *it* spočívá především v typu přísudku. Zatímco v odborném stylu převažují adjektivní predikáty s jistotními adjektivy a slovesné predikáty v trpném rodě, v beletrii převládají slovesné predikáty vyjadřující myšlenkové procesy a postoje v činném rodě a adjektivní predikáty s evaluativními adjektivy. Užití extrapozice v odborném stylu tedy plyne především ze snahy o neosobnost a objektivnost, zatímco v beletrii extrapozice prezentuje obsah podmětové věty jako subjektivně vnímaný určitou postavou.

Výskyt vytýkacích konstrukcí byl v obou stylech velmi nízký, lze však vypožorovat určité tendence. V beletrii byl vytčený člen realizován i osobním zájmenem a vlastním jménem, což se v odborném stylu nevyskytlo. V beletrii navíc jako vytčený člen převažuje podmět podkladové struktury, který je životný a má sémantickou roli konatele. V odborném stylu tvořil podmět pouze 50 %, byl neživotný a měl sémantickou roli externího kauzátoru.

Celkově je na funkce *it* bohatší beletrie: kromě anaforického, anticipačního a vytýkacího *it*, které má s odborným stylem společné, se v ní vyskytlo také prázdné *it* a další nezařaditelná užití. Ačkoli výskyt prázdného *it* v odborném stylu není vyloučen, lze s jistotou tvrdit, že jeho velmi nízká frekvence je pro tento funkční styl charakteristická. Ostatní funkce *it*, které se vyskytly v beletrii, jsou typické pro konverzaci a i ve zkoumaném vzorku se vyskytují v dialogu nebo ve vnitřním monologu, lze je tedy považovat za rys, kterým se řeč postav přibližuje skutečné mluvě.

Poslední částí práce je závěr, který shrnuje získané poznatky. Mezi nejvýraznější rysy zkoumaných funkčních stylů patří následující: pro odborný styl je typická vysoká frekvence anticipačního *it*, které se vyskytuje především s jistotními adjektivy a slovesy v trpném rodě, a velmi nízký či žádný výskyt prázdného *it*. Beletrie naopak vykazuje významný podíl prázdného *it* a výraznou převahu sémantické role nositele vlastnosti u anaforického *it*. Anaforické *it* v beletrii také často odkazuje k větě nebo klauzi, což je v odborném stylu vzácné. Kromě toho má *it* v beletrii i další funkce kromě čtyř základních – především může odkazovat na nekonkrétního referenta, který v textu není explicitně zmíněn. V užití zájmena *it* v odborném stylu je tedy patrná snaha o objektivnost a neosobnost, v beletrii naopak subjektivnost a vliv dialogů.

Appendix

The appendix contains all the 200 analysed excerpts, which are numbered and labelled with A for academic prose and F for fiction. The combination of *it* + optional adverb + verb that was found by the search query is set in bold. Additionally, the second part of the appendix provides wider context for all the excerpts where it is necessary – i.e. for the instances of anaphoric *it* where the referent is not located in the same sentence or the “other” uses of *it*.

Excerpts: Academic prose

| No. | BNC code | Excerpt | Type of <i>it</i> |
|-----|--------------------------|---|-------------------|
| A1 | EA7 71 | In so far as the system worked — some disputes were settled, some crimes fully atoned for — it did so because it accommodated to the plastic and multifarious notions of justice obtaining within a small group of men, known to each other from youth up, often related by marriage, who had to reckon on continuing to live as neighbours after the case was over. | ana |
| A2 | A66 1416 | It was muffled on trade-union reform and taxation policy. | ana |
| A3 | ECN 426 | It has been applied to any influence one person may exert upon another, whether in speech or writing, whether by overt physical interference, whether directly in face-to-face confrontation, or anonymously through the links and influences of an institution. | ana |
| A4 | HXV 1123 | It does not include the granting of access for recreational or educational purposes, unless the granting of such access falls within the business purposes of the occupier (Occupiers' Liability Act 1984, s. 2). | ana |
| A5 | EEE 1399 | But it is possible that both views were influenced by hindsight and that matters seemed less clear-cut at the time. | ant |
| A6 | H7Y 816 | It had been deliberately dismantled after a short life. | ana |
| A7 | HXS 979 | Significantly, the tale is not interrupted either because it is stylistically intolerable — like Sir Thopas is — or unbearably dull, like the Monk's Tale, which follows it. | ana |
| A8 | FDS 137 | It was held by the Court of Common Pleas that the plaintiffs were entitled to be paid the reward due to them by the overseers who were in office at the date of sentence on the ground that until the keepers of the disorderly house had been sentenced there had been no conviction. | ant |
| A9 | FPJ 902 | In part it involved differences in perceptions about the boundaries of people's work and what they contributed: in general, professionals and parents tended to see themselves as concerned with the young person and their life as a whole, but they saw others as being restricted in their work and concerned only with limited aspects of the young person. | ana |
| A10 | CM6 1321 | It had no permanent general staff. | ana |
| A11 | H8V 174 | It is literariness and not mimesis which interests the Formalists. | foc |
| A12 | G3L 1027 | Although it is doubtful whether the established set-up will hold, the future form of any new constitution is uncertain. | ant |
| A13 | CRV 3 | In every Shakespeare play where prose appears (as it does in all but four: Henry VI, Parts 1 and 3 ; King John ; Richard II), characters constantly move from prose to verse, or from verse to prose, and back again. | ana |
| A14 | CRX 332 | It was also, as we shall see later, to prove to be one of its greatest weaknesses. | ana |
| A15 | CCR 250 | It was within this sphere that militant challenges to labourism arose and were subsequently dismantled. | foc |

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|-----|-----------------|---|-----|
| A16 | <u>HXH 867</u> | Assertions can be signalled by writing "I would suggest" , or "I would argue" , but often it is just assumed that whatever you say is your suggestion or argument. | ant |
| A17 | <u>J53 411</u> | It is only to be expected that there are not too many IT experts around who could effectively advise policy makers and managers, and design IT systems. | ant |
| A18 | <u>FAM 422</u> | It is significant that having conducted a review of the 'state of the art' in these areas, and drawn up a list of generalisations about the change process in education, Bolam cautions that generalisations 'should be regarded as working hypotheses and pointers for future study since their basis in research is weak'. | ant |
| A19 | <u>G19 1194</u> | This point has been reinforced further by the findings of Goldsmith and Newton (1986) who show that, while the Thatcher government has been very directive towards local authorities on council house sales, by contrast it hardly involves itself in matters of environmental health (a reflection of the much lower priority the Thatcher government gives to this policy area). | ana |
| A20 | <u>J76 1477</u> | If the child is of sufficient understanding his views should not simply be disregarded because it is difficult to ascertain them. | ant |
| A21 | <u>FRG 915</u> | It is therefore likely that the issues discussed in this section are of theoretical as well as purely methodological importance. | ant |
| A22 | <u>H9S 1642</u> | Certainly UV microscopy is attractive because it does not require elaborate vacuum arrangements, but inorganic materials such as calcite often show only very weak UV luminescence, so UV microscopy is not a general substitute for CL work. | ana |
| A23 | <u>F9S 1352</u> | It has been argued by some that families are becoming more symmetrical, with domestic work being more balanced between men and women. | ant |
| A24 | <u>CKN 184</u> | To prefer solitude with a book or a record-player is after all to have a case to answer — ' It's wrong to be by yourself' — though not, as some would say, an unanswerable case. | ant |
| A25 | <u>CBR 1471</u> | But it is less easy to see how they might be described in reference to grammar on the one hand and lexis on the other. | ant |
| A26 | <u>FBK 863</u> | If the risk of this happening leaves the prosecutor up a gum tree, it is apparent that the Crown Prosecution Service may have an interest in ensuring that something has been done prior to trial to remove the need for a dock identification, whether the police can see a use for one or not. | ant |
| A27 | <u>FD3 268</u> | It is unfortunate that the plaintiffs did not take care to see that the defendant had independent advice in the matter. | ant |
| A28 | <u>HJ1 9403</u> | The variety of comment illustrates that it is not possible for outsiders to specify criteria of competent practice without indulging in prescriptive evaluation. | ant |
| A29 | <u>J70 175</u> | It is important to note that the obligation is for the firm to be able to show that it believes on reasonable grounds that the customer understands the relevant matters. | ana |
| A30 | <u>FP2 896</u> | The fact that the directors' discretion is not reviewable, therefore, means in short that the section is likely to have little causative impact: it does not compel the directors to do anything they would not otherwise have been inclined to do. | ana |
| A31 | <u>HNW 742</u> | Mary pointed out that it takes a while to become objective and to look at yourself without flinching. | ant |
| A32 | <u>FBS 126</u> | Whether or not it has any prospect of success this court is in no position to determine, but while it remains alive we do not consider that the judgment of this court can be described as final within the meaning of rule 2 (a). | ana |
| A33 | <u>HTP 48</u> | In this case, cerebral development has denied it the automatic response while defective social development has denied it the opportunity of learning the skill it lacks . | ana |

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|-----|---------------------------|---|-----|
| A34 | CMA 919 | It has led some people to argue that the only sensible way to study learning is by examining it in the ecological conditions to which it is adapted (Johnston, 1981). | ana |
| A35 | HJO 21183 | It aims to promote econometric research over a wide area and its meetings are supported by researchers in Universities, Polytechnics, Government, Commerce and Industry. | ana |
| A36 | A5Y 1378 | It has been loosely referred to as any mode of policing other than the rapid-response crime control type; an alternative which specifically seeks to make constables part of the community by making them responsible for a geographical area, known as 'permanent' or 'home' beats; a means of developing communication between the police and the local community; and a process by which responsibility for crime control and prevention is shared with the community, both also known as 'community relations' (Weatheritt 1983: 4–5). | ana |
| A37 | EEK 483 | We cannot quote here more than a short paragraph, but the whole of chapters 10 and 14 of The Group should be required reading for those whose profession it is to advise parents (McCarthy, 1963). | ant |
| A38 | GV5 1418 | Consequently, it has largely been supplanted by neo-Marxist analysis. | ana |
| A39 | CMN 165 | Like individualism itself, it becomes a claim about the kind of causal factors that will provide us with an understanding of the social world. | ana |
| A40 | A6B 1819 | It simply communicates something of that 'profound, tribal' morality which Eliot associated with Greek drama and its ritual. | ana |
| A41 | HOJ 709 | The most important of these is which basic rhythm pattern the language has: whether it has stress timing or syllable timing. | ana |
| A42 | GW6 670 | However, it remains an open question whether the dust continues beyond about 100 metres, becoming fully compacted rock at 10 to 20 km, or whether it gives way to broken rock somewhere not far beyond 100 metres depth. | ana |
| A43 | EFA 517 | It is just conceivable that something like this might have happened had there been a Communist government in France. | ant |
| A44 | GUV 225 | The new body has made it clear that, as far as possible, it intends to make public the reasoning behind all its major decisions, a decision influenced perhaps by the criticisms heaped upon the UGC for its unwillingness to make generally known the criteria upon which it based its 1981 decisions concerning cuts in university finances and student numbers. | ana |
| A45 | GU8 418 | The experimenter then waits for a certain amount of time and repeats the experiment to see how well the rat has remembered what it has to do. | ana |
| A46 | CHC 177 | Viewed in this way it is clear why the separation of rules governing the use of means of warfare from those on the initiation of conflict has proved increasingly difficult to maintain. | ant |
| A47 | FDW 188 | We do not accept the submission by Mr. Sedley, who appeared for the Bar Council, that there was any conscious distinction made between the occasions when this jurisdiction of the judges, however it was exercised, went to matters related to the administration of justice, such as the equipping of the courts with advocates who were fit to appear before them there, and the occasions when it went simply to matters relating to the administration of the Inns and their property. | ana |
| A48 | EDL 1364 | It is appropriate to set out the opening words of Rule 26 of the United States Federal Rules of Civil Procedure: | ant |
| A49 | HYB 414 | It rests on what is bound to be, to some extent, subjective assessment, as in playing a game when there are rules and communal experience to draw on, but ultimately it depends on the players' awareness and skill. | ana |
| A50 | GUJ 882 | That is the really fruitful aspect of Cézanne's painting and the reason for which it is at the root of all the modern tendencies.' | ana |
| A51 | HP3 686 | It is a question of fact in every case. | ana |

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| A52 | HU3 7140 | It has previously been shown that the prevalence of gastric metaplasia in H pylori positive duodenal ulcer patients is significantly lower after highly selective vagotomy than in patients with duodenal ulcer before operation. | ant |
| A53 | CM5 657 | Griffin further argued that it was wrong to attempt to explain girls' experience by trying to fit them into models derived from studies of male youth. | ant |
| A54 | EV9 298 | However, it is intended that they should extract from the reader that kind of critical attitude with which he should read this book from Chapter 1 onwards. | ant |
| A55 | EF8 860 | In particular, it suggests that many of the explanations which children produce at school will be produced in response to the teacher's test questions, and so will serve to display rather than transmit knowledge. | ana |
| A56 | FT5 395 | It is important to emphasise that this study is not a full and formal validation of the teams' activities. | ant |
| A57 | FE1 369 | ... It was never intended that the benefit received by the airline employee would be the fare paid by the ordinary passenger. | ant |
| A58 | J18 1474 | Looking at different parts of the tropical world, it has been noted that by 1981 only 20% of all rain forests including tropical ones in Australia remained when compared with the total at European settlement (1788) and that there were only a few thousand ha left in northern Queensland, all accessible forest outside National Parks having been (or likely to be) logged, leaving an archipelago of 'refugia'. | ant |
| A59 | GVS 209 | Its part is non-transposing and it possesses a compass of three octaves:. | ana |
| A60 | GV0 702 | Let us consider the latter theory first and see where it falls short. | ana |
| A61 | EDL 1148 | It will be seen from the text of the section that it does not require a Letter of Request to be issued; an application may be made directly by any interested person, a litigant, a foreign government official, or a prosecutor such as the English Director of Public Prosecutions. | ana |
| A62 | APH 726 | Rather than destroying the original trace, it is argued, the effect of the ECS is to make retrieval more difficult. | ant |
| A63 | FR2 197 | In spite of this useful work, density remains a rather static and misleading statistic in that it depends very much on the unit used to compute the density. | ana |
| A64 | CMA 245 | In Darwin's version pangenesis could not be squared with these cytological generalizations; for, if each of the two masses of gemmules coming together at fertilization is taken to be one cell, then it has not arisen in the division of one cell in that parent; while, if each is taken to be a myriad of cells, then far too many are coming together at fertilization. | ana |
| A65 | B16 820 | If it is thin enough you will be able to trace the outlines of a plot originally drawn on graph paper. | ana |
| A66 | FNR 1079 | It satisfies the five conditions on a metric. | ana |
| A67 | B2P 1290 | It is also likely that this view is a departure from earlier law, in which it is not attested. | ant |
| A68 | HY5 465 | Moreover, it was not concerned purely with diplomacy and foreign policy. | ana |
| A69 | FDR 85 | It was the first case in which electrostatic depression analysis evidence had exposed police malpractice by analysis of the interview notes. | ana |
| A70 | FB6 1591 | It is in these schools that personal contacts begin to be built up and these help to produce the 'old-boy networks'. | foc |
| A71 | ECV 731 | It differs from the standard sociological thesis in that it regards the gender difference as the most fundamental and most fully explanatory division in human society. | ana |
| A72 | EDK 1701 | Young age at marriage powerfully increases the fertility of working-class women, but it has less effect on the fertility of middle-class women. | ana |
| A73 | F9K 225 | There are local sceptical arguments of this strongest type, as we shall see in chapter 5 (our knowledge of other minds); and in our discussion of our knowledge of the past and of the future (chapters 10 and 11) we shall have to bear in mind arguments that it is impossible to conceive of an event as other than present, i.e. as being in the past or in the future. | ant |

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| A74 | <u>EV4 1502</u> | It is essential that the child spells accurately — if the match is not exact, the answer is rejected. | ant |
| A75 | <u>JXN 1478</u> | Though distinction has been made on morphology it is also useful from the veterinary standpoint, for it separates the single harmful species, <i>Oslerus osleri</i> , living in the upper air passages, from the relatively harmless species which are retained in the genus <i>Filaroides</i> , and which live in the lung parenchyma. | ana |
| A76 | <u>GVD 1034</u> | It is organizationally unidirectional, filtering fitfully up the management hierarchy, irrespective of the extent to which it is attuned to the current preoccupations of senior management. | ana |
| A77 | <u>FBW 370</u> | Nor can he demand of such persons answers to the kind of questions to which, it is conceded, he could have demanded answers before the suspect was charged. | ant |
| A78 | <u>BLY 266</u> | This is felt to be an inadequate preparation for the work of life, because it tends to produce a super-abundant supply of an indifferent clerkly class and to create and foster a distaste for agriculture and the handicrafts, which are more indispensable to the country and are better calculated to promote independence of character. | ana |
| A79 | <u>G1G 545</u> | It should be noted, however, that already with Schumpeter we have moved away from models based on the distinctiveness of the elite characteristic as an explanatory factor, to a lower-level operation which explicitly refers to realistic definitions rather than to explanations, and in which the model, such as it is , looks remarkably like a composite description of liberal democracy. | ana |
| A80 | <u>A18 1165</u> | It's a mistake to have a narrowly political view of the novel, as it is to regard its comedy as somehow decorative. | ant |
| A81 | <u>CLS 988</u> | Warner Bros had once again profitably combined instruction and entertainment but as was so often the case it was the way in which they had used an actor that made the movie work in both respects. | foc |
| A82 | <u>FSU 902</u> | Although the Slovene economy developed during the nineteenth century as a satellite economy to that of Austria, at the end of the eighteenth century it had a sufficient degree of autonomy to sustain a self-reliant, Slovene-speaking middle class which could act as a spokesman for the national movement. | ana |
| A83 | <u>HXH 194</u> | Therefore, it is important in your essay always to identify what is original and what is not. | ant |
| A84 | <u>FCW 177</u> | What the court can do is to withhold consent to treatment of which it disapproves and it can express its approval of other treatment proposed by the authority and its doctors.' | ana |
| A85 | <u>EDD 910</u> | It can be seen either as a counter-example, demanding that the theory be amended or discarded, or as an anomaly, in which case it is put in the pending tray or discarded. | ana |
| A86 | <u>HY6 1178</u> | It is in this context that Hilton uses the image which was later used as the title of the work. | foc |
| A87 | <u>ECB 804</u> | It perpetuates the loneliness of the single mother, since both she and a male friend will be cautions of continuing a relationship that can be turned into a financial arrangement on the whim of a civil servant. | ana |
| A88 | <u>HY9 320</u> | This would encourage separatism, and thereby undermine the whole integrity of the Church of England, which it had been the aim of the Tories all along to protect. | ant |
| A89 | <u>CG0 714</u> | Now it became a 'hotbed' of student protest as thousands went onto the streets, carrying banners and shouting slogans like 'Long live democracy', 'Down with despotism', and 'No modernisation without democratisation', a direct reference to the words of imprisoned Wei Jingsheng. | ana |
| A90 | <u>HTV 16</u> | The point of this book is to demonstrate that the concept of the global system does have genuine scientific validity and, indeed, that it is increasingly | ana |

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| | | necessary for the analysis of a growing number of rapidly changing phenomena. | |
| A91 | <u>EB2 699</u> | Firstly, if the argument is that any of the suggested markets — be they for products, corporate control or managerial talent — at present actually operates to constrain corporate managers, this is not something which is empirically demonstrated, and given the present nature of these markets it seems an implausible claim. | ana |
| A92 | <u>GWJ 146</u> | At the outset, it was decided to use direct observation of how clients spent their time as the principal measure of effectiveness. | ant |
| A93 | <u>CE1 4</u> | We have seen that it is communication with another person who is experiencing some kind of emotional trouble, or acting under stress in some way. | ana |
| A94 | <u>EEY 352</u> | Some changes came about on the death of Henry VIII, when the General Surveyors were absorbed into Augmentations, but it was apparent that more drastic reforms were needed. | ant |
| A95 | <u>CM2 1355</u> | Assuming (as we all do) that our experience is somehow intrinsically different from the bat's, how could we even conceive of what the bat's experience is really like — that is to say, what it is like for the bat? | ana |
| A96 | <u>EV9 822</u> | It follows that (a, b) = 1. | ant |
| A97 | <u>ADD 209</u> | Although the extremes of the personality cult had probably gripped only a minority of the population, it was a minority with power and influence. | ana |
| A98 | <u>HU2 381</u> | It is concluded that previously reported values for trace metals in gastric juice have been incorrect and that the very low amounts secreted in the gastric juice will not interfere with the absorption of trace metals from the diet. | ant |
| A99 | <u>F9G 1149</u> | It was down to one yard and 343 employees in August 1987, although with new orders the work force increased to 850 at the beginning of 1988. | ana |
| A100 | <u>A62 638</u> | But on political perceptions where there were elements of approval or disapproval media effects were much smaller, and it was the press, rather than television, which had more impact. | foc |

Excerpts: Fiction

| No. | BNC code | Excerpt | Type of <i>it</i> |
|-----|-----------------|--|-------------------|
| F1 | <u>ACE 3171</u> | It's all thanks to you and your mother.' | oth |
| F2 | <u>H8Y 2060</u> | It was therefore larger than the old units, and infinitely more inefficient. | ana |
| F3 | <u>H92 1451</u> | ' It is disgraceful ...' | ana |
| F4 | <u>FPK 344</u> | It was not the first time he had come home covered in blood. | emp |
| F5 | <u>G1X 1833</u> | We must love one another and die certainly has logic on its side; it's also about as interesting on the subject of the human condition, and as striking, as We must listen to the radio and die or We must remember to defrost the fridge and die . | ana |
| F6 | <u>FSB 254</u> | Well, perhaps it contained gold or something. | ana |
| F7 | <u>C8S 259</u> | It belongs to the past. | ana |
| F8 | <u>CKB 437</u> | Finally he remembered that he was alone in the house, and therefore it didn't matter if he had. | ant |
| F9 | <u>F99 2731</u> | 'I haven't got it,' he said, and it was so long since he'd last spoken that the first words came hoarse and harsh, like the sound of some animal. | emp |
| F10 | <u>CMP 2154</u> | It was a gloomy jest, but softened with a smile. | ana |
| F11 | <u>H8J 1784</u> | You've had a bad experience, but it's one that happens to both men and women and you should have forgotten it long ago. | ana |

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| F12 | <u>HGM 3093</u> | She threw up until the nausea passed, just as it always did if she drank alcohol, but now it was almost as if her body already knew alcohol was bad for the tiny life growing inside her. | ana |
| F13 | <u>FNJ 692</u> | And it is more than good, you know — it is very, very fine indeed! | ana |
| F14 | <u>FSF 1744</u> | It was ironic to Victor and the colleagues sitting round the table that morning that Gorbachev had been the KGB choice as leader. | ant |
| F15 | <u>K8S 2091</u> | Yet it is all I have, and, if it does not loose you, yet it binds me. | oth |
| F16 | <u>HW8 2569</u> | ‘Thanks for everything, it was a great help.’ | ana |
| F17 | <u>FPH 3382</u> | So delightfully muzzy was she that it seemed to her the night in Nice had never happened ... | emp |
| F18 | <u>FAT 573</u> | It turned out to be an irritating, sad day. | emp |
| F19 | <u>HGK 2315</u> | ‘ It's not funny!’ she protested vaguely. | oth |
| F20 | <u>H8S 465</u> | But, whatever her doubts, she had to admit that the dress did look good, and it wasn't too formal if her escort turned up in jeans. | ana |
| F21 | <u>GW0 50</u> | Wherever the action was, it was all taking place somewhere other than here. | ana |
| F22 | <u>CA3 2906</u> | It's as if we are gabbling the end of a play we are in. | emp |
| F23 | <u>FSF 379</u> | He had a strand of her hair in his fingers; he played with it, twisting it round until it curled . | ana |
| F24 | <u>FB0 1126</u> | It felt like midnight, and they'd have to sit up till midnight. | emp |
| F25 | <u>EDJ 915</u> | When it came to my turn to be recorded, Gillian went up to the promenade with Stuart. | emp |
| F26 | <u>AT7 1957</u> | It was she who turned away first and when she rested her arm against the wall to support the linen whilst she put the key in the lock, he came forward, saying eagerly, ‘Let me.’ | foc |
| F27 | <u>HTH 304</u> | It looked as though it went on for ever.’ | ana |
| F28 | <u>F9C 1940</u> | He knew it was directed at him. | ana |
| F29 | <u>H9V 329</u> | But it had been so long since she'd talked, really talked to anyone, that now she felt stiff and awkward. | emp |
| F30 | <u>H7V 584</u> | A strong wind sang sadly as it bent the trees in front of the Hall. | ana |
| F31 | <u>FYY 2427</u> | It carried flies like a nimbus of stars. | ana |
| F32 | <u>A0U 1105</u> | ‘Did you hear that Steve, they wouldn't say the opposite if it was raining.’ | emp |
| F33 | <u>HNJ 2101</u> | The tiny Regency houses had no doubt been listed to spare them the attentions of developers; from the state of the paving stones and the grass-studded cracks in the roadway, it seemed that the town council too had passed them by. | emp |
| F34 | <u>FPM 203</u> | ‘We generally see you in Chapel, Sunday morning — and it's not even ten o'clock yet.’ | emp |
| F35 | <u>HHB 1199</u> | She forced a smile, but it did not reach her eyes. | ana |
| F36 | <u>B20 2841</u> | It was a quarter to five. | emp |
| F37 | <u>JXU 1566</u> | Feeling surprised that she was no nearer solving the enigma of Mark Vila, she tried to find something to take her mind off things, toying with the idea of running a couple of black and white Marlene Dietrich movies, but a glance at her watch told her that it was already late in the afternoon. | emp |
| F38 | <u>B20 3131</u> | It was a question of saving what could be saved, and retreating in as good order as possible. | oth |
| F39 | <u>CEX 848</u> | She hadn't told him in the beginning because it was totally unimportant to her — her family was not religious — and then, after they had been married a while and she had discovered he was extremely intolerant about various classes of people — not Jews, in fact, but Negroes and Catholics — she had been afraid to tell him in case he should think she had deliberately concealed her origins because she had not trusted him. | ana |
| F40 | <u>G1S 515</u> | And then it rained ; glorious, refreshing rain, washing away the awfulness of what she had just seen. | emp |

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| F41 | <u>JXV 1278</u> | But it wasn't funny this morning when the police arrived on the doorstep. | ana |
| F42 | <u>BMX 1161</u> | 'Was he taking it to the person it belongs to?' he asked at last, and it was as though all the time he had been trying to frame the question in a special way. | ana |
| F43 | <u>FNU 2177</u> | ' It's nice.' | ana |
| F44 | <u>G07 2875</u> | It's the first thing I look at when I wake up, the last thing at night. | ana |
| F45 | <u>C8E 184</u> | It was strange, the conversation Dad and I had, because when I saw him at home later and over the next few days he behaved as if it had never happened, as if he hadn't told me he'd fallen in love with someone else. | ana |
| F46 | <u>FPI 1270</u> | 'Mrs Crump,' he repeated as he, reluctantly it seemed , let her hand withdraw from his gentle grasp. | emp |
| F47 | <u>CN3 4078</u> | 'I thought it was worth a try, so I drove up here, booked myself in at a hotel down the road. | ana |
| F48 | <u>HGG 1200</u> | Wife to an elderly duke, he could have added, and his third wife at that; it did occur to him fleetingly that she, perhaps, had something to gain, a brief recapture of life and youth before it was too late. | ant |
| F49 | <u>HGT 4445</u> | It was a complete and utter waste of life.' | oth |
| F50 | <u>APR 1686</u> | You must have skidded over it one way and then it tipped back and put up this sort of tooth, like a ratchet, look.' | ana |
| F51 | <u>BP8 765</u> | So it had been a collection day today. | emp |
| F52 | <u>H85 915</u> | White and anxious, she said: Yes, she had given that bag to her daughter, and it had contained such chocolates. | ana |
| F53 | <u>GW2 1717</u> | It sounded like footsteps, followed by a sliding noise, as of someone pressing themselves against the wall and sitting down. | ana |
| F54 | <u>G0P 2055</u> | Then it was gone. | ana |
| F55 | <u>CS4 697</u> | This is the stuff our dreams are made of, but it didn't quite work out that way. | oth |
| F56 | <u>FU2 1206</u> | It had been bored or dug or had occurred naturally at an incline of about thirty degrees, so that all the way down into the mine, holding onto the rope, they had had purchase for their feet, had almost been able to walk down, though describing it thus made a dull and orthodox act of what had been the great adventure of their boyhood. | ana |
| F57 | <u>AN8 1182</u> | It was as though a voice had actually said the words aloud, and she moved sharply and leaned against the window to stare blankly at the room. | emp |
| F58 | <u>K8R 2152</u> | It was reasonable. | ana |
| F59 | <u>HTX 42</u> | Owen loved the bustle of the bazaars, of the whole native city, in fact; but after you had spent some time in them, especially when it was as hot as this, you felt an overwhelming need for space and air, and after forcing their way through the blocked thoroughfares of the Tentmakers' Bazaar they were glad to emerge into the more open streets. | emp |
| F60 | <u>HTL 2367</u> | I heard the pounding of rapid footsteps and I knew straight away that it wasn't a policeman (they wear rubber soles these days) and then somebody yelled, 'Hey, you!' | ana |
| F61 | <u>HGL 3289</u> | I'm sure it was all her own pathetic fabrication. | ana |
| F62 | <u>CDY 2617</u> | It was the first time in her life she'd heard Frank say something bold to his father. | emp |
| F63 | <u>G16 1998</u> | I'll give her a dose now, a small dose, and if you have to give her some tonight make sure it's a very small amount.' | ana |
| F64 | <u>HTX 2906</u> | It was lit by candles, and in the soft light the gold in the showcases round the walls shone three-dimensionally, given depth by the shadows. | ana |
| F65 | <u>CE5 2980</u> | That was my mistake, if mistake it was , not yours.' | ana |
| F66 | <u>K8R 552</u> | She said, 'What's this?' it didn't matter to her what it was — a piece of stone in the hearth — just something to talk about — an embarrassed need for words to cover what she saw as his rejection. | ant |

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| F67 | <u>G1A 2143</u> | My flower — the one that I remember best out of many — was gathered where I said it had been. | ana |
| F68 | <u>B0B 1307</u> | ‘I had,’ said Rosalind, hurrying in, ‘but I stopped at the post-office to get a stamp for my letter and it was closed and the wretched stamp-machine was empty. | ana |
| F69 | <u>CDA 444</u> | Play on that, stress the suggestion in the new report that the improved craft was now on the verge of orbital flight, and it presented a real threat to the past achievements and the future development of all aero-space research. | ana |
| F70 | <u>FPX 2019</u> | For a silly moment it crossed her mind that he must be the Nazi spy. | ant |
| F71 | <u>H8H 2688</u> | It matched her mood, and her movements against him were desperate with hunger. | ana |
| F72 | <u>H9D 1229</u> | ‘ It's your mother's fancy man,’ said Margaret Seymour-Strachey, in tones of intense revulsion. | oth |
| F73 | <u>GUM 2261</u> | It really happened. | ana |
| F74 | <u>HHA 1560</u> | ‘As long as it takes. ’ | ana |
| F75 | <u>CEB 1058</u> | It was generous of them to ask her along, she didn't deny. | ant |
| F76 | <u>GUK 3946</u> | What it felt like to be left out. | ant |
| F77 | <u>J13 3415</u> | Whoever's it was , Carmichael will want to hear about it. | ana |
| F78 | <u>GUM 1884</u> | She had conceived immaculately and here she was, the slave of this molten tumour in her womb, and it was real. | ana |
| F79 | <u>HHA 3660</u> | It was almost as if stroking the kitten was a substitute for touching her hair. | emp |
| F80 | <u>G12 1036</u> | He was across the road and halfway back down Fleet Street before it occurred to him that they had been staring at him like that because they thought he was trying to push in at the head of the queue. | ant |
| F81 | <u>EFJ 2559</u> | It's not her I wanted to show you.’ | foc |
| F82 | <u>J10 3460</u> | It is not the man I love who touches me, it is the British.’ | foc |
| F83 | <u>FRC 1939</u> | Finn it was who was Peeping Tom and had put his tongue in her mouth. | foc |
| F84 | <u>H8S 867</u> | ‘No — no, it's not.’ | oth |
| F85 | <u>HOM 681</u> | Perhaps, then, it wasn't so surprising that Lorne had one or two funny ideas about himself. | ant |
| F86 | <u>H97 290</u> | It was simply a happy coincidence that it sounded like an insult! | ana |
| F87 | <u>CJF 787</u> | The body in its stiff ungainliness, beginning already, or so it seemed to his over-sensitive nose, to emit the first sour-sweet stink of decay, yet had an inalienable dignity because it once had been a man. | emp |
| F88 | <u>G3S 266</u> | It was the old story. | oth |
| F89 | <u>J17 1405</u> | Whatever it was , it seemed to require all your attention and I understood that I was to go. | ana |
| F90 | <u>GUG 1144</u> | It was inevitable that she'd break with us.’ | ant |
| F91 | <u>C8T 590</u> | In theory he supposed he could organize PANUP from anywhere in the UK, but he knew that it was irrevocably bound to Larksoken headland, to the caravan, to that concrete mass five miles to the north which had power, apparently, to dominate his will as it did his imagination. | ana |
| F92 | <u>CCD 10</u> | It appeared deserted, a trifle sinister even amid the overhanging trees — and, though she had not before registered the fact, it lacked the sound of happy voices which had in times past always greeted her return. | ana |
| F93 | <u>H8P 447</u> | It wasn't a real fight and the blood wasn't real. | oth |
| F94 | <u>H97 4020</u> | It had burst out of her heart, out of the very depths of her being. | ana |
| F95 | <u>HR7 2065</u> | On the TV a man in an open convertible was saying, ‘ It's sunny and hot here in Florida. | emp |
| F96 | <u>G0A 2736</u> | ‘ It was years before I realised it was even common parlance,’ Kenneth said, still staring out to the loch. | emp |

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| F97 | <u>G17 2612</u> | It had not occurred to him that he was naked, but it did not matter in any case what she thought. | ant |
| F98 | <u>CEY 854</u> | I know it sounds silly but I think Miss Hatherby is too interested in Constance. | ana |
| F99 | <u>JY7 1032</u> | It was always difficult — sometimes impossible — to get an appointment with the head of the agency's Milan office, or, at least, it was like that if you were one of the agency's models. | ana |
| F100 | <u>G3G 1992</u> | It's fun time here, like always. | emp |

Preceding context: Academic prose

| No. | BNC code | Preceding context |
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| A2 | <u>A66 1416</u> | Labour seemed happiest when proclaiming its undying support for the National Health Service and the state education system of the post-Beveridge era. It continued to celebrate the glories of the Attlee years. On the issues of the future, especially on wealth creation and technological change, Labour had little to say. |
| A3 | <u>ECN 426</u> | Concepts, like other natural species, can be threatened with extinction 'Violence' has lately been in danger. Its meaning has begun to leak away through indiscriminate extensions beyond its original significance, extensions to cases which would normally be distinguished as cases of non-violence. |
| A4 | <u>HXV 1123</u> | Business will include professions, government and local authority activities. |
| A6 | <u>H7Y 816</u> | Another possible official building, constructed of wood and dating to the late first or early second century, was discovered lying within its own ditched enclosure near Keays Lane. It has been tentatively interpreted as a praetorium, which could provide a residence for high-ranking officers or accommodation for them when travelling. It had been deliberately dismantled after a short life. |
| A9 | <u>FPJ 902</u> | Concerning what may be termed the 'multi-professional approach', it was seen as a source of many difficulties for professionals and parents, some practical, some personal and some organisational. |
| A10 | <u>CM6 1321</u> | As a result, the small British army had a high degree of expertise in irregular and colonial warfare, could be deployed easily over great distances by sea, and had a rank-and-file which was possibly better trained than that of any other great power. Its corresponding defects were that it was almost insignificant in Europe, retained out-of-date weapons adequate only for colonial use, and paid little attention to training its senior officers for large-scale operations. |
| A14 | <u>CRX 332</u> | But, as Jeffery and Matza rightly point out, this exclusion was to characterise all subsequent positivist criminology. |
| A32 | <u>FBS 126</u> | Counsel in support of the application this morning has not been able to say that that claim or allegation has been abandoned. Evidently it remains alive. Whether or not it has any prospect of success this court is in no position to determine, but while it remains alive we do not consider that the judgment of this court can be described as final within the meaning of rule |
| A33 | <u>HTP 48</u> | Such an achievement is the exact contrary of the plight of the captive chimpanzee who cannot discover how to copulate. |
| A34 | <u>CMA 919</u> | The phenomenon of modifiable taste aversion is often taken as one of the prime pieces of evidence for doubting general principles of associative learning. |
| A35 | <u>HJ0 21183</u> | The UK ESRC Econometric Study group provides a forum for the dissemination and discussions of recent research in econometrics, both theoretical and applied. |
| A36 | <u>A5Y 1378</u> | But, as Weatheritt noted, amid all this, there is considerable confusion over what analysts mean by the concept 'community policing' (Weatheritt 1983; also see Hartmann et al. 1988; Trojamowicz and Moore 1988). |
| A38 | <u>GV5 1418</u> | Increasingly, the core-periphery model fails to capture the diversity, in terms of economic performance, of both the periphery and the core. |

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| A39 | <u>CMN 165</u> | Once the problem of holism is construed in this fashion, it can readily be unshackled from the various questions surrounding the idea of determinism; and at the same time, there becomes available a more perspicuous account of the notion of autonomy on which the individualist case depends. For, instead of being tantamount to the mysterious suggestion that actions are uncaused, the claim that they are autonomous can be interpreted as a summing up of the individualist view that they must be explained, at least in part, by appealing to the intentional properties of individuals. Like individualism itself, it becomes a claim about the kind of causal factors that will provide us with an understanding of the social world. |
| A40 | <u>A6B 1819</u> | Yet the play's overall effect is not necessarily Christian. |
| A49 | <u>HYB 414</u> | Yet the positivism which is ultimately responsible for it is deeply flawed in three ways: it is illogical, unscientific and exclusivist. It contradicts itself. It claims that proof is necessary for knowledge, yet cannot prove itself to be true. It appeals to reason, but in order to reason we have got to take something for granted as a starting point and this cannot be proved. Another way of expressing the same idea is that logic is like kicking a ball — it may go in a straight line, but if the direction is wrong it will not help the team to win the game. It is illogical But how do we know in which direction to head? There is no proof on which to draw reliably for that. |
| A51 | <u>HP3 686</u> | There is no rule of law that the mere fact of consulting a solicitor renders it then and thereafter reasonably practicable to present an originating application in time. |
| A55 | <u>EF8 860</u> | However, since explanations can be regarded as responses to explicit or implicit questions, the research into the pragmatics of questioning in the classroom provides hints about the pragmatics of explanation in the classroom. |
| A59 | <u>GVS 209</u> | This instrument is usually designated in scores by the abbreviation Fag., its Italian name being Fagotto. |
| A65 | <u>B16 820</u> | Smart presentation of results should always be done on plain paper. |
| A66 | <u>FNR 1079</u> | This function d is just the usual distance between any two places. |
| A68 | <u>HY5 465</u> | The posolskii prikaz (department of embassies), founded in 1549, had by the end of the sixteenth century become a substantial organisation employing almost a score of clerks. But this again was an administrative rather than a policy-making body. Its first head, I.M. Viskovaty, and his successors for over a century, were bureaucrats (dyaki); not until 1667 was it led by a boyar, a nobleman of the highest rank. |
| A69 | <u>FDR 85</u> | An appeal against conviction in Reg. v. Parchment (unreported), 17 July 1989 succeeded in this court. |
| A71 | <u>ECV 731</u> | The Patriarchy Thesis. This is the thesis that women's morality, which in certain vital respects, particularly in relation to sexual behaviour, often differs from men's, has been imposed on them by centuries of conditioning by men. |
| A76 | <u>GVD 1034</u> | The most serious difficulties for 'orthodox' review are created by its inflexibility. Its frequency is usually fixed, though problems may arise more or less often than review cycles. Its format is usually standard, though much of the information collected and reported at a particular time may not be relevant to current development issues. |
| A78 | <u>BLY 266</u> | There is a very proper feeling abroad against mere book-learning as a complete course of school education. |
| A85 | <u>EDD 910</u> | Experience which conflicts with a so far accepted theory can be treated in two ways. |
| A87 | <u>ECB 804</u> | Sexism rarely manifests itself so grotesquely as in the cohabitation rule, and hostility to it among feminists is virtually unanimous. Arguments against it are many and convincing: it is wrong to require a woman to depend on a man, particularly when he has no legal or moral obligation to maintain her. It makes a prostitute of any woman SB claimant who wants a male lover. It singles out one form of non-marital living arrangement and penalises it (if the woman sets up house |

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| | | with her sister, her father, her adult children or her lesbian lover she would still have some entitlement to SB). It invades privacy, with investigators spying on claimants' homes and questioning their children (Lister, 1973). |
| A89 | <u>CG0 714</u> | As the important date of 'December Ninth' drew near, the atmosphere in Hefei was tense, a city already marked as a potential centre of trouble because of Professor Fang Lizhi. |
| A93 | <u>CE1 4</u> | Counselling is the art of communication, but a very special kind of communication |
| A99 | <u>F9G 1149</u> | In 1978 Tyne Ship Repair had 6 repair yards, 18 dry docks and employed 3500. |

Preceding context: Fiction

| No. | BNC code | Preceding context |
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| F1 | <u>ACE 3171</u> | 'And to some purpose. You're to have your Commission restored. Don't interrupt. Provided Boy arranges a new posting for you as far away from Bumface as poss.' 'No? Clarissa! My Commission! I'm getting it back! Come and listen!' Are you there? Hullo! 'We're here. Carry on.' 'You are being packed off immediately on attachment to Boy's own old regiment.' 'That's the best news since barbed wire!' Clarissa snatched the telephone from him. 'Charity? Hullo, it's me. He doesn't deserve it. |
| F2 | <u>H8Y 2060</u> | Swessex, a bastard county created by the iniquitous reorganization of local government in the early 'seventies, comprised one and a half old counties knocked together because it looked neater that way. |
| F3 | <u>H92 1451</u> | 'So few people dress up for first nights these days ...' |
| F6 | <u>FSB 254</u> | It was probably just a big old rock, which had broken off a moon or a planet. |
| F7 | <u>C8S 259</u> | The place is too far gone. |
| F10 | <u>CMP 2154</u> | In brief he has humbugged us. Sharpe.' The Duke turned abruptly on the Rifleman. 'Sir?' 'You might have dressed for the dance.' |
| F13 | <u>FNY 692</u> | Girls, do you know Charlotte has written a book? |
| F15 | <u>K8S 2091</u> | 'So be my witness,' he said, 'that before the face of God and in your presence I swear this: that when God's good time serves me to do it without injury to my foremost obligations to Him and to my country, I will take and destroy the castle of Parfois for the wrongs of Harry Talvace dead and Harry Talvace living. If my foster-son be still held there, by the grace of heaven I will take him out of his captivity. And if not, yet I will not spare of what I have sworn touching Parfois. So help me God I will not forget nor fail of making good my word on my enemy and Harry's.' Owen said: 'Amen!' gladly, but his was the only voice to answer. Adam would have echoed it, but he was intent on his wife's face, and in his anxiety he let the words go by him. She was regarding the Prince with the faintest and saddest of smiles, in which he thought he could read affection and indulgence, and surely also a soft, secret gleam of derision. Llewelyn turned from the altar in time to catch that disconcerting look, but it neither puzzled nor disturbed him. When he was roused to such a peak of experience, confronting the issues of life and death for thousands besides himself, all things became simple to him. Things which had bewildered him were clear as crystal, problems which had daunted and defied him gave like locks opening to the right key. The power of words which he had disclaimed sprang golden in his mouth. 'Well I know it, girl,' he said, 'this fills neither your arms nor your heart. |
| F19 | <u>HGK 2315</u> | I'm normal now,' Maggie assured him in a fuzzy voice as he helped her to the bed and lifted her on to it. 'I am beginning to believe that,' he agreed, his dark eyes glittering with laughter. 'It has been a memorable day. I may well keep you here for your entertainment value.' He moved the wet towel and began to straighten her |

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| | | hair, hovering over her like a dark-faced god, and Maggie knew she should be battling with him. |
| F27 | <u>HTH 304</u> | 'I know, because one day when we went to look at the airport I saw water on the other side, by the road. It looked as though it went on for ever.' 'I told you,' said Grimma smugly. 'It was probably an ocean.' |
| F28 | <u>F9C 1940</u> | Once Preston had entered the bathroom to find a sign hung there that said: 'PLEASE WIPE SURFACES AND SURROUNDS AFTER USE.' |
| F31 | <u>FYY 2427</u> | The bodies all appeared to be at slightly different stages of decomposition; the one before them now looked to be the most recent of them all. |
| F38 | <u>B20 3131</u> | It therefore came as a shock in early afternoon when reports began to filter through of a massive disaster that had overtaken the centre on the Pratzten Heights. By three o'clock, there could no longer be any doubt; the battle was lost. |
| F39 | <u>CEX 848</u> | A friend once told me that she had never told her husband she was Jewish. |
| F41 | <u>JXV 1278</u> | 'It's the last time we'll have an argument in the middle of the street, I can tell you. We can laugh about it now, can't we, darling?' |
| F42 | <u>BMX 1161</u> | Let me carry the sack.' He shied away from her like a startled horse. 'No,' he said, 'it's all right.' There was a long further silence while they walked on nearly half a mile without speaking. |
| F43 | <u>FNU 2177</u> | I knew someone of that name a long time ago. It means Star of the Sea.' 'Stella Maris,' she repeated. 'It's nice.' |
| F44 | <u>G07 2875</u> | My one consolation is G.P.'s drawing. It grows on me. On one. It's the only living, unique, created thing here. |
| F47 | <u>CN3 4078</u> | 'When you didn't call me back from your place in Wandsworth I checked with headquarters in Norwich — to find out where your sister had lived,' he said casually. |
| F49 | <u>HGT 4445</u> | I believe you had a slight mishap on a film last year — in France. That must have been very irritating for you.' There was a pause. 'You mean the actor who died? How did you hear about that?' he asked sharply. Robyn closed her eyes and swallowed and dug her nails deep into her palms. 'Oh, from Melissa; she mentioned something about it,' she said vaguely, 'Y ... you were the director on that film?' It was her last clutch at hope — her final chance that somehow Mark had made a mistake, hallucinated ... anything. 'Yes, that's right.' His tone gave little away. If she could find the courage to turn and look at him, she might read some clue into his expression. Tell me, then! she urged silently, when he allowed the silence to fall between them. Tell me about Mark! Help me to understand! But he wasn't going to. When she finally spun around, she saw that he was striding around the side of the barn to the kitchen. This wasn't how she had planned it — not that she had really planned anything, but she had pictured herself, cold and ferocious, confronting him, shocking him with the knowledge that he had virtually killed her brother. She took a deep breath and then hastened after him; it was cowardly but she was [orig: deserate] desperate for something, some insight, some new aspect that would save her from having to hate him. 'It was a car accident, wasn't it?' Her voice was breathless, partly from exertion, mostly from the sheer tension and strain of talking about it. She pushed her way through a high-spirited crowd who didn't seem to notice her rudeness and followed him into the kitchen. 'Why the interest?' He grabbed the nearest bottle of whisky and poured a measure into a glass, watching her over the rim. 'I ... I just ...' She struggled to think of some plausible reason, to raise her voice above the incessant beat of the music, which was so loud, despite the closed door. 'I'm just interested, that's all.' It sounded ridiculously lame and she cursed herself for sounding so weak and ineffectual, but miraculously he seemed not to notice. |

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| | | ‘He was driving too fast. If you weren't familiar with them, the roads up in the [orig: moutains] mountains were treacherous. |
| F50 | <u>APR 1686</u> | ‘There's a stone. Under the wheel. Wait. Hold on.’ He had to kneel down in the muddy track, damaging his trousers, reminding him of playground agonies; he gripped, tugged, balanced. ‘Is the chair stable?’ he said. ‘I seem to be tipping you.’ ‘It's d-designed for s-stability. I have the brakes on.’ The full real anxiety of the position slowly came over Roland. Any wrong move, and she would have been over. He inserted his hands into the mud, and scrabbled. He found a not very effective twig and scraped. He used another flint as a primitive lever and finally fell back, clasping the offending object in both hands, damaging the haunches of his trousers too. ‘There,’ he said. ‘Like dentistry. It's out.’ ‘I am very grateful.’ ‘You were in a bit of a fix. |
| F53 | <u>GW2 1717</u> | Then, just as it seemed that sleep was a compulsion he could no longer resist, Lucien heard a noise in the room. |
| F54 | <u>G0P 2055</u> | The other train swept past with a roar and a deafening hiss of air. |
| F55 | <u>CS4 697</u> | It was just as well that he didn't know my long-term aim was to be a pro golfer. My grand plan was simple enough, and was one of the traditional ways into the professional game. I would play the amateur circuit to get some hard competitive experience, enter the qualifying school in Portugal at the end of the year, and be a fully fledged tournament pro in the following season. Simple. |
| F56 | <u>FU2 1206</u> | The hole was not a vertical shaft. If it had been they might not have dared penetrate it very far. |
| F58 | <u>K8R 2152</u> | Zoe had expected to be put in charge of the baby. |
| F61 | <u>HGL 3289</u> | She said she was pregnant with his baby. |
| F64 | <u>HTX 2906</u> | Mordecai's stall was on the very edge of the bazaar. You stepped down into it out of the street. |
| F65 | <u>CE5 2980</u> | Harmless in himself — we thought — he would lead us to the dangerous ones if there were any. That's why you were tailing him. |
| F71 | <u>H8H 2688</u> | They made love as though tomorrow was fast approaching, and with it imminent departure. |
| F72 | <u>H9D 1229</u> | She was looking down to the garden gate, which at that moment Greg Hocking was closing carefully behind him. |
| F73 | <u>GUM 2261</u> | ‘She can walk,’ said Emma, rosy as if tight. ‘She really did it. I know you've only just got in, but come and see. I'll make some tea. It ought to be champagne.’ Emma's flat was chaos. To the fat [orig: chinz] chintz chairs and divan, the second divan which changed into a bed, the clocks and ornaments, old dolls, and skeins of photographs, fresh flowers and coloured-glass paperweights, was added now the parked pram and the pen, the fluffy toys scattered, a great teddy-bear, the baby. The baby would not walk for Rachaela. She flatly refused. Her smooth black eyes were vague and innocent. She sat on the floor. ‘Oh, you naughty thing.’ Emma picked her up and dandled her. ‘You bad sausage. Not to show Mummy.’ And Ruth laughed, as with Emma she often did. ‘I'm sorry. It really happened. I didn't imagine it. |
| F74 | <u>HHH 1560</u> | He shrugged. ‘You can do whatever you like. I have an important appointment.’ ‘Oh.’ Robbie felt disproportionately deflated, considering she had promised to keep out of Fen's way and mind her own business. She ought to be relieved to be free of his company for a while. He was stuffing drawing and painting materials into a shabby old bag. Perched on his bunk, disconsolately, she watched him. ‘How long will you be?’ she ventured. |
| F77 | <u>J13 3415</u> | I mention the white van I think was following me — it could have been his, checking on my performance. |

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| F83 | <u>FRC 1939</u> | She guessed it was Finn who watched her most, unless the brothers took turns. 1938 But somehow she could not imagine Francie putting his eye to the keyhole, even only once, just to see her without her knickers — his back was too stiff, his neck too rigid |
| F84 | <u>H8S 867</u> | Athens is a capital city too, you know. Honestly, you Londoners are so insular! It's not the only place in the world.' |
| F86 | <u>H97 290</u> | What she was offering was her honest opinion. |
| F88 | <u>G3S 266</u> | He was obviously embarrassed at his lack of preparedness and when he saw me glance involuntarily at my watch he grew more agitated, pulling his pipe from his mouth and putting it back in again, tucking the hammer under his arm, rummaging in a large box of matches. I gazed across to the rising ground beyond the farm buildings. Far off on the horizon I could make out tiny figures: galloping beasts, scurrying men; and faint sounds came down to me of barking dogs, irritated bellowings and shrill cries of "Haow, haow! " "Gerraway by! "Siddown, dog! " I sighed. |
| F89 | <u>J17 1405</u> | but before I could raise the questions that remained in my mind from the night before — let alone my new uncertainty as to what exactly was meant by the expression 'the quality of life' — a young man had come in and murmured something to you about 'the Governor' and 'the Bank' |
| F92 | <u>CCD 10</u> | Briar Cottage looked of a sudden smaller, Joan thought as it came into sight. |
| F93 | <u>H8P 447</u> | You saw all those people in the street? I paid them to help us |
| F94 | <u>H97 4020</u> | And that charge of excitement and tenderness and longing, she had realised instantly, was not, as she had tried to tell herself, purely physical in origin. |