CHAPTER 1: INTRODUCTION

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All of us know a lot about language. Most of the time, however, we are not conscious of this knowledge. When we actually study language, we attempt to find out what we know and how we acquire this linguistic knowledge. In this chapter, a number of instances will be given of what speakers of English intuitively or subconsciously know about the grammar of English, both about its sounds and its structure. The remainder of the book focuses on syntax, i.e. the categories, phrases, and the functions of phrases to account for our intuitive knowledge. The chapter also discusses social, i.e. non-linguistic, rules. These are often called prescriptive rules and some of these prescriptive rules are dealt with as `special topics' at the end of each chapter.

1. Examples of Linguistic Knowledge

Speakers of a language know a lot about their languages. For instance, we know about the sounds (phonology), the structure of words (morphology), and the structure of sentences (syntax).

1.1 Sounds and words

If you are a native speaker of English, you know when to use the article *a* and when to use *an*. All of us know how to do this correctly though we might not be able to formulate the rule, which says that the article *a* occurs before a word that starts with a consonant, as in (1), and *an* occurs before a word that starts with a vowel, as in (2):

(1) a nice person, a treasure
(2) an object, an artist

If a child is given a nonsense word, such as those in (3), the child knows what form of the article to use:

(3) ovrite, cham

The rule for *a(n)* does not need to be taught explicitly in schools. It is only mentioned in

connection with words that start with *h* or *u*. Teachers need to explain that what looks like a vowel in writing in (4) is not a vowel in speech and that the *a/an* rule is based on spoken English. So, the form we choose depends on how the word is pronounced. In (4) and (5), the *u* and *h* are not pronounced as vowels and hence the article *a* is used. In (6) and (7), the initial *u* and *h* are pronounced as vowels and therefore *an* is used:

(4) a union, a university
(5) a house, a hospital
(6) an uncle
(7) an hour

The same rule predicts the pronunciation of *the* in (8). Pronounce the words in (8) and see if you can state the rule for the use of *the*:

(8) The man, the table, the object, the hospital...

Examples (1) to (8) show the workings of a phonological (or sound) rule. The assumption is that we possess knowledge of consonants and vowels without having been taught the distinction. In fact, knowledge such as this enables us to learn the sound system of the language.

Apart from the structure of the sound system, i.e. the phonology, a grammar will have to say something about the structure of words, i.e. the morphology. Speakers are quite creative building words such as *kleptocracy, cyberspace, antidisestablishmentarianisms*, and even if you have never seen them before, knowing English means that you will know what these words mean based on their parts. Words such as *floccinaucinihilipilification*, meaning `the categorizing of something as worthless or trivial', may be a little more difficult. This book will not be concerned with sounds or with the structure of words; it addresses how sentences are structured, usually called syntax. In the next subsection, some examples are given of the syntactic knowledge native speakers possess.

1.2 Syntactic structure

Each speaker of English has knowledge about the structure of a sentence. This is obvious from cases of ambiguity where sentences have more than one meaning. This often makes them funny. For instance, the headline in (9) is ambiguous in that `cello case' can mean either a `court case related to a cello or someone called Cello' or `a case to protect a cello':

(9) Drunk Gets Ten Months In Cello Case.

In (9), the word `case' is ambiguous. We call this lexical ambiguity since the ambiguity depends on one word's multiple meanings. The headlines in (10) to (12) are funny exactly because *drops, left, waffles, strikes* and *idle* are ambiguous:

(10) Eye drops off shelf.
(11) British left waffles on Falkland Islands.
(12) Teacher strikes idle kids.

Word ambiguities such as (10) to (12) are often produced on purpose for a certain effect, and are also called `puns'. Some well-known instances from Lewis Carroll appear in Table 1.1.

"Mine is a long and sad tale!" said the Mouse, turning to Alice and sighing. "It is a long tail, certainly," said Alice, looking with wonder at the Mouse's tail, "but why do you call it sad?" "How is bread made?" "I know that!" Alice cried eagerly. "You take some flour -" "Where do you pick the flower?" the White Queen asked. "In a garden, or in the hedges?" "Well, it isn't picked at all," Alice explained; "it's ground-" "How many acres of ground?" said the White Queen.

Table 1.1: Alice's Ambiguities

There are also sentences where the structure is ambiguous, e.g. (13) and (14). In (13), the monkey and elephant can both be carried in or just the monkey is. In (14), planes can be the object of flying or the subject of the sentence:

(13) Speaker A: I just saw someone carrying a monkey and an elephant go into the circus.
Speaker B: Wow, that someone must be pretty strong.
(14) Flying planes can be dangerous.

Cartoons thrive on ambiguity and the combination of the unambiguous visual representation with the ambiguous verbal one often provides the comic quality, as in Figure 1.1.

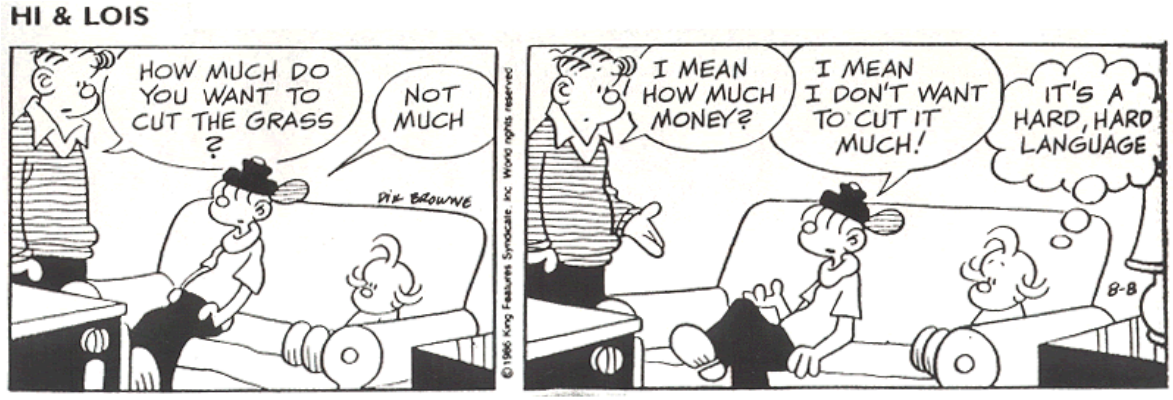


Figure 1.1: Structural Ambiguity (Hi & Lois © KING FEATURES SYNDICATE)

The aim of this book is to understand the structure of English sentences; ambiguity helps understand that structure, and we'll come back to it in chapter 3.

Knowing about the structure of a sentence, i.e. what parts go with other parts, is relevant in many cases. In a *yes/no* question, the verb (in bold) is moved to the front of the sentence, as from (15) to (16):

(15) The man **is** tall.
(16) **Is** the man tall?

This rule is quite complex, however. Starting from (17), we can't simply front any verb, as (18) and (19) show. In (18), the first verb of the sentence is fronted and this results in an ungrammatical sentence (indicated by the *); in (19), the second verb is fronted and this is grammatical:

(17) The man who **is** in the garden **is** tall.
(18) ***Is** the man who in the garden is tall?
(19) **Is** the man who is in the garden tall?

These sentences show that speakers take the structure of a sentence into account when formulating questions (see also chapter 3). We intuitively know that *the man who is in the garden* is a single unit and that the second verb is the one we need to move in order to make the question. This is not all, however. We also need to know that not all verbs move to form questions, as (20) shows:

(20) *Arrived the bus on time?

Only certain verbs, namely auxiliaries (see chapter 6) and the verb *to be*, as in (16) and (19), are fronted.

Apart from *yes/no* questions, where the expected answer is *yes* or *no*, there are *wh*-questions, where more information is expected for an answer. In these sentences, the *wh*-word is fronted as well as the auxiliary *did*. In (21), *who* is the object (see chapter 4) of the verb *meet* and we can check that by putting the object `back', as in (22), which is possible only with special intonation:

(21) Who did Jane meet?
(22) Jane met WHO?

This rule too is complex. Why would (23a) be grammatical but (23b) ungrammatical?

(23) a. Who did you believe that Jane met?
b. *Who did you believe the story that Jane met?

Without ever having been taught this, native and most non-native speakers know that about the difference between (23a) and (23b). With some trouble, we can figure out what (23b) means. There is a story that Jane met someone and you believe this story. The speaker in (23b) is asking who that someone is. Sentence (23b) is ungrammatical because *who* moves `too far'. It is possible, but not necessary here, to make precise what `too far' means. The examples merely serve to show that speakers are aware of structure without explicit instruction and that *who* moves to the initial position.

Thus, speakers of English know that (a) sentences are ambiguous, e.g. (13) and (14), (b) sentences have a structure, e.g. (17), (c) movement occurs in questions, e.g. in (16) and (21), and (d) verbs are divided into (at least) two kinds: verbs that move in questions, as in (19), and verbs that don't move, as in (20). Chapter 3 will give more information on the first two points, chapter 11 on the third point, and chapter 6 on the difference between auxiliaries and main verbs. The other chapters deal with additional kinds of grammatical knowledge. Chapter 2 is about what we know regarding categories; chapter 4 is about functions such as

subject and object; chapter 5 about adverbials and objects; chapter 9 about the structure of a phrase; and chapters 7, 8, and 10 about the structure of more complex sentences.

2. How do we know so much?

In section 1, we discussed examples of what we know about language without being explicitly taught. How do we come by this knowledge? One theory that accounts for this is suggested by Noam Chomsky. He argues that we are all born with a language faculty that when "stimulated by appropriate and continuing experience, . . . creates a grammar that creates sentences with formal and semantic properties" (1975: 36). Thus, our innate language faculty (or Universal Grammar) enables us to create a set of rules, or grammar, by being exposed to (rather chaotic) language around us. The set of rules that we acquire enables us to produce sentences we have never heard before. These sentences can also be infinitely long (if we have the time and energy). Language acquisition, in this framework, is not imitation but an interaction between Universal Grammar and exposure to a particular language.

This need for exposure to a particular language explains why, even though we all start out with the same Language Faculty or Universal Grammar, we acquire slightly different grammars. For instance, if you are exposed to a certain variety of Missouri or Canadian English, you might use (24); if exposed to a particular variety of British English, you might use (25); or, if exposed to a kind of American English, (26) and (27):

(24) I want for to go.
(25) You know as she left. (meaning `You know that she left')
(26) She don't learn you nothing.
(27) Was you ever bit by a bee?

Thus, "[l]earning is primarily a matter of filling in detail within a structure that is innate" (Chomsky 1975: 39). "A physical organ, say the heart, may vary from one person to the next in size or strength, but its basic structure and its function within human physiology are common to the species. Analogously, two individuals in the same speech community may acquire grammars that differ somewhat in scale and subtlety. … These variations in

structure are limited ..." (p. 38).

Hence, even though Universal Grammar provides us with categories such as nouns and verbs that enable us to build our own grammars, the language we hear around us will determine the particular grammar we build up. A person growing up in the 14th century heard multiple negation, as in (28), and would have had a grammar that allowed multiple negation. The same holds for a person from the 15th century who has heard (29). The Modern English equivalents, given in the single quotation marks, show that many varieties of English now use `any' instead of another negative:

(28) *Men neded not in no cuntre A fairer body for to seke.*
`People did not need to seek a fairer person in any country.'
(Chaucer, *The Romaunt of the Rose*, 560-1)

(29) *for if he had he ne nedid not to haue sent no spyes.*
`because if he had, he would not have needed to send any spies.'
(*The Paston Letters*, letter 45 from 1452)

Linguists typically say that one variety of a language is just as `good' as any other. People may judge one variety as `bad' and another as `good', but for most people studying language, (24) through (27) are just interesting, not `incorrect'. This holds for language change as well: the change from (28) and (29) to Modern English is not seen as either `progress' or `decay', but as a fact to be explained. Languages are always changing and the fascinating part is to see the regularities in the changes.

Society has rules about language, which I call social or `non-linguistic', and which we need to take into account to be able to function. These are occasionally at odds with the (non-prescriptive) grammars speakers have in their heads. This is addressed in the next section.

3. Examples of Social or Non-Linguistic Knowledge

We know when not to make jokes, for instance, when filling out tax forms or speaking with airport security people. We also know not to use words and expressions such as *all you guys*, *awesome*, and *I didn't get help from nobody* in formal situations such as applying for a

job or in a formal presentation. Using *dude* in the situation of Figure 1.2 may not be smart either. We learn when and how to be polite and impolite; formal and informal. The rules for this differ from culture to culture and when we learn a new language, we also need to learn the politeness rules and rules for greetings, requests, etc.

Figure 1.2: How to use `dude'! (Used with the permission of Mike Twohy and the Cartoonist Group. All rights reserved).

When you are in informal situations (e.g. watching TV with a friend), everyone expects `prescriptively proscribed' expressions, such as (30). In formal situations (testifying in court), you might use (31) instead:

(30) I didn't mean nothin' by it.
(31) I didn't intend to imply anything with that remark.

The differences between (30) and (31) involve many levels: (a) vocabulary choice, e.g. *mean* rather than *intend*, (b) phonology, e.g. *nothin* for *nothing*, (c) syntax, namely the two

negatives in (30) that make one negative, and (d) style, e.g. (30) is much less explicit. People use the distinction between formal and informal for `effect' as well, as in (32):

(32) You should be better prepared the next time you come to class. Ain't no way I'm gonna take this.

Style and grammar are often equated but they are not the same. Passive constructions, for instance, occur in all languages, and are certainly grammatical. They are often advised against for reasons of style because the author may be seen as avoiding taking responsibility for his or her views. In many kinds of writing, e.g. scientific, passives are very frequent.

This book is not about the fight between descriptivism (`what people really say') and prescriptivism (`what some people think people ought to say'). As with all writing or speech, this book makes a number of choices, e.g. use of contractions, use of `I' and `we' as well as a frequent use of passives, and avoidance of very long sentences. This, however, is irrelevant to the main point which is to provide the vocabulary and analytical skills to examine descriptive as well as prescriptive rules. The field that examines the status of prescriptive rules, regional forms as in (24) to (27), and formal and informal language, as in (30) to (32), is called sociolinguistics.

Some prescriptive rules are analysed in the special topics sessions at the end of every chapter. The topics covered are split infinitives (*to boldly go where* ...), adverbs and adjectives, multiple negation, as in (30), case marking and subject-verb agreement, the use of passives, the use of *of* rather than *have* (*I should of done that*), the preposition *like* used as a complementizer (*like I said* ...), dangling modifiers, singular and plural pronouns, relative pronouns, and the `correct' use of commas. There are many more such rules.

4. Conclusion

This first chapter has given instances of rules we know without having been taught these rules explicitly. It also offers an explanation about why we know this much: Universal Grammar `helps' us. Other chapters in the book provide the categories and structures that we must be using to account for this intuitive knowledge. The chapter also provides instances of social or non-linguistic rules. These are often called prescriptive rules and some of these are

dealt with as `special topics' at the end of each of the chapters. This chapter's special topic discusses one of the more infamous prescriptive rules, namely the split infinitive.

The key terms in this chapter are **syntax; lexical and structural ambiguity; puns; linguistic as opposed to social or non-linguistic knowledge; descriptive as opposed to prescriptive rules; formal as opposed to informal language; innate faculty**; and **Universal Grammar**.

Exercises

A. Using the words **lexical and structural ambiguity**, explain the ambiguity in (33) to (37):

(33) light house keeper
(34) old dogs and cats
(35) She gave her dog biscuits.
(36) Speaker A: Is your fridge running?
Speaker B: Yes.
Speaker A: Better go catch it!
(37) Fish are smart. They always swim in schools.

B. Do you think the following sentences are **prescriptively correct or not.** Why/why not?

(38) It looks good.
(39) Me and my friend went out.
(40) Hopefully, hunger will be eliminated.
(41) There's cookies for everyone.

Class discussion

C. Can you think of something you would say in an informal situation but not in a formal one?

Suggestion: If you have access to the internet, check the British National Corpus (BNC at http://www.natcorp.ox.ac.uk/) or the Corpus of Contemporary American English (COCA at http://www.americancorpus.org/) to see if this use is found. If you wonder what a corpus is, it is a carefully selected set of texts that represents the language of a particular time or variety (British in the case of the BNC and American in the case of the COCA).

D. Has your English ever been corrected? Can you remember when?

E. List some stylistic rules. In the text, I mentioned the avoidance of the passive. You might check http://www.libraryspot.com/grammarstyle.htm with links to a collection of grammar and style books.

F. Discuss why prescriptively `correct' constructions are often used in formal situations.

G. You may have heard of best-selling `language mavens' such as William Safire or Edwin Newman. Safire is a political commentator who also writes a weekly column in the Sunday *New York Times*. Titles of his books include *Good Advice, I Stand Corrected: More on Language*, and *Language Maven Strikes Again*. Newman, a former NBC correspondent, writes books entitled *A Civil Tongue* and *Strictly Speaking*. These lead reviewers to say "Read Newman! Save English before it is fatally slain." (backcover)

- Why are there language authorities?
- Why do people listen to them?

H. Have you seen titles such as `An History of the English Language'? Is this correct according to our rule in section 1.1? Google it and see if `a history' or `an history' is more frequent.

Keys to the Exercises

A. (33) shows structural ambiguity: [[light house] keeper] or [light][house keeper].
(34) shows structural ambiguity: [old dogs] and [cats] or [old [dogs and cats]]
(35) again shows structural ambiguity: She gave [her] [dog biscuits] or She gave [her dog] [biscuits].
(36) shows lexical ambiguity: *running* can be physical running or running as an engine does.
(37) shows lexical ambiguity: *schools* has two meanings.

B. (38) is ok since *good* is an adjective giving more information about the pronoun *it* (see chapter 2 and special topic).
(39) is not prescriptively correct since the subject should get nominative case (see chapter 4 and special topic) and because many people are taught not to start with themselves first.
(40) is not since *hopefully* is not supposed to be used as a sentence adverb, i.e. an adverb that says something about the attitude of the speaker (see chapter 5 and special topic of chapter 2).
(41) is not since the verb is singular (*is*) and the subject is plural (*cookies*). This violates subject-verb agreement (see chapters 3 and 4).

Special Topic: Split infinitive

In a later chapter, we will discuss infinitives in great detail. For now, I just want to discuss the prescriptive rule against splitting infinitives that almost everyone knows and show that split infinitives have occurred in English at least for 700 years.

Infinitives are verbs preceded by a *to* that is not a preposition but an infinitive marker. Some examples are given in (42) to (44), where the infinitive and its marker are in bold:

(42) **To err** is human.
(43) It is nice **to wander** aimlessly.
(44) **To be** or not **to be** is **to be** decided.

The prescriptive rule is not to split this infinitive from its marker, as stated in (45):

(45) Do not separate an infinitival verb from its accompanying *to*, as in Star Trek's `***to*** *boldly* ***go*** *where no man has gone before*'[1].

Swan writes that "[s]plit infinitive structures are quite common in English, especially in an informal style. A lot of people consider them `bad style', and avoid them if possible, placing the adverb before the *to*, or in end-position in the sentence" (1980: 327). Fowler writes as follows:

> The English-speaking world may be divided into (1) those who neither know nor care what a split infinitive is; (2) those who do not know but care very much; (3) those who know & condemn; (4) those who know & approve; & (5) those who know & distinguish. (1926 [1950]: 558)

Fowler himself disapproves of the use of the split infinitive. Quirk & Greenbaum are less critical.

> The inseparability of *to* from the infinitive is . . . asserted in the widely held opinion that it is bad style to `split the infinitive'. Thus rather than:
>
> ?He was wrong to *suddenly* leave the country
>
> many people (especially in BrE) prefer:
>
> He was wrong to leave the country suddenly
>
> It must be acknowledged, however, that in some cases the `split infinitive' is the only tolerable ordering, since avoiding the `split infinitive' results in clumsiness or ambiguity. (1973: 312)

Split infinitives have occurred from the Middle English period, i.e. from 1200, on, as (46) to (52) show.

[1] This is the version from the early episodes of *Star Trek* which was much criticized for the split infinitive. Later episodes changed *no man* to *no one* and that's how the 2009 film version has it.

(46) I want somebody who will be on there not to legislate from the bench but **to** faithfully **interpret** the constitution. (George Bush, quoted in *The Economist*, 6 July 1991)

(47) Remember **to** always **footnote** the source.

(48) [This] will make it possible for everyone **to** gently **push up** the fees. (*NYT*, 21 July 1991)

(49) ...to get the Iraqis **to** peacefully **surrender**... (*NYT*, 7 July 1991)

(50) **fo[r] to** londes **seche**
`To see countries.' (Layamon *Brut* Otho 6915, early 13th century)

(51) Y say to 3ou, **to** nat **swere** on al manere
`I say to you to not curse in all ways.' (Wyclif, *Matthew* 5, 34, late 14th century)

(52) Poul seiþ, þu þat prechist **to** not **steyl**, stelist,
`Paul says that you who preaches to not steal steals.' (*Apology for the Lollards* 57, late 14th century)

Would you change these? If so, how? In the book, I have not avoided them on purpose and know of at least one instance where I have split an infinitive. So, be on the look out!

CHAPTER 2: CATEGORIES

In this chapter, I provide descriptions of the categories or parts of speech. Categories can be divided into two main classes: lexical and functional. The lexical categories include Noun, Verb, Adjective, Adverb, and Preposition and are called lexical because they carry lexical meaning. They are also called content words since they have synonyms and antonyms. As we'll see in the next chapter, syntactically, lexical categories are the heads of phrases.

There are also functional or grammatical categories: Determiner, Auxiliary, Coordinator, and Complementizer. These categories are called grammatical or functional categories since they do not contribute much to the meaning of a sentence but determine the syntax of it. They do not function as heads of phrases but merely as parts or as connectors. I'll refer to them as grammatical categories. Prepositions and adverbs are a little of both as will be explained in sections 1.2 and 1.3 respectively, as are pronouns, e.g. *it, she, there*, to be discussed in section 3.

When languages borrow new words, these will mainly be nouns, verbs, and adjectives, i.e. lexical categories. Therefore, the difference between lexical and grammatical is often put in terms of open as opposed to closed categories, the lexical categories being open (new words can be added) and the grammatical ones being closed (new words are not easily added). Section 4 will examine this in a limited way.

1. Lexical Categories

The five lexical categories are Noun, Verb, Adjective, Adverb, and Preposition. They carry meaning, and often words with a similar (synonym) or opposite meaning (antonym) can be found. Frequently, the noun is said to be a person, place, or thing and the verb is said to be an event or act. These are semantic definitions. In this chapter, it is shown that semantic definitions are not completely adequate and that we need to define categories syntactically (according to what they combine with) and morphologically (according to how the words are formed). For example, syntactically speaking, *chair* is a noun because it combines with the article (or determiner) *the*; morphologically speaking, *chair* is a noun because it takes a plural ending as in *chairs*.

1.1 Nouns (N) and Verbs (V)

A noun generally indicates a person, place or thing (i.e. this is its meaning). For instance, *chair*, *table*, and *book* are nouns since they refer to things. However, if the distinction between a noun as person, place, or thing and a verb as an event or action were the only distinction, certain nouns such as *action* and *destruction* would be verbs, since they imply action. These elements are nevertheless nouns.

In (1) and (2), *actions* and *destruction* are preceded by the article *the*, *actions* can be made singular by taking the plural *–s* off, and *destruction* can be pluralized with an *–s*. This makes them nouns:

(1) The **actions** by the government came too late.
(2) The hurricane caused the **destruction** of the villages.

As will be shown in chapter 4, their functions in the sentence are also typical for nouns rather than verbs: in (1), *actions* is part of the subject, and in (2), *destruction* is part of the object.

Apart from plural *-s*, other morphological characteristics of nouns are shown in (3) and (4). Possessive *'s* (or genitive case) appears only on nouns, e.g. the noun *Jenny* in (3), and affixes such as *-er* and *-ism*, e.g. *writer* and *postmodernism* in (4), are also typical for nouns:

(3) **Jenny's** neighbor always knows the answer.
(4) That **writer** has modernized **postmodernism**.

Syntactic reasons for calling nouns nouns are that nouns are often preceded by *the*, as *actions* and *government* are in (1), as *destruction* and *villages* are in (2), and as *answer* is in (3). Nouns can also be preceded by *that*, as in (4), and, if they are followed by another noun, there has to be a preposition, such as *by* in (1) and *of* in (2), connecting them.

The nouns *action* and *destruction* have verbal counterparts, namely *act* and *destroy*, and (1) and (2) can be paraphrased as (5) and (6) respectively:

(5) The government **acted** too late.

(6) The hurricane **destroyed** the villages.

Just as nouns cannot always be defined as people or things, verbs are not always acts, even though *acted* and *destroyed* are. The verb *be* in (7), represented by the third person present form *is*, does not express an action. Hence, we need to add state to the semantic definition of verb, as well as emotion to account for sentences such as (8):

(7) The book **is** red and blue.
(8) The book **seemed** nice (to me).

Some of the morphological characteristics of verbs are that they can express tense, e.g. past tense ending *–ed* in (5), (6), and (8); that the verb ends in *-s* when it has a third person singular subject (see chapter 4) and is present tense; and that it may have an affix typical for verbs, namely *-ize*, e.g. in *modernized* in (4) (note that it is *-ise* in British English). Syntactically, they can be followed by a noun, as in (6), as well as by a preposition and they can be preceded by an auxiliary, as in (4). Some of the major differences between nouns and verbs are summarized in Table 2.1 below.

In English, nouns can easily be used as verbs and verbs as nouns. Therefore, it is necessary to look at the context in which a word occurs, as in (9), for example, where Shakespeare uses *vnckle*, i.e. `uncle', as a verb as well as a noun:

(9) York: Grace me no Grace, nor **Vnckle** me,
I am no Traytors **Vnckle**; and that word Grace
In an vngracious mouth, is but prophane.
(Shakespeare, *Richard II*, II, 3, 96, as in the First Folio edition)

Thus, using the criteria discussed above, the first instance of `uncle' would be a verb since the noun following it does not need to be connected to the verb by means of a preposition, and the second `uncle' is a noun since `traitor' has the possessive *'s*. Note that I have left Shakespeare's spelling, punctuation, and grammar as they appear in the First Folio Edition.

Other examples where a word can be both a noun and a verb are *table, to table; chair, to chair; floor, to floor; book, to book; fax, to fax; telephone, to telephone*; and *walk, to walk*. Some of these started out as nouns and some as verbs. For instance, *fax* is the

shortened form of the noun *facsimile* but is now used as a verb as well. An often-used sentence where *police* is used as noun, verb, and adjective respectively is (10a), a nicely alliterating one is (10b), where *pickle* is used as a verb, adjective, and noun, and (10c) has *fast* as adjective, adverb, and noun:

(10) a. **Police police police** outings regularly in the meadows of Malacandra.
b. Did Peter Piper **pickle pickled pickles**?
(Alyssa Bachman's example)
c. The **fast** girl recovered **fast** after her **fast.**
(Amy Shinabarger's example)

As we'll see, other words can be ambiguous in this way.

As a summary to section 1.1, I provide a table. Not all of these properties are always present of course. Morphological differences involve the shape of an element while syntactic ones involve how the element fits in a sentence. The semantic differences involve meaning, but remember to be careful here since nouns, for instance, can have verbal meanings as in (1) and (2) above.

		Noun (N)		Verb (V)
Morphology	a.	plural *-s* with a few exceptions, e.g. *children, deer, mice*	h.	past tense *-ed* with a few exceptions, e.g. *went, left*
	b.	possessive *'s*	i.	third person singular agreement *-s*
	c.	some end in *-ity, -ness -ation, -er, -ion, -ment*	j.	some end in *-ize,-ate*
Syntax	d.	may follow *the/a* and *this/that/these/those*	k.	may follow an auxiliary e.g. *have*
	e.	modified by adjective	l.	modified by adverb
	f.	followed by preposition and noun	m.	followed by noun or preposition and noun
Semantics	g.	person, place, thing	n.	act, event, state, emotion

Table 2.1: Some differences between N(oun) and V(erb)

Differences (e) and (l) will be explained in the next section. They are evident in (11), which shows the adjective *expensive* that modifies (i.e. says something about) the noun *book* and the adverb *quickly* that modifies the verb *sold out*:

(11) That **expensive** book sold out **quickly**.

1.2 Adjectives (Adj) and Adverbs (Adv)

Adverbs and Adjectives are semantically very similar in that both modify another element, i.e. they describe a quality of another word: *quick/ly, nice/ly*, etc. As just mentioned, the main syntactic distinction is as expressed in (12):

(12) **The Adjective-Adverb Rule**

An adjective modifies a noun;

an adverb modifies a verb and (a degree adverb) modifies an adjective or adverb.

Since an adjective modifies a noun, the quality it describes will be one appropriate to a noun, e.g. nationality/ethnicity (*American, Navajo, Dutch, Iranian*), size (*big, large, thin*), age (*young, old*), color (*red, yellow, blue*), material/personal description (*wooden, human*), or character trait (*happy, fortunate, lovely, pleasant, obnoxious*). Adverbs often modify actions and will then provide information typical of those, e.g. manner (*wisely, fast, quickly, slowly*), or duration (*frequently, often*), or speaker attitude (*fortunately, actually*), or place (*there, abroad*), or time (*then, now, yesterday*). *As well* and *also*, and negatives such as *not* and *never*, are also adverbs in that they usually modify the verb.

When adverbs modify adjectives or other adverbs, they are called degree adverbs (*very, so, too*). These degree adverbs have very little meaning (except some that can add flavor to the degree, such as *exceedingly* and *amazingly*) and it is hard to find synonyms or antonyms. It therefore makes more sense to consider this subgroup of adverbs grammatical categories. They also do not head a phrase of their own, and when it looks as if they do, there really is another adjective or adverb left out. The *very* in (13) modifies *important*, which is left out:

(13) How important is your job to you? **Very.**
(from CBS 60 Minutes 1995).

Some instances of the use of the adjective *nice* are given in (14) and (15). Traditionally, the use in (14) is called predicative and that in (15) attributive:

(14) The book is **nice.**
(15) A **nice** book is on the table.

The adverbs *very* and *quickly* appear in (16) and (17):

(16) This Hopi bowl is **very** precious.
(17) He drove **very quickly.**

In (14) and (15), *nice* modifies the noun *book*. In (16), the degree adverb *very* modifies the

adjective *precious*; and in (17), it modifies the adverb *quickly*, which in its turn modifies the verb *drove*. (We will come back to some of the issues related to the precise nature of the modification in chapters 3, 4, and 9). In the `special topic' section at the end of this chapter, it will be shown that speakers often violate rule (12), but that these so-called violations are rule-governed as well.

Sentence (16) shows something else, namely that the noun *Hopi* can also be used to modify another noun. When words are put together like this, they are called compound words. Other examples are given in (18) and (19):

(18) So the principal says to the [**chemistry** teacher], "You'll have to teach physics this year." (from Science Activities 1990)

(19) Relaxing in the living room of his unpretentious red [**stone** house], … (from Forbes 1990)

Some of these compounds may end up being seen or written as one word, e.g. *girlfriend, bookmark, mail-carrier, fire engine, dog food,* and *stone age.* When we see a noun modifying another noun, as in (18) and (19), we will just discuss if they are compounds or not. The space and hyphen between the two words indicate degrees of closeness.

Often, an adverb is formed from an adjective by adding *-ly*, as in (17). However, be careful with this morphological distinction: not all adverbs end in *–ly,* e.g., *fast, hard,* and *low*, whereas some adjectives end in *–ly*, e.g. *friendly, lovely, lively,* and *wobbly*. If you are uncertain as to whether a word is an adjective or an adverb, either look in a dictionary to see what it says, or use it in a sentence to see what it modifies. For instance, in (20), *fast* is an adjective because it modifies the noun *car*, but in (21), it is an adverb since it modifies the verb *drove*:

(20) That **fast** car must be a police car.

(21) That car drove **fast** until it hit the photo radar.

In a number of cases, words such as *hard* and *fast* can be adjectives or adverbs, depending on the interpretation. In (22), *hard* can either modify the noun *person*, i.e. the person looks tough or nasty, in which case it is an adjective, or it can modify *look* (meaning that the person was looking all over the place for something, i.e. the effort was great) in

which case *hard* is an adverb:

(22) That person looked **hard.**

As a reader of this sentence, what is your preference? Checking a contemporary American corpus, i.e. a set of representative texts, I found that most speakers use *hard* as an adverb after the verb *look.* Do you agree?

Some of the `discrepancies' between form and function are caused by language change. For instance, the degree adverb *very* started out its life being borrowed as an adjective from the French *verrai* (in the 13th century) with the meaning `true', as in (23):

(23) *Under the colour of a **veray** peax, whiche is neuertheles but a cloked and furred peax.*
`Under the color of a true peace, which is nevertheless nothing but a cloaked and furred peace.' (Cromwell's 16th century Letters)

Here, what looks like a *–y* ending is a rendering of the Old French *verrai.* What's worse for confusing Modern English speakers is that, in Old English, adverbs did not need to end in *–lich* or *–ly*. That's why `old' adverbs sometimes keep that shape, e.g. *first* in (24) is a `correct' adverb, but *second* is not. The reason that *secondly* is prescribed rather than *second* is that it was borrowed late from French, when English adverbs typically received *–ly* endings.

(24) … **first** I had to watch the accounts and **secondly** I'm looking at all this stuff for when I start my business. (from a conversation in the BNC Corpus)

A last point to make about adjectives and adverbs is that most (if they are gradable) can be used to compare or contrast two or more things. We call such forms the comparative (e.g. *better than*) or superlative (e.g. *the best*). One way to make these forms is to add *-er/-est*, as in *nicer/nicest*. Not all adjectives/adverbs allow this ending, however; some need to be preceded by *more/most*, as in *more intelligent, most intelligent*. Sometimes, people are creative with comparatives and superlatives, especially in advertising, as in (25) and (26), or in earlier forms as in (27):

(25) mechanic: “the **expensivest** oil is ...”

(26) advertisement: “the **bestest** best ever phone”.

(27) To take the **basest** and **most poorest** shape ... (Shakespeare, *King Lear* II, 3, 7)

There are also irregular comparative and superlative forms, such as *good, better, best*; *bad, worse, worst*. These have to be learned as exceptions to the rules, and can be played with, as in the pun `When I am bad, I am better'.

To summarize this section, I'll provide a table listing differences between adjectives and adverbs. Not all of these differences have been discussed yet, e.g. the endings *–ous, -ary, -al, -ic, –wise, -ways*, but they speak for themselves.

		Adjectives (Adj)		Adverbs (Adv)
Morphology	a.	end in *–ous, -ary, -al, -ic*; mostly have no *–ly;* and can be participles	d.	end in *-ly* in many cases, *–wise, -ways*, etc. or have no ending (*fast, now*)
Syntax	b.	modify N	e.	modify V, Adj, or Adv
Semantics	c.	describe qualities typical of nouns, e.g: nationality, color, size.	f.	describe qualities of verbs, e.g: place, manner, time, duration, etc. and of adjectives/ adverbs: degree

Table 2.2: Differences between adjectives and adverbs

1.3 Prepositions (P)

Prepositions typically express place or time (*at, in, on, before*), direction (*to, from, into, down*), causation (*for*), or relation (*of, about, with, like, as, near*). They are invariable in form and have to occur before a noun, as (28) shows, where the prepositions are in bold and the nouns they go with are underlined:

(28) **With** their books **about** linguistics, they went **to** school.

On occasion, what look like prepositions are used on their own, as in (29):

(29) He went **in**; they ran **out**; and he jumped **up**.

In such cases, these words are considered adverbs, not prepositions. The difference between prepositions and adverbs is that prepositions come before the nouns they relate to and that adverbs are on their own.

Some other examples of one word prepositions are *during, around, after, against, despite, except, without, towards, until, till, inside*. Sequences such as *instead of, outside of, away from, due to* and *as for* are also considered to be prepositions, even though they consist of more than one word. Infrequently, prepositions are transformed into verbs, as in (30):

(30) They **upped** the price.

Some prepositions have very little lexical meaning and are mainly used for grammatical purposes. For instance, *of* in (31) expresses a relationship between two nouns rather than a locational or directional meaning:

(31) The door **of** that car.

Prepositions are therefore a category with lexical and grammatical characteristics. Here, however, I will treat them as lexical, for the sake of simplicity. A partial list is given in Table 2.3.

about, above, across, after, against, along, amidst, among, around, at, before, behind, below, beneath, beside(s), between, beyond, by, concerning, despite, down, during, except, for, from, in, into, inside, like, near, of, off, on, onto, opposite, outside, over, past, since, through, to, toward(s), under, underneath, until, up, upon, with, within, without

Table 2.3: Some prepositions in English

2. Grammatical Categories

The main grammatical categories are Determiner, Auxiliary, Coordinator, and Complementizer. As also mentioned above, it is hard to define grammatical categories in terms of meaning because they have very little. Their function is to make the lexical categories fit together.

2.1 Determiner (D)

The determiner category includes the articles *a(n)* and *the*, as well as demonstratives, possessive pronouns, possessive nouns, some quantifiers, some interrogatives, and some numerals. So, determiner (or D) is an umbrella term for all of these. Determiners occur with a noun to specify which noun is meant or whose it is. If you are a native speaker, you know how to use the indefinite article *a* and the definite article *the*. For non-native speakers, figuring out the use is very difficult.

The indefinite article is often used when the noun that follows it is new in the text/conversation, such as the first mention of *a pitbull-cross dog* in (32) is. The second mention of *dog* is preceded by the indefinite article:

(32) **A pitbull-cross dog** attacked two women at the entrance to a hospital's children's department after it managed to break loose from its owner's home. … A witness, who did not want to be named, said **the dog** bit a middle-aged Indian woman as she was walking away from the Kidz First children's hospital. (http://www.nzherald.co.nz, 2 May 2007)

Note some of the other instances of *the* and *a* follow this particular rule as well.

There are four demonstratives in English: *this, that, these*, and *those*, with the first two for singular nouns and the last two for plural ones. See (33a). Possessive pronouns include *my*, *your*, *his*, *her*, *its*, *our*, and *their*, as in (33b). Nouns can be possessives as well, but in that case they have an *-'s* (or ') ending, as in (33c):

(33) a. **That** javelina loved **these** trails.

b. **Their** kangaroo ate **my** food.

c. **Gucci**'s food was eaten by Coco[2].

In (33b), *their* and *my* specify whose kangaroo and whose food it was, and the possessive noun *Gucci's* in (33c) specifies whose food was eaten.

Determiners as in (32) and (33) precede nouns just like adjectives, but whereas a determiner points out which entity is meant (it specifies), an adjective describes the quality (it modifies). When both a determiner and an adjective precede a noun, the determiner always precedes the adjective, as in (34a), and not the other way round, as in (34b) (indicated by the asterisk). In chapter 9, this order will be elaborated on:

(34) a. **Their** irritating dog ate my delicious food.

b. *Irritating **their** dog ate delicious my food.

Interrogatives such as *whose* in *whose books*, *what* in *what problems*, and *which* in *which computer* are determiners. Quantifiers such as *any, many, much,* and *all* are usually considered determiners, e.g. in *much work, many people*, and *all research*. Some are used before other determiners, namely, *all, both,* and *half,* as in (35). These quantifiers are called pre-determiners, and abbreviated Pre-D. Finally, quantifiers may be adjectival, as in *the many problems* and in (36):

(35) **All** the books; **half** that man's money; **both** those problems.

(36) The challenges are **many/few.**

Numerals are sometimes determiners, as in *two books*, and sometimes more like adjectives, as in *my two books*. Table 2.4 shows the determiners in the order in which they may appear. I have added the category adjective to the table since some of the words that are clear determiners can also be adjectives. The categories are not always a 100% clear-cut, and (37) tries to shed some light on the difference.

(37) **The Determiner-Adjective Rule**

A Determiner points to the noun it goes with and who it belongs to;

[2] Believe it or not, *Gucci* and *Coco* are names of real dogs!

An Adjective gives background information about the noun.

	Pre-D	D	Adj
quantifier	all, both half	some, many, all, few(er) any, much, no, every, less, etc.	many, few
article		the, a	
demonstrative		that, this, those, these	
possessive		my, etc., NP's	
interrogative		whose, what, which, etc.	
numeral		one, two, etc.	one, two, etc.

Table 2.4: Determiners

2.2 Auxiliary (AUX)

This category will be dealt with in detail in chapter 6. For now, it suffices to say that, as its name implies, the auxiliary verb functions to help another verb, but does not itself contribute greatly to the meaning of the sentence.

Verbs such as *have, be,* and *do* can be full verbs, as in (38), or auxiliaries, as in (39). In (39), *have* does not mean `possess' or `hold', but contributes to the grammatical meaning of the sentence, namely past tense with present relevance. The same is true for *be* in (40); it contributes to the grammatical meaning emphasizing the continuous nature of the event:

(38) I **have** a book in my hand.
(39) I **have** worked here for 15 years.
(40) That reindeer may **be** working too hard.

Because auxiliaries help other verbs (except when they are main verbs as in (38)), they cannot occur on their own. Thus, (41) is ungrammatical:

(41) *I must a book.

2.3 Coordinator (C) and Complementizer (C)

In this section, we discuss two categories that join other words or phrases. Coordinators are relatively simple and join similar categories or phrases. Complementizers introduce subordinate clauses and look remarkably similar to prepositions and adverbs. We abbreviate both as C.

Coordinators such as *and* and *or* join two elements of the same kind, e.g. the nouns in (42):

(42) Rigobertha **and** Pablo went to Madrid **or** Barcelona.

They are also sometimes called coordinating conjunctions, as in Figure 2.1, but in this book, we'll use coordinator. There are also two-part coordinators such as *both ... and, either ... or,* and *neither ... nor*.

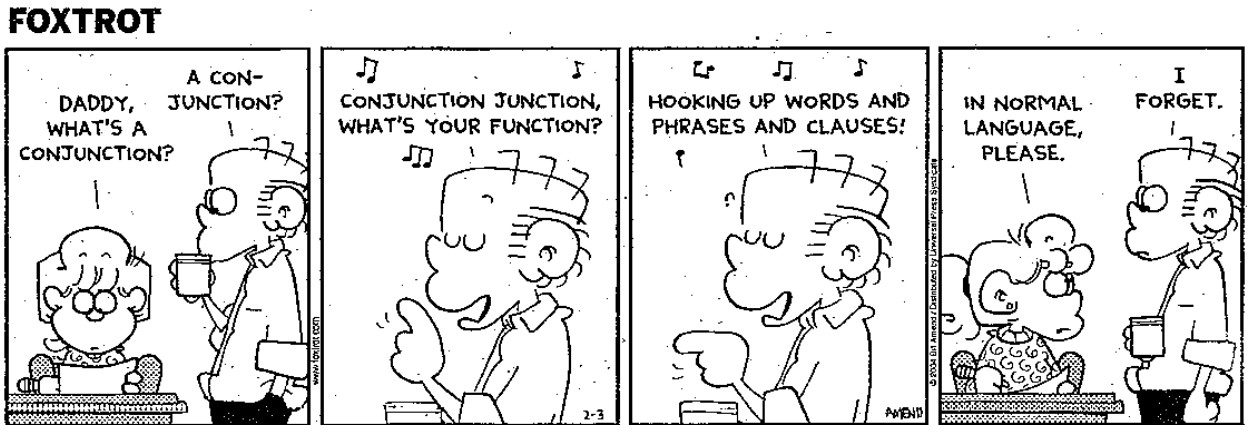


Figure 2.1: Connecting sentences (Reprinted with the permission of Universal Press Syndicate. All rights reserved).

Complementizers such as *that, because, whether, if,* and *since* join two clauses where one clause is subordinate to the other (see chapter 7 for more), as in (43). The subordinate clause is indicated by means of brackets:

(43) Rigobertha and Pablo left [**because** Isabella was about to arrive].

They are also called subordinating conjunctions or subordinators. We will use complementizer. Like prepositions, coordinators and complementizers are invariable in English (i.e. never have an ending), but complementizers introduce a new clause whereas prepositions are connected to a noun. Some examples of complementizers and some of their other functions (if they have them) are provided in Table 2.5.

There is a group of words, namely *yet, however, nevertheless, therefore,* and *so,* as in (44), that connects one sentence to another:

(44) "you are anxious for a compliment, **so** I will tell you that you have improved her". (Jane Austen, *Emma,* Vol 1, chap 8)

Some grammarians see these as complementizers; others see them as adverbs. With the punctuation as in (44), the complementizer scenario is more obvious since *so* connects the two sentences. However, *so* sometimes appears at the beginning of a sentence, in which case it could be an adverb expressing the reason why something was done. I leave it up to you to decide what to do with these. You may remember from section 1.2 that *so* can also be a degree adverb, as in *so nice*.

C	example of C use	other use	example of other use
after	**After** she left, it rained.	preposition	**after** him
as	Fair **as** the moon is, it…	degree adverb	**as** nice
because	(43)	--	
before	**Before** it snowed, it rained.	preposition	**before** me
for	I expect **for** you to do that.	preposition	**for** Santa
if	**If** she wins, that will be great	--	
so	He was tired, **so** he went to sleep	adverb	**so** tired
that	I know **that** the earth is round.	D	**that** book
when	I wonder **when** it will happen.	adverb	He left **when**?
while	She played soccer, **while** he slept	noun	A short **while**

Table 2.5: A few complementizers

We can now also formulate another rule, namely the one in (45):

(45) **The Preposition-Complementizer-Adverb Rule**
A Preposition introduces a noun (e.g. ***about*** *the book*);
a Complementizer introduces a sentence (e.g. ***because*** *he left)*; and
an Adverb is on its own (e.g. *She went* ***out***).

These categories are often ambiguous in Modern English because prepositions and adverbs can change to complementizers.

3. Pronouns

In this section, I discuss the different pronouns in English. Pronouns are a hybrid category since they do not carry much lexical meaning but they can function on their own, unlike articles and complementizers, which need something to follow them. This makes them hard to classify as lexical or grammatical categories.

Personal pronouns, such as *I, me, she, he* and *it*, and reflexive pronouns, such as *myself, yourself,* and *herself*, are seen as grammatical categories by many (myself included). The reason is that they don't mean very much: they are used to refer to phrases already mentioned. However, in this book, I label personal and reflexive pronouns the same way as nouns, since they function like full Noun Phrases as Subjects and Objects (more on this in chapter 4). Thus, a determiner such as *the* cannot stand on its own, but *she*, as in (46) from Shakespeare, can:

(46) 'Twere good **she** were spoken with,
For **she** may strew dangerous coniectures
in ill breeding minds. (*Hamlet*, IV, 5, 14)

Personal pronouns can be divided according to number into singular and plural and

according to person into first, second, and third person. For example, *I* and *me* are first person singular, and *we* and *us* are first person plural. The second person pronoun *you* is used both as singular and as plural. Third person singular pronouns *he/him, she/her*, and *it* are further divided according to gender; the third person plural pronouns are *they* and *them*.

Pronouns look like the determiners we saw in the previous section. Almost all determiners, except the articles, can stand on their own, e.g. demonstratives, such as *that* in *that is a problem*. Thus, they are very much like pronouns, but they can in principle have a noun following. Therefore, I will label something a D if it can have a noun following it but a pronoun if it can't.

Apart from personal and reflexive pronouns, there are some possessive pronouns that occur on their own, and are therefore not determiners. Examples are *mine, yours, his, hers, ours*, and *theirs*, as in (47a). These pronouns appear when the noun they specify has been left unspecified. Thus, (47a) could be rewritten as (47b), with *mine* replaced by *my e-mail*:

(47) a. That e-mail is not **mine**, but it is **yours**.
b. That e-mail is not **my** e-mail, but it is **your** e-mail.

The result is awkward, however, and I will suggest that *mine* and *yours* are really independent pronouns, not determiners with the noun left out.

The other determiners, namely interrogatives, quantifiers, and numerals can occur independently too, as in (48). It will be up you as the reader to decide whether these are independent pronouns or are really determiners preceding nouns that have been left out:

(48) **What** would be solved if **all** chose **two**?

Indefinite pronouns, such as *anyone, anybody, everyone, someone, something,* and *nothing,* occur frequently and are in many ways similar to personal pronouns. There are many other indefinites that are similar to adverbs, e.g. *anywhere, nowhere, sometime,* and *somewhere,* or to degree adverbs, e.g. *somewhat*. They are pro-forms and can stand in for an adverb. When I label them in the answers to the exercises, I will indicate that they are pronouns as well adverbs.

In this section, we discussed several types of pronouns. Some occur independently

(*I, you,* and *mine*) and others occur with a noun and are Ds (*my* and *whose*). There are other pronouns we will encounter, mainly relative ones and adverbs such as *then* and *there*.

4. What new words and loanwords tell us!

Some of the new words of the late 20th and early 21th century are *geocache, sudoku, podcast* (from the *Oxford English Dictionary* online), *spyware, mouse potato, agritourism* (from the *Merriam Webster* online), and *facebook, google, kindle, twitter, sustainability, pwned,* and *texting*, to name but a few, and they are all lexical categories! Some of the new words or expressions are loanwords (e.g. *sudoku* is from Japanese, *pwn* possible from Welsh), some are extensions of other meanings (*bookmark a site* from *bookmark a book*), some are clipped (*weblog* becomes *blog*), others come from special (*pwned* from internet gaming) but all are lexical, rather than grammatical categories.

Lewis Carroll's *Jabberwocky* includes a number of `nonsense' words. As an exercise, at the end of the chapter, you'll be asked what category each of these is. For now, it is enough to point out that they are all lexical:

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Longtime the manxome foe he sought -
So rested he by the Tumtum tree
And stood a while in thought. (...)

There are other phenomena that the lexical/grammatical distinction sheds light on. For instance, children learn lexical categories before grammatical ones, and aphasics can have difficulties with either lexical or grammatical categories (see Exercise E below). So there is empirical (from the outside world) evidence for the distinction made in this chapter.

5. Conclusion

The lexical categories discussed in this chapter are defined in semantic, morphological, and syntactic terms, i.e. according to meaning, word form, and position in the sentence. The main factor determining the category (in English) is the position in relation to other words. You could also try to find a synonym and that might help you decide on the category.

Grammatical categories can mainly be defined (as their name implies) in terms of their grammatical function and it is often hard to find a synonym. Pronouns have characteristics of both. A summary table is provided as Table 2.6, but review Tables 2.1 to 2.4 and Rules (12), (37), and (45) as well.

Lexical	N	cloud, sun, love, kitchen, house
	V	know, see, paint, swim
	Adj	good, nice, friendly
	Adv	actually, now, there, sometimes, where
	P	to, from, on, in front of
Grammatical	D	the, that, my, one, whose
	AUX	may, have, be
	C	and, that, because
Pronouns		I, yourself, who, mine, someone

Table 2.6: The categories in English

The key terms in this chapter are **lexical category (Noun, Verb, Adjective, Adverb**, **Preposition** and **Pronoun**) and **grammatical category (Determiner, Auxiliary, Coordinator** and **Complementizer**), or **open** as opposed to **closed**.

Exercises

A. Identify each word in the short text below.

We found this place accidentally and have been returning almost weekly. We just love it. It is so simple and yet so wonderful and the staff is great. They are always smiling and just so nice. There is almost always a line. A must!
(review of the *Fry Bread House* in Phoenix, slightly adapted)

B. Compose some sentences
(a) where an adjective modifies a noun,
(b) where an adverb modifies an adjective, and
(c) where an adverb modifies another adverb and the two together modify a verb.

C. Find the prepositions, coordinators, and complementizers in the text below.

MUnicycling is the act of riding a one-wheel bike off road. It is also known as Rough Terrain or All Terrain Unicycling and, in the past decade, has become the hottest trend around in the unicycling community. Off road terrain is, of course, uneven and mountains have gradients, rocks and other obstacles to get in the way of the intrepid unicyclist. Whilst jumping over rocks provides the fun element, cycling uphill on a unicycle demands incredible strength and lung capacity. Additional balancing skills, including the ability to back-pedal, are also needed to safely negotiate a downhill section on a unicycle. As a result, above average fitness levels are required. (from http://mountain-biking.suite101.com/article.cfm/mountain_biking_on_a_unicycle)

D. To what categories do the nonsense words belong in Lewis Carroll's "Jabberwocky", given in section 4 above? Which arguments did you use to decide on these?

E. Choose five words that are grammatical categories and look them up in a dictionary. How do dictionaries deal with them?

F. Broca's aphasia results in a loss of grammatical categories, such as determiners and auxiliaries, but not the loss of lexical categories, such as nouns and verbs. It is sometimes called agrammatism. Wernicke's aphasia results in a loss of meaning, but not in a loss of grammatical categories. Which sentence exemplifies which aphasia?

I. I could if I can help these like this you know ... to make it.

II. Well ... front ... soldiers ... campaign ... soldiers ... to shoot ... well ... head ... wound ... and hospital ... and so ... (from O'Grady et al. 1987: 280; 278)

G. The excerpt below is from D. H. Lawrence's *Snake.* Find the **adjectives and adverbs** in the two excerpts below and see how they are used. What do they modify? Are there compounds?

Snake
A snake came to my water-trough
On a hot, hot day, and I in pyjamas for the heat,
To drink there.

In the deep, strange-scented shade of the great dark carob-tree
I came down the steps with my pitcher
And must wait, must stand and wait, for there he was at the trough before me.
...
And voices in me said, If you were a man
You would take a stick and break him now, and finish him off.

But must I confess how I liked him,
How glad I was he had come like a guest in quiet, to drink at my water-trough
And depart peaceful, pacified, and thankless,
Into the burning bowels of this earth?
...

H. Most people, if asked to provide or repeat the first line of Dylan Thomas' poem below, will say `Do not go gently . . .' with *gently* as an adverb modifying the verb.

Why is *gentle* grammatical as well?

Do Not Go Gentle into That Good Night,

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Look at the cartoon in Figure 2.2. Explain why *gently* is used rather than *gentle*.

Figure 2.2: *Gently into that …* (© 2008 Jan Eliot. Reprinted with the permission of Universal Press Syndicate. All rights reserved.)

I. First, circle the verbs (and auxiliary verbs) in Wallace Stevens' `Anecdote of the Jar' and then identify the categories of the other words, i.e. N, Adj, Adv, P, Det, C, and Pronoun. Are there any words that you are unsure about? Make an educated guess as to their category.

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was grey and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

J. Identify all the words in the following sentence taken from Shakespeare. Are there any that look unusual?

(49) Ile serve thee true and faithfully till then. (*Love's Labor's Lost*, V, 2, 840)

K. Look at the first 10 instances of *fast* in the BNC or COCA and see how many are adjectives and how many are adverbs.

Class Discussion

L. In class, it has been argued that lexical categories can be borrowed from one language into another (e.g. *karaoke, taco, sauerkraut*) or `invented' (*e-mail, chat-room, web navigator*). Can you think of a preposition or a pronoun that has been borrowed or made up? What does your answer mean for the status (lexical/grammatical) of these categories?

M. Morris Bishop wrote the following in *The New Yorker* (27 September 1947, p. 30). How do you like the prepositions in the last line?

I lately lost a preposition
It hid, I thought, beneath my chair
And angrily I cried, `perdition!
Up from out of in under there."
Correctness is my vade mecum,
And straggling phrases I abhor,
And yet I wondered, "What should he come
Up from out of in for?"

N. Identify all the adjectives in (50), the completed (19), and discuss some aspects, e.g. the category of *capital*:

(50) Relaxing in the living room of his unpretentious red stone house in an upper-middle-class section of his capital city, Tegucigalpa, Callejas spoke about his plans.

Keys to the Exercises of chapter 2

A. In the key, I have identified every word. The difference between verb (V) and auxiliary (AUX) will only become completely clear in chapter 6. Note that I classify pronominal adverbs as Adv/Pro(-form). See the last part of section 3 on this. Are there other questions that came up?

We (Pron) found (V) this (D) place (N) accidentally (Adv) and (C) have (AUX) been (AUX) returning (V) almost (Adv) weekly (Adv). We (Pron) just (Adv) love (V) it (Pron). It

(Pron) is (V) so (Adv) simple (Adj) and (C) yet (Adv) so (Adv) wonderful (Adj) and (C) the (D) staff (N) is (V) great (Adj). They (Pron) are (AUX) always (Adv) smiling (V) and (C) just (Adv) so (Adv) nice (Adj). There (Adv/Pro) is (V) almost (Adv) always (Adv) a (D) line (N). A (D) must (AUX used as N)!

B. a. The **cute** kitten slept soundly; That was not **pleasant**;
He is this very **abrasive** politician.

b. He is this **very** abrasive lawyer; That computer was **extraordinarily** irritating; The **extremely** unpleasant judge was impeached.

c. I can see [**very** well] from here; He went [**extremely** quickly];
He said that she drove [**too** fast].

C. The prepositions are: *of, off* (unless *off road* can be seen as an adverb), *as, in,* (*around* is an adverb), *in, Off,* (*of course* is one adverb), (*to* in *to get* is an infinitive marker), *in, of, over, on, including, on, As,* and *above*. The coordinators are one *or* and four instances of *and*. There is one complementizer, namely *whilst*.

D. 'Twas brillig (Adj), and the slithy (Adj) toves (N)
Did gyre (V) and gimble (V) in the wabe (N):
All mimsy (Adj) were the borogoves (N)
And the mome (Adj) raths (N) outgrabe (V).

"Beware the Jabberwock (N), my son!
The jaws that bite, the claws that catch!
Beware the Jubjub (N) bird and shun
The frumious (Adj) Bandersnatch!"

He took his vorpal (Adj) sword in hand:
Longtime the manxome (Adj) foe he sought -
So rested he by the Tumtum (N) tree
And stood a while in thought. (...)

E. Five grammatical categories: all (D), my (D), have (AUX), though (ADV and C), since (C and P). If you look some up in a dictionary that is historically based (e.g. the Oxford English Dictionary), you will run into trouble because there is so much information. For instance, *the* is listed as `demonstrative', `pronoun, and `article'. A less historical dictionary might just give `article'.

F. I is Wernicke; II is Broca.

G. The adjectives, adverbs, and compounds are listed below. Most of these are tricky

and probably hard to do until you have reached chapters 5 and 10. So don't worry!
Adjectives: *hot, deep, great, dark, glad, peaceful, pacified, thankless, burning.*
Adverbs: *there (twice), now, how*. Compounds: *water-trough (twice), strange-scented, carob-tree*.

A short analysis: Lawrence's *Snake* is about reflection and lack of action. It describes a still, beautiful scene, which is emphasized by the use of adjectives such as *hot* (l. 2) and *deep, strange-scented, great*, and *dark* (l. 4). There is also a conflict between the peace of the moment (and nature) and the voices (of education, etc.). The conflict is emphasized by the use of the adjectives *peaceful, pacified, thankless* as opposed to *burning*. It is the snake that is seen as peaceful, hence, *depart peaceful* and not *depart peacefully*.

H. Grammatically speaking, having an adverb such as *gently* modify *go* is correct but Dylan Thomas chose *gentle*. Suddenly, another interpretation becomes available, one where the person addressed in the poem should not `become gentle'. Now, because of its form, *gentle* modifies the implied `you'. The effect is very different. The Stone Soup cartoon plays on the distinction nicely. The kids are not **going** gently, i.e. in a gentle manner; they are off with BBQ tools and much energy.

I. I (Pron) placed (V) a (D) jar (N) in (P) Tennessee (N)
And (C) round (Adj) it (Pron) was (V), upon (P) a (D) hill (N)
It (Pron) made (V) the (D) slovenly (Adj) wilderness (N)
Surround (V) that (D) hill (N).
The (D) wilderness (N) rose (V) up (Adv) to (P) it (Pron)
And (C) sprawled (V) around (Adv), no (Adv) longer (Adv) wild (Adj)
The (D) jar (N) was (V) round (Adj) upon (P) the (D) ground (N)
And (C) tall (Adj) and (C) of (P) a (D) port (N) in (P) air (N).
It (Pron) took (V) dominion (N) everywhere (Pron/Adv).
The (D) jar (N) was (V) grey (Adj) and (C) bare (Adj).
It (Pron) did (AUX) not (Adv) give (V) of (P) bird (N) or (C) bush (N).
Like (P) nothing (Pron) else (Adj) in (P) Tennessee (N).

Possible difficult words: *no longer, wild, nothing,* and *else*. The Oxford English Dictionary labels *else* an adverb. I think it is an adjective since it is a synonym of `other' and the order of adjectives and indefinites is often inverted, as in *someone strange*.

J. (49) Ile (Pron and AUX) serve (V) thee (Pron) true (Adv) and (C) faithfully

(Adv) till (P) then (Adv).

K. I checked the BNC and the first 10 instances of *fast* that I found are listed here:

Adv: … the cold spreading too **fast**, of my not being able to live with it.
I have never had to run so **fast** in a job in my life
Following *fast* on its heels is Ko Samui
He turned quickly, and left the station as **fast** as he could.
They go **fast** enough as it is.

Adj: … take a **fast** step forwards
… progression from **fast** to slow to **fast** again
The prototype **fast** reactor at Dounreay
… a **fast** new locomotive.
… a **fast** enough speed of about 60 miles an hour.

Special Topic: Adverb and Adjective

The rule stated in (12) above is often ignored by native speakers. In its simple form, it reads: an adjective modifies a noun; an adverb modifies a verb, adjective, or adverb. The reason that the rule is not always followed is that English is changing. For instance, *real* is a degree adverb, and becoming more like other degree adverbs such as *too, so, very* that lack the *-ly* ending. In (14) to (17) above, examples of the `correct' use of adjectives and adverbs are given. Some additional prescriptively correct uses are listed here in (51) to (55), where the adjective modifies a noun:

(51) She waited **impassive** while they made it in **safe.**
(52) I list them **separate.**
(53) He tested **positive.**
(54) In an article on nails: Color them **unusual**!
(55) Headline: 911 system stretched **thin.**

Explain what the adjectives in (51) to (55) modify. What happens if you add a *-ly* and make the adjective into an adverb? The meaning changes since now the adverb modifies the verb.

Examples of `incorrect use' are listed in (56), (57), and (49) above, all from an earlier

variety of English. One of the reasons for this is mentioned in section 1.2, namely that in Old English adverbs have no endings:

(56) Tis **Noble** Spoken. (Anthony and Cleopatra, II, 2, 99)
(57) Thou didst it **excellent.** (Taming of the Shrew, I, 1, 89)

There may be other reasons. Explain why (58) to (61) are prescriptively incorrect:

(58) In formal speech:
You did that **real good.**
(59) `because if she doesn't do **good** in school, then ...' (Judge in Texas, quoted in a newspaper)
(60) It looks **beautifully**.
(61) Does the clutch feel any **differently**? (The Tappet Brothers on `Car Talk')

These sentences illustrate three problems speakers encounter. First, as mentioned, *really* is losing its ending when it is degree adverb, as in (58). As Swan (1980: 12) writes: "In informal conversational English (especially American English), *real* is often used instead of *really* before adjectives and adverbs". Note that nobody uses *real* in (62). Why might that be the case?

(62) **Really**, you shouldn't have done that.

Secondly, the adverb counterpart to the adjective *good* is not *good*, as in (58) and (59), or *goodly*, but *well*, as in (63), the rewritten version of (59). *Well* is also used as adjective, as in (64). It is no wonder speakers become confused! In (64), *good* can replace *well*. Please explain why:

(63) You did that **really well**.
(64) I am **well**, thank you.

Thirdly, speakers tend to overreact when they see an adjective next to a verb and hypercorrect themselves. Hypercorrection occurs when speakers are so unsure that they

think about the prescriptive rule too much and confuse themselves. They think that if an adjective is next to a verb, it has to modify the verb and be an adverb, as in (60) and (61). The poem by Dylan Thomas cited above shows, however, that this is not always necessary.

As a last point, a comment on *hopefully* is necessary. Swan (1980: 296-7) mentions that there are two uses: one is `full of hope', as in (64), and the other use, as in (65), "shows the speaker's attitude", and means `it is hoped'. According to Swan, "[s]ome people consider the second use `incorrect'. Both functions will be dealt with in chapter 5:

(64) She sat there **hopefully** for someone to stop by.
(65) **Hopefully**, hunger will cease to be a problem.

It is not clear why *hopefully* should have attracted all this attention. There are several other adverbs like it, e.g. those in (66) to (69):

(66) **Naturally**, I'd like you to stay with us for a few days.
(67) **Amazingly**, he arrived on time.
(68) **Fortunately**, the bus wasn't late.
(69) **Funnily enough**, I'd been thinking about that.

In (66) to (69), the adverbs all express the speaker's attitude and this is a legitimate use of an adverb; they do not all have to modify the verb, although many used to in earlier varieties of English. More on this in chapter 5.

CHAPTER 3: PHRASES

Sentences can be divided into groups of words that belong together. For instance, in *the nice unicorn ate a delicious meal*, *the*, *nice*, and *unicorn* form one such group and *a*, *delicious*, and *meal* form another. (We all know this intuitively). The group of words is called a phrase. If the most important part of the phrase, i.e. the head, is an adjective, the phrase is an Adjective Phrase; if the most important part of the phrase is a noun, the phrase is a Noun Phrase, and so on. Indicating the phrases renders the structure of the sentence clearer and less ambiguous, as we'll see.

One can indicate phrases by putting brackets around them and we will occasionally do so. However, brackets are (visually) confusing and, as an alternative, `trees' are used with branches connecting parts of phrases. The grammatical categories Determiner and Coordinator do not form phrases of their own but function inside a Noun Phrase (NP), Verb Phrase (VP), Adjective Phrase (AdjP), Adverb Phrase (AdvP), or Prepositional Phrase (PP). The grammatical category Auxiliary functions inside a Verb Group (see chapter 6) and the Complementizer connects one sentence to the other and is head of a CP, as we'll see in chapter 7.

In sections 1 and 2, the structure of phrases is examined. The head of a phrase is important, but often this is intuitively understood. The trickiest part of this chapter concerns the intermediate categories N' (N-bar) and V' (V-bar). In section 3, the structure for a full sentence and its phrases is discussed. Phrases are very often coordinated by means of *and* or *or* and a structure for this is given in section 4. In section 5, more precise rules are given on how to identify phrases and on how to construct trees.

1. The Noun Phrase (NP)

An NP such as *the nice unicorn* is built around a noun, namely, *unicorn*. This noun (or N) is called the head of the NP. We can find the head in a simple way by thinking how we'd shorten the phrase and still keep the essential part, as in a telegram. For instance, we might shorten (1) to (2):

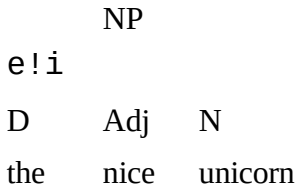
(1) Unicorns from that planet are visiting us regularly.

(2) Unicorns visit regularly.

More will be said on heads below.

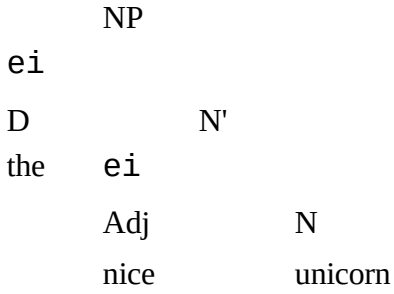
In addition to the head, NPs can contain determiners (e.g. *the*) and adjectives (*nice*) as well as other elements (e.g. *from that planet*). A tree structure for an NP is given in (3). The lines, called `branches', indicate how the phrase is divided up, and branches come together in `nodes':

(3)



A different structure for (3) looks like (4):

(4)

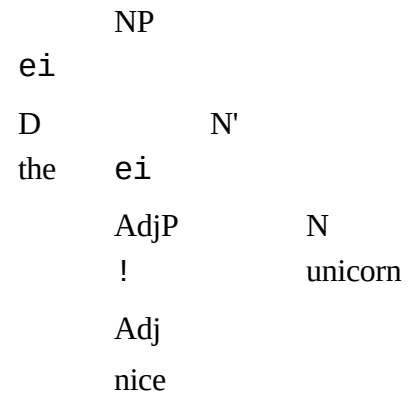


A structure such as (4) expresses the relationships more accurately than (3). In (3), it is unclear whether *the* is more closely connected to the adjective or the noun, but from (4), it is clear that *the* specifies *nice unicorn*. A structure as in (3) with more than two branches is a flat structure since the hierarchies are not clear. Using this book, you will learn to draw structures such as (4) and to avoid trees such as (3).

There are a number of things to note. First, the top node of (4), i.e. where the branches come together, is an NP because the head of the phrase is an N. Shortening the NP would tell us that. Secondly, the node in between the NP and N is called N' (pronounced N-bar). It is an intermediate node and some people call it NOM and students in my grammar classes have called the N' the small NP or the placeholder. Third, note that *nice* in (4) is

itself the head of an Adjective Phrase (see 1.3 as well) and we could indicate that as in (5):

(5)



One way to go about constructing this tree is (a) to find the head *unicorn*, (b) to label the entire phrase as NP, and (c) to draw branches from the NP down to D on the left and, if there is more than one word left, to N' on the right. The N' functions as placeholder until you can put the N down. More step by step suggestions on how to draw trees can be found in the last section.

On occasion, it may be hard to find the head of an NP, or to identify the entire NP. For instance, the initial group of words in (6), adapted from one of Dr. Seuss' books, is centered around a noun. Which noun do you think is the head and how extended is the NP?

(6) [The pleasant wocket in my pocket that I adore] loves cranberry chutney.

The right answer is that *wocket* is the head because if you had to shorten the sentence, you might say *the wocket loves chutney*. Thus, *pleasant* and *in my pocket* and *that I adore* add additional information. Another way to shorten the sentence is to use a pronoun, as in (7). This is called pronominalization. If the group of words in *the pleasant wocket in my pocket that I adore* can be replaced by one pronoun, it has to be a phrase:

(7) It loves cranberry chutney.

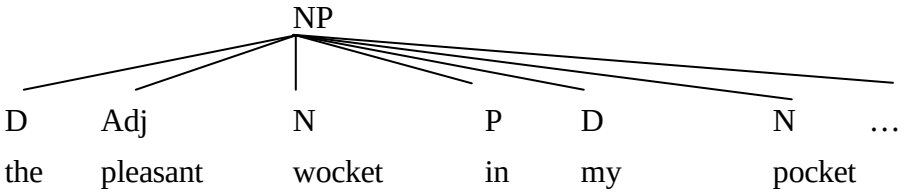
You can also find the entire phrase by examining which parts say something about the head, i.e. modify it. For instance, in (6), both *pleasant* and *in my pocket* have no other function in the sentence than to modify the head *wocket*.

An important function of the head is to determine the agreement with the verb. This will be more obvious in the next chapter though. I have repeated (1) as (8) with brackets indicating that the head of the subject NP is *unicorns*. The singular and plural number underneath show that the head of the NP agrees with the auxiliary verb *are* in (plural) number:

(8) [[Unicorns] from that planet] are visiting us regularly.
PLURAL SINGULAR PLURAL

We could represent (6) as (9), where I have left the *that I adore* out for simplicity:

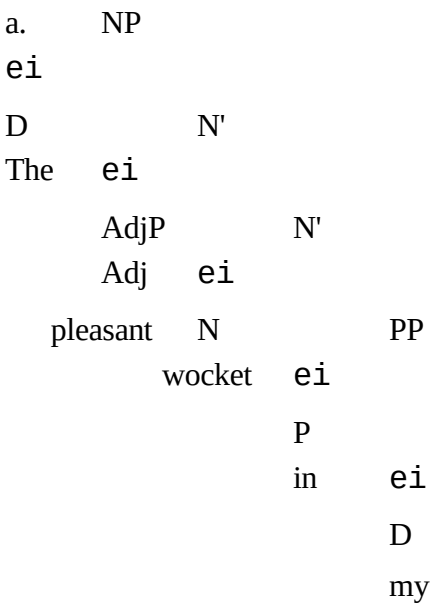
(9)



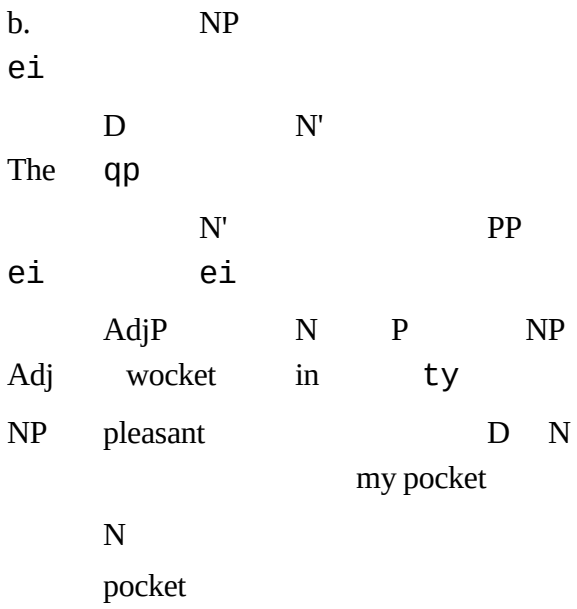
This structure indicates that the NP is composed of six words, but it does not say whether *in* is more connected to *my pocket* or to *wocket*. This is a flat structure since we don't see what goes with what. Therefore, we will avoid this kind of tree.

More hierarchical structures for this sentence are given in (10ab). To draw those trees, you could start by grouping what goes together, e.g. the PP *in my pocket*, and by circling the head. Since the head is an N, you have to put down the NP and then go to the D on the left (and put *the* underneath D) and the N' on the right. You need an N' because you have more than just the head *wocket.* Then if you put *pleasant* on the left, you need another N' on the right and you get (10a). If you first want to put the PP on the right, you need an N' on the left to be a placeholder for the adjective and the noun. We'll do a lot of practice with this:

(10) a.



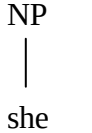
b.



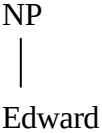
In (10a), *in my pocket* goes together with *wocket*. In a structure, this close connection is expressed by having the line, i.e. `branch', that goes upwards connect to the same point, i.e. `node'. This means they are `sisters' in the structure. In (10b), *pleasant* and *wocket* are put closer together, i.e. are sisters. Both structures are possible. The meaning difference between (10a) and (10b) is minimal, but this is not always the case as sentences such as (20) and (22) below show. Note again that *pleasant* is itself the head of a phrase and that I indicate that by means of and Adj head inside an AdjP. The ultimate tree is not as important as understanding why you represent a tree in a particular way, as I have just tried to do for (10).

In (10), I am representing *my pocket* as an NP because it has a D and an N head. If the NP had been a name or a pronoun, the structure would have been as in (11). Pronouns and names such as *Jennifer, Edward, Malacandra* cannot have other elements modify/specify them and therefore we will see them as full phrases, as in (11ab):

(11) a.



b.



Under very special circumstances, proper names can be modified, as when there are many persons called *Edward* and you want to make sure it is *the nice Edward*. This is not common with names, and it is very uncommon with pronouns.

Some heads seem trickier to identify than others. For instance, in *one of those pages*, the head is *one*, and in *a piece of paper*, *piece* is the head. Frequently, a Relative Clause, such as *who wore that ugly hat* in (12) is part of an NP, as shown by brackets, modifying the head *person*:

(12) [The person [who wore that ugly hat]] is the queen.

A structure for (12) will be given in chapter 10. For now, just understand that it is part of the NP.

Structures such as (10) are called trees. As mentioned, the lines connecting parts of the trees are called branches, and the points where the branches come together are called nodes. The nodes are usually labelled, e.g. N, N', or NP. Remember that N' is an intermediate node between the top NP and the N. Such intermediate nodes allow one to indicate which elements are grouped together and thus make trees less flat. They are placeholders for a group of words that go together.

2. The Adjective Phrase, Adverb Phrase, Verb Phrase, and Prepositional Phrase

2.1 The Adjective Phrase (AdjP) and Adverb Phrase (AdvP)

AdjPs are built around adjectives, which indicate properties of nouns; AdvPs are built around adverbs which indicate qualities of verbs, adverbs, and adjectives. Since adjectives and adverbs have this qualifying function, they themselves are (optionally) accompanied by a degree marker such as *very*, *too*, *extremely*, *really*. The latter are adverbs of a special kind: they always modify another adverb or adjective and never modify a verb. They are comparable to the determiner in the NP, and more like grammatical than lexical categories. They do not expand into an AdvP of their own since degree markers such as *extremely very*

An example of an AdjP is given in (13a) and of an AdvP in (13b). The (D)Adv indicates a degree adverb but, from now on, just Adv will be used:

(13) a. AdjP

ei

(D)Adv Adj

so nice

b. AdvP

ei

(D)Adv Adv

very quickly

In (13a), the head of the AdjP is the adjective *nice*, and this head is modified by a degree adverb *so*; in (13b), the adverb *quickly* expands into a phrase and is modified by the degree adverb *very* that does not form a phrase of its own. That's why I choose not to make *very* the head of an AdvP.

An AdjP can be pronominalized, as in (14), but pronominalizing an AdvP, as in (15), sounds slightly awkward:

(14) I was happy and **so** was she.

(15) He behaved nicely, and she behaved **so/thus**.

2.2 The Verb Phrase (VP)

As was seen in chapter 2, a VP is built around a verb, which can indicate an action, as in (16a), a state, as in (16b), or a sensation, as in (16c). Verbs can be in the present or past tense (they are past in (16abc)). Some VPs include other obligatory material, i.e. words or phrases that cannot easily be left out, such as the NP in (16a), the PP in (16b), and the AdjP in (16c). These obligatory parts are called complements and will be discussed in the next chapters:

(16) a. VP

ei

V NP

wrote ei

D

the

N

letter

b. VP

ei

V PP

was ei

was ru

P NP

in ei very

D

the

c. VP

V AdjP

Adv Adj

quiet

N

garden

The VP can also include optional material that explains when, where, why, and how the

action or state that the verb describes took place. These optional elements function as adverbials and will be discussed in chapter 5.

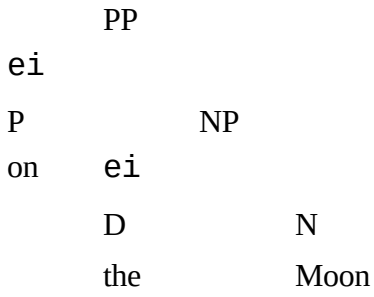
As in the case of the NP, a VP can be pronominalized. An example is given in (17), where the (bolded) VP *washed the dishes* is replaced by *do so*. Some linguists call these pro-VPs or pro-forms, since they do not stand for nouns. It is up to you whether you call them pronoun or pro-form:

(17) Gijsbert **washed the dishes** and Mariken **did so** as well.

2.3 The Prepositional Phrase (PP)

A PP is built around a preposition. As mentioned in the previous chapter, prepositions indicate relations in space and time. PPs include a P and an NP, as in (18):

(18)



PPs can be replaced (pronominalized) by the adverbs *then, when, how, there*, etc.

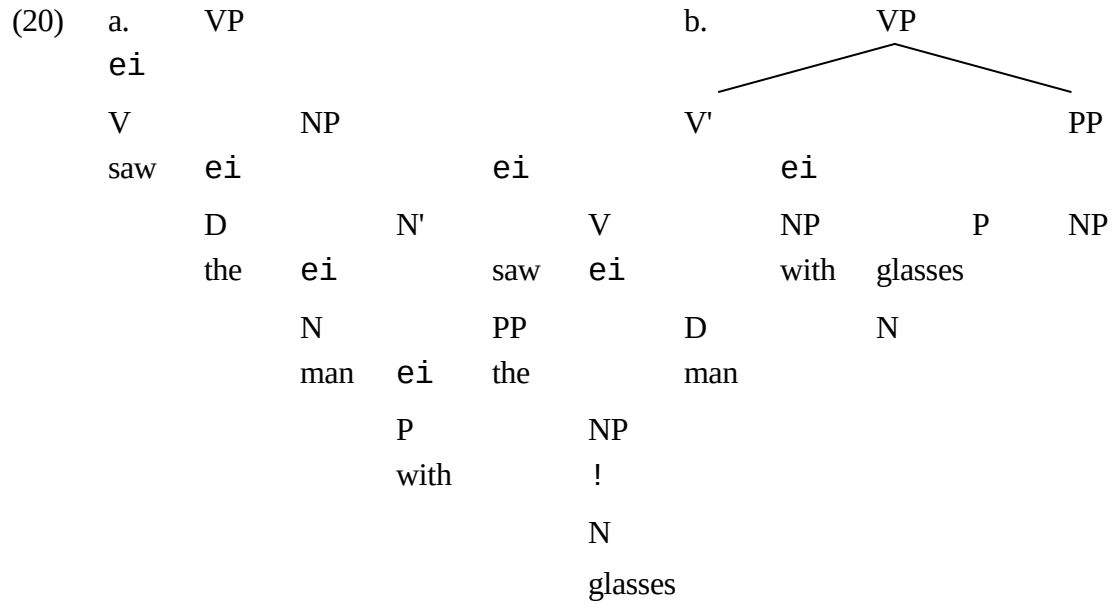
In this section, it is necessary to jump ahead to chapters 4, 5, 9 and 10 where functions are discussed. Up to now, we have looked at the names of categories and phrases, e.g. N and NP. Depending on where phrases are situated in the tree, they play a particular function, such as subject and object. Functions will not be put in the tree structure because it should be clear from the tree what they are.

With respect to PPs, it is not always easy to determine what role they play and their function in a sentence is manifold. For instance, in the ambiguous (19), an often used sentence in linguistic circles, does the PP function inside the NP, or are the NP and PP independent of one another?

(19) She saw the man with glasses.

The answer to both questions is `yes' because the sentence is ambiguous. In the one case, the PP *with glasses* modifies the *man* and functions inside the NP *the man with glasses*; in the other case, the PP is independent of the NP since it modifies the VP and specifies how the seeing was done. The structure for the former reading is as in (20a) and for the latter reading as in (20b):

(20)



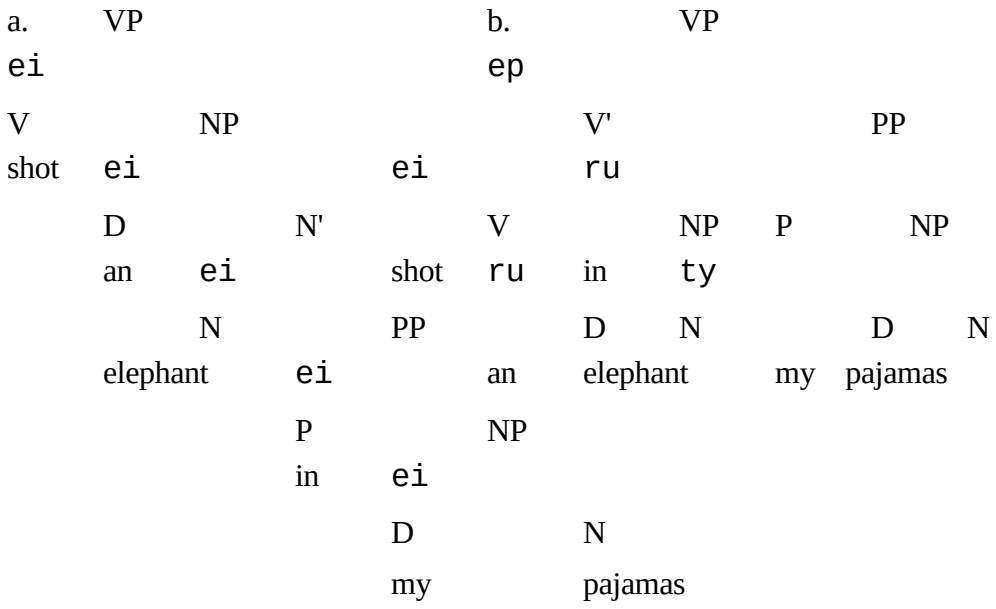
Thus, a particular tree structure disambiguates the sentence. In (17a), the PP *with glasses* is right next to the N *man* (i.e. PP is sister to N) and therefore modifies *man*; in (17b), the same PP is right next to the V' *saw the man* (i.e. PP is sister to V') and hence says something on how the seeing of the man is done. For now, don't worry about (17b) too much. You may have noticed the use of V' (pronounced V-bar) in (17b). A V' (like the N' in an NP) is an intermediate category in the VP. In (17b), we need to group the V and NP together so we need a label for that and we use a `small VP' or placeholder until we can put down a branch for the V.

Groucho Marx uses structural ambiguity a lot, as in (21) below. Consider how the PP *in my pajamas* in (21) is ambiguous, in at least two ways:

(21) I once shot an elephant in my pajamas. How he got in my pajamas I'll never know.

There is another interpretation, namely, that the elephant is wearing the pajamas of the speaker while being shot. This is represented by (22a) where the PP is part of the NP. The straightforward interpretation is that the speaker shot an elephant while the speaker was wearing pajamas, represented by (22b). There is a third interpretation I will not go into here:

(22) a.



b.

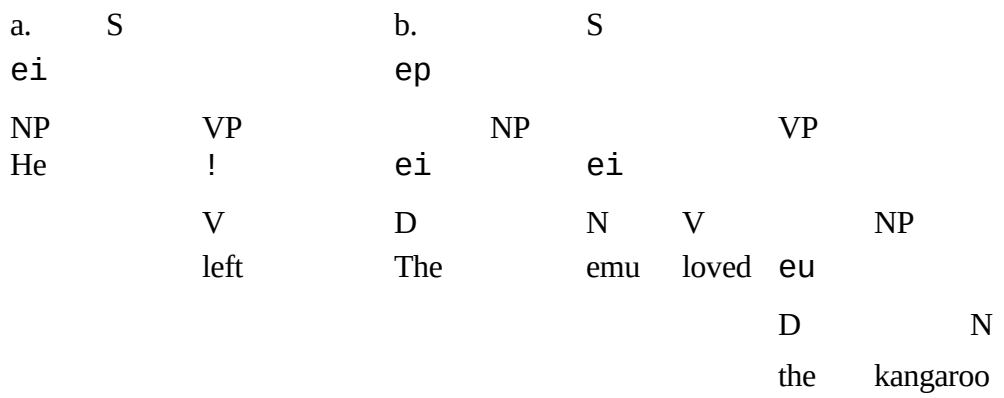
As explained in chapter 1, structural ambiguity is different from lexical ambiguity. With lexical ambiguity, a word has two meanings, e.g. *case* in chapter 1. Another instance is (23), a well-known joke, where the preposition *outside* is lexically ambiguous. *Outside* and *inside* look like each other's opposites in expressing a location, but in fact *outside* has an additional meaning, namely `in addition to; except for':

(23) Outside of a dog, a book is a man's best friend; inside it's too hard to read.

3. Phrases in the sentence

Having provided a tree structure for all of the phrases whose heads are lexical categories, I will now show how to combine these into a sentence. The basic structure for a sentence, i.e. S, is shown in (24):

(24)



Thus, the initial element in the sentence is generally an NP (as we'll see in the next chapter, the function of this NP is subject). The NP is a daughter of the sentence S (i.e. immediately below S and connected by a tree branch). The rest of the sentence is the VP which can be more complex (as seen in (22b) above) as can the NP (as seen in (10)).

The relationships that are relevant in a tree are sister and daughter/mother. In (24ab), the NP and VP are sisters to each other and daughters of S. Sisters have a close relationship. Thus, in (20a), the relationship between the V *saw* and the NP *the man with glasses* is a direct one since they are sisters, but the relationship between *glasses* and the V *saw* is an indirect one.

As we'll see in the next chapter, each phrase has a function to play in the sentence. These functions can be read off the tree. For instance, in (24ab), the NP is the subject and the VP is the predicate; in (16a), the verb *wrote* is the head of the VP and its sister, the NP *the letter*, is the object.

4. Coordination of phrases and apposition

Phrases and categories can be coordinated, as long as they are the same kind. For instance, two NPs are coordinated in (24), two prepositions in (26), and two VPs in (27):

(25) We see scorpions all the time in [the house] and [the garden].

(26) The dog went [under] and [over] the fence.

(27) I [read books] and [listened to music].

When the elements that are coordinated are not the same, e.g. an NP and a PP in (28), the sentence becomes ungrammatical:

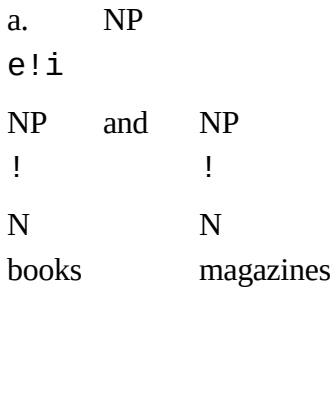
(28) *I read [a book] and [to Janet].

Coordination can be used to recognize phrases and categories. If you know one phrase or category, then the other will be the same phrase or category.

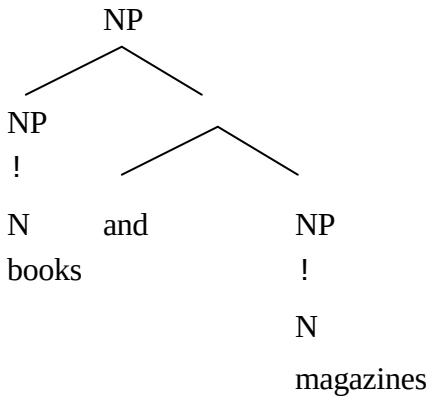
The structure for coordinate constructions is controversial. A number of linguists argue that the relationship between the coordinated phrases is completely equal and hence that a structure as in (30a) is appropriate. Others claim that the first phrase is somewhat more important and use (30b). Note that I have not labelled the node above *and* in (30b) since its name is controversial:

(29) Books and magazines sell easily.

(30) a.



b.



Arguments can be found for either structure. For ease of representation, I'll use (30a), but feel free to use (30b). We can usually switch around the NPs in (29) and this seems to be an argument in favor of (30a) since both NPs have the same status. However, when we move part of the *books and magazines*, for instance, because the second NP is a very long one, as in (31), *and* remains with the second NP and this speaks in favor of (30b) since *and magazines discussing political issues* is a unit (indicated by brackets in (31), but *books and* is not:

(31) I read books yesterday [and magazines discussing political issues].

In chapter 7, we'll look at coordinating sentences. The basic question about which structure to pick is relevant there too. Two-part coordinators were mentioned in the previous chapter, e.g. *both Mary and John*; I will not provide a structure for these.

Apposition differs from coordination. It occurs when two NPs are used side by side but with the same reference, as in (32) to (34). In (32), the added information is not crucial for the meaning of the sentence since many of us know who Napoleon was, and I could have chosen another way to describe him. If we saw or heard (33) and (34), however, without a context, we wouldn't know who was meant by `we' or `my friend':

(32) **Napoleon Bonaparte, the past Emperor of France**, went to war against most of Europe.

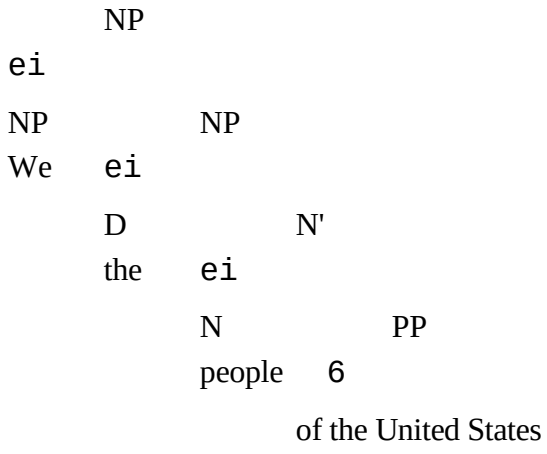
(33) **We the people of the United States**, ..., do ordain and establish this Constitution for the United States of America. (from the *Preamble to the US Constitution*)

(34) **My friend Bill** sent a letter.

In appositives, the second NP can replace the first, or could be rephrased by a relative clause, as in (35). The structure could be as in (36), close to that of a relative clause:

(35) We, who are the people of the United States, ...

(36)



5. Finding phrases and building trees

5.1 Finding the phrase

A phrase is a group of words forming a unit and united around a head, e.g. a noun or a verb. Since phrases are syntactic units, a number of rules apply to them. Some of these have been discussed above, namely pronominalization and coordination. Three additional ones can be used, namely deletion, replacement by a *wh*-element, and movement. These five rules are listed in Table 3.1. Let's apply them in (37). For instance, if I have a hunch that *to the store* is a phrase, how do I prove that? I can pronominalize *to the store* as *there*, and coordinate it, delete it, replace it, and move it, as shown in the Table.

(37) She ran [to the store].

a.	it can be pronominalized:	*She ran [there]*;
b.	it can be coordinated with a phrase of the same kind:	*She ran [to the bookstore] and [to the library];*
c.	it can be deleted:	*She ran […]*;
d.	it can be replaced by a *wh*-element:	*[Where] did she run?*
e.	it can be moved:	*[To the store] she ran.*

Table 3.1: Finding a phrase

The five criteria in Table 3.1 confirm that *to the store* in (37) is a phrase. We know that it is a PP because a Preposition, namely *to*, is the head.

All phrases can be pronominalized and coordinated. However, not all phrases can be deleted. The initial NP is very important, and in English, sentences are ungrammatical without it. Thus, changing (37) into (38) produces an ungrammatical sentence:

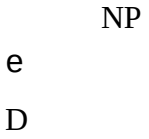
(38) *Ran to the store.

In chapters 4 and 5, we will discuss what kinds of phrases can be deleted and what kinds cannot.

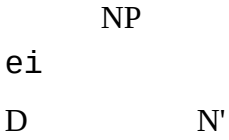
5.2 Building trees

We can build trees from top to bottom or from bottom to top. Experiment with this a little to see what you personally like best. Let's do the phrase *the boy with a red hat* using both ways. Either way, we first need to decide what the head is. We'll argue it is *man* (e.g. because we pronominalize the phrase with *he* not *it*). This means the phrase is an NP.

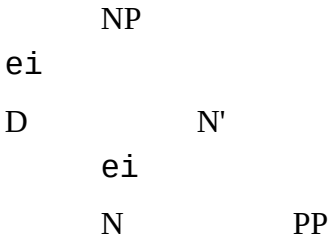
Starting from the top, let's put down the NP first. If there is a determiner, the first branch to the left will always be a D, so D is the daughter of NP:

(39)


Now, we have to be careful **not** to make the next branch go to N because then there won't be space for both the N *boy* and the PP *with the red hat*. Instead, we'll put down an N' which can be expanded. Remember that it is a placeholder for more than one branch:

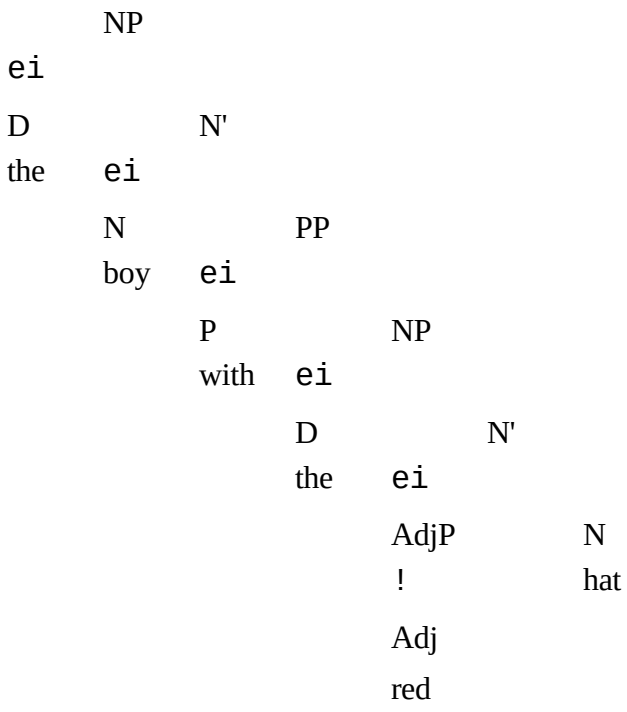
(40)


Now, the branches coming down from N' need to be put in, as in (41):

(41)


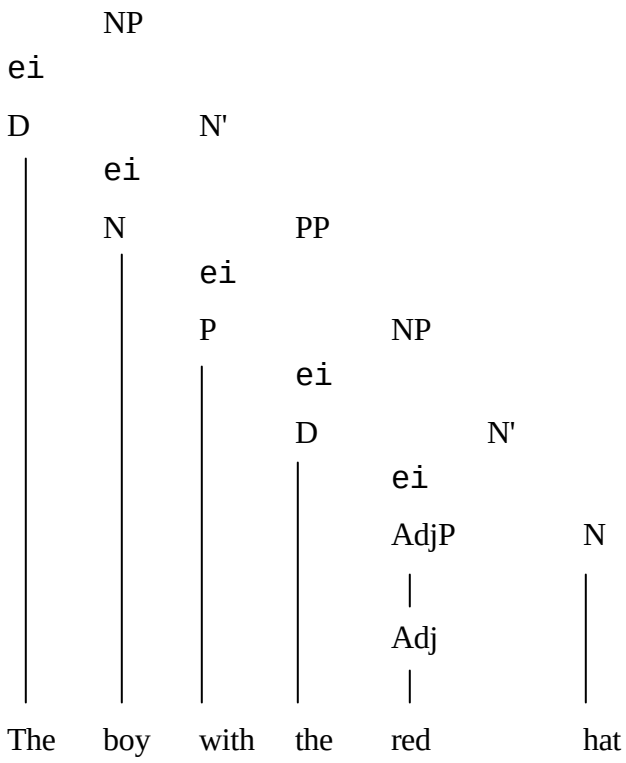
After this, finishing the tree is easy. We'll draw branches from PP to P and NP, and then have to start all over again with the NP. After the NP is finished, we must put the words under the categories. The result will be as in (42):

(42)



Sometimes you will see the tree in (42) drawn as in (43). This makes it easier to see the actual sentence. Either tree is fine, though I usually use (42):

(43)



When a phrase is not a branching phrase, e.g. the AdjP *red* in (42) and (43), we still indicate that it can have a head (and other elements) by having it go to the Adj. To save space, I sometimes leave out the branches, as in (44):

(44)

AdjP
Adj
red

It is also possible to draw a tree starting from the bottom. In this case, it is handiest to put the category of each word on top of it, as in (45a). Then, we need to find what goes with what. In this case, *red* and *hat* combine, so we'll draw branches to connect them, as in (45b):

(45) a.

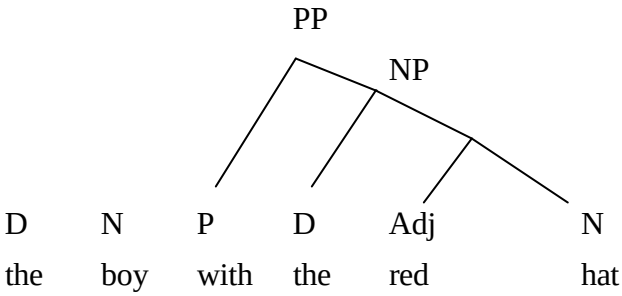
D	N	P	D	Adj	N
the	boy	with	the	red	hat

b.

D	N	P	D	Adj	N
the	boy	with	the	red	hat

Then, D has to be combined with it and then P, with the result of (46):

(46)



Now, the PP has to be connected to *boy* since it modifies it, and then D has to be connected. The result will be the same as that in (42) and (43). We'll need to make sure all nodes have labels, e.g. we need to put in the N'. The disadvantage of this tree is that the branches are not of equal length and that this becomes confusing in seeing what goes together.

A few more trees to look at are given in (47) and (48). In (47), the PP *near the park* shows where the tree was planted because it is the sister to the V' *planted an exotic tree*. In (48), the PP *without leaves* is sister to the N *trees*, so it is the *tree* that is without leaves.

(47)

S

ei

NP VP

They qp

V' PP

ei wo

V NP P NP

planted ei near ei

D N' D N

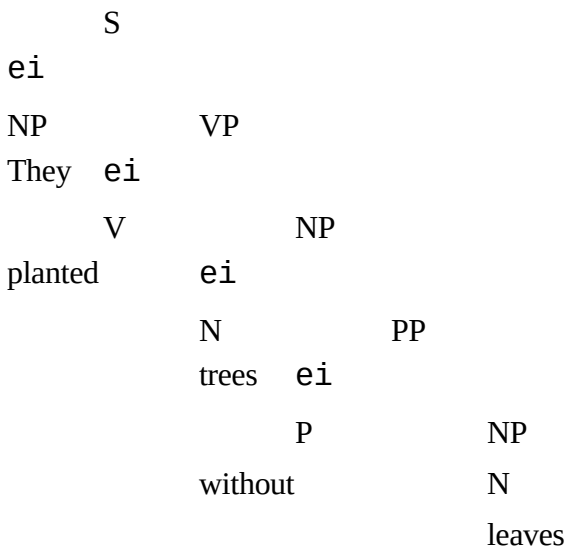
an ei the park

AdjP N

Adj tree

exotic

(48)



Notice that I am indicating that *leaves* is the head of the NP but that it could be modified by an adjective but that the pronoun *they* cannot.

Finally, one can use a computer to draw trees either by purchasing a tree-drawing font or by just using the line-drawing feature that's part of most word processing programs. In the latter case, use tabs to space out the nodes and then draw the branches after the nodes are in.

6. Conclusion

In this chapter, phrases and their tree structure are introduced. A lexical category such as a noun typically has other elements around it that modify it. This group of words and the head form a phrase. All lexical categories head phrases and each of these is discussed. Phrases are combined into sentences (or S), as in (20) above. A structure for phrases that are coordinated and appositives is also given.

The key terms in this chapter are **phrases (NP, VP, AdjP, AdvP and PP); S; flat as opposed to non-flat/hierarchical structures; ambiguity; pronominalization; coordination** and **apposition**.

Exercises

A. Draw brackets around all the NPs in the first paragraph of the text below. Note that names, pronouns, and nouns on their own also need to be marked.

Man rescued after 4 months at sea
A U.S. Navy frigate rescued a man off the coast of Costa Rica last week. The man says his crippled sailboat was adrift at sea for almost four months. The 24-foot sailboat appeared battered and broken, and the navy spokesperson said his crew was stunned when Van Pham appeared and waved at the frigate.

Van Pham told crew members of the Navy frigate that he had set out for a brief trip between Long Beach and Catalina Island when high winds broke his mast. His radio, he said, failed to work and he found himself adrift. Van Pham survived because he ate the fish that he caught in the water around him, as well as a few seagulls. He drank rainwater collected in a bucket and he appeared to be in generally good health.

B. Do the same for the PPs in the second paragraph of that text.

C. Draw the tree structures for (49) and (50):

(49) They saw the lights
(50) The rabbit planted carrots.

D. What do trees express?

E. First identify the phrases in (51) to (53) by putting brackets around them. Then try to draw trees for (51) and (53) but not for (52) (we get to that sentence in the next chapter):

(51) Dumbledore submits his tax-return on time every year.
(52) Kim's painting made Voldemort extremely unhappy.
(53) Hagrid remained a lover of dragons during his life.

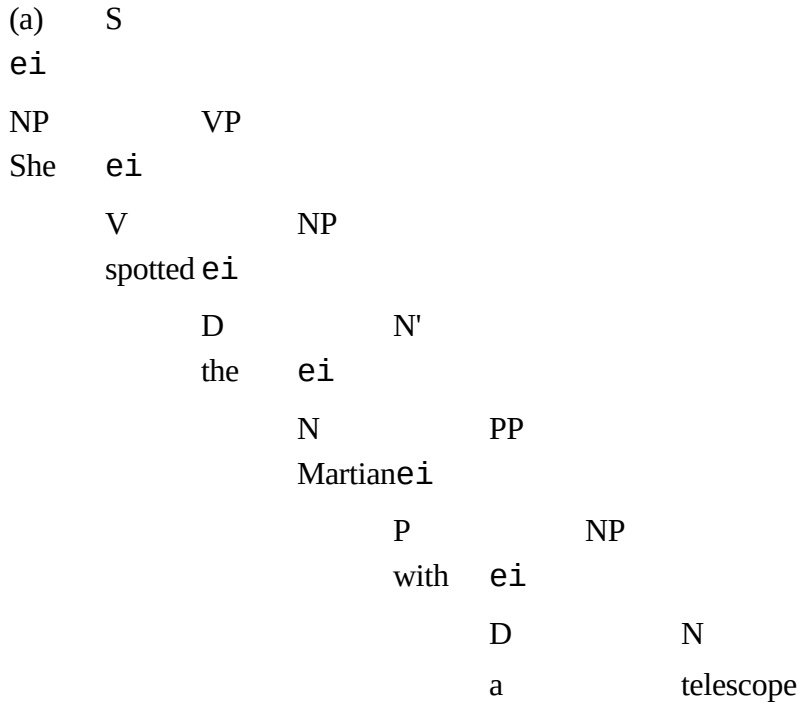
F. The next sentence has a fairly complex initial NP. Try to draw the tree first for this NP and then fit it into an S:

(54) The man with the monstrously ugly umbrella left the house.

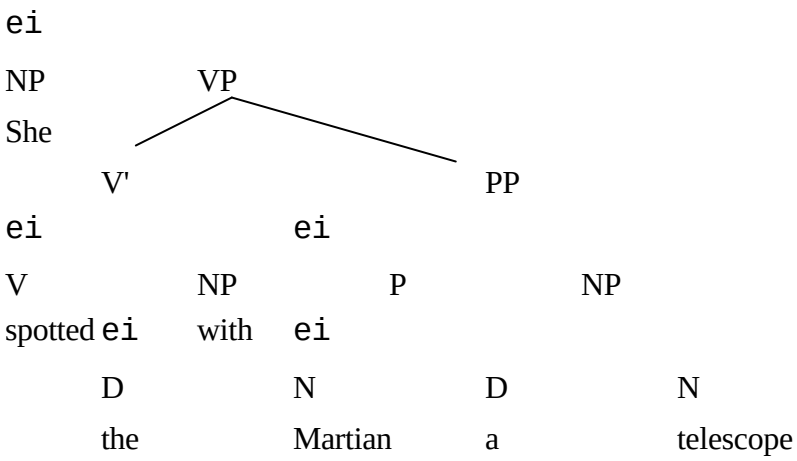
G. Sentence (55) is ambiguous. Explain which of the two trees expresses that the Martian has the telescope?

(55) She spotted the Martian with a telescope.

(a)



OR: (b)



H. Draw a tree for (56). Is (56) ambiguous? If so, explain how:

(56) They like a house with a porch with rocking chairs.

I. Put brackets around all the phrases in (57) and (58). How would you draw these sentences as trees?

(57) Tom and Jerry make very good ice cream.

(58) They washed dishes and cleaned the sink.

J. Give some reasons justifying your choice of some of the phrases in (51).

Class Discussion

K. In chapter 1, section 1.2, two instances of structural ambiguity are given. The headlines in (59) to (61) are likewise structurally ambiguous. Can you explain their ambiguity using brackets indicating the structure?

(59) Complaints about NBA referees growing ugly.

(60) Enraged cow injures farmer with ax.

(61) Two sisters reunited after 18 years at check-out counter.

L. Discuss the structure of *one of these*, *a piece of chalk*, and *all those arguments*.

M. Draw brackets around the phrases for the intended meaning of `throw it away in a waste basket' and around those for the meaning PJ heard in Figure 3.1.

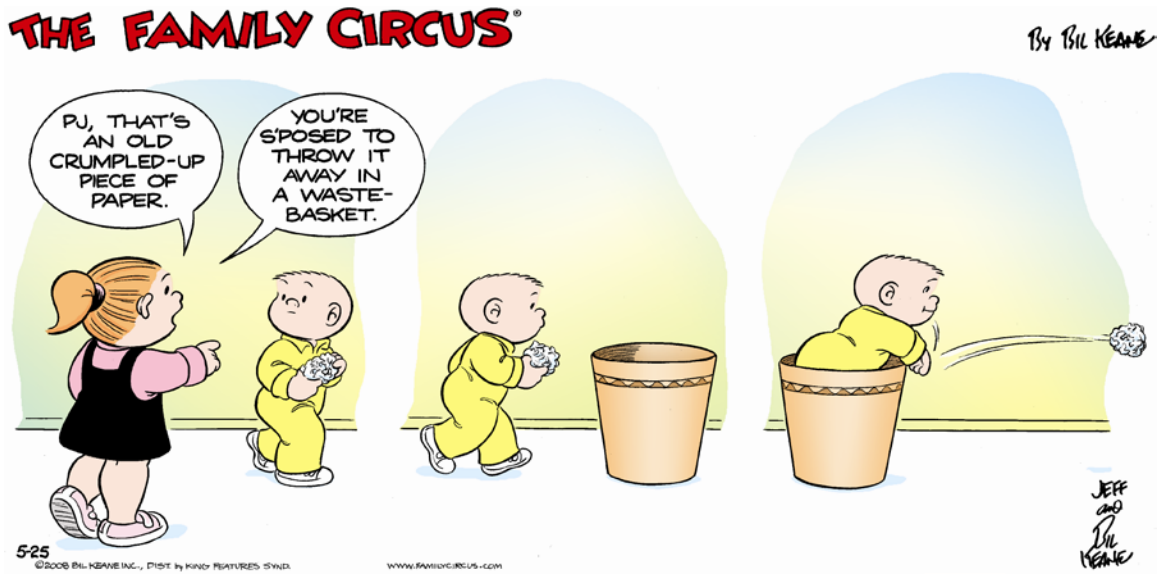


Figure 3.1: From inside or into?
(FAMILY CIRCUS © 2008 BIL KEANE, INC. KING FEATURES SYNDICATE)

Keys to the Exercises

A. The NPs: [Man] rescued after [4 months] at [sea]

[A U.S. Navy frigate] rescued [a man] off [the coast of [Costa Rica]] [last week]. [The man] says [his crippled sailboat] was adrift at [sea] for almost [four months]. [The 24-foot sailboat] appeared battered and broken, and [the navy spokesperson] said [his crew] was stunned when [Van Pham] appeared and waved at [the frigate].

B. The PPs: Van Pham told crew members [of the Navy frigate] that he had set out [for a brief trip [between Long Beach and Catalina Island]] when high winds broke his mast. His radio, he said, failed to work and he found himself adrift. Van Pham survived because he ate

the fish that he caught [in the water [around him]], as well as a few seagulls. He drank rainwater collected [in a bucket] and he appeared to be [in generally good health].

C. (49)

S

ei

NP VP

They ei

V NP

saw ei

D N

the lights

(50)

S

ep

NP VP

ei

D N V NP

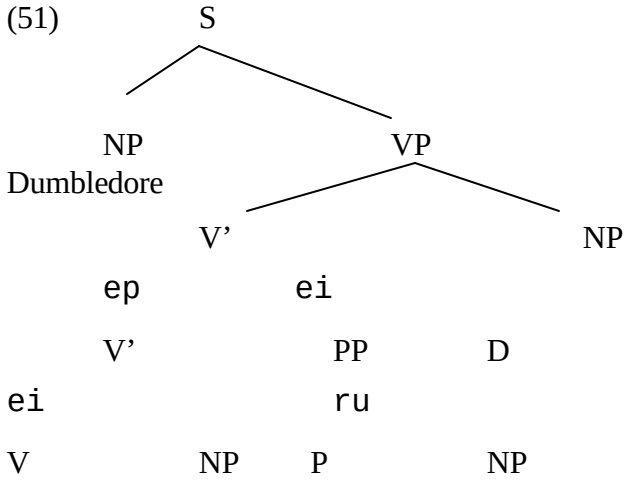
The rabbits planted N

carrots

D. Trees indicate what goes with what, e.g. which phrases modify which head.

E. In (51), [Dumbledore] is an NP and [submits his tax-return on time every year] is a VP; [his tax-return] is an NP; [on time] is a PP and [every year] is an NP. All put together, it looks as follows: [[Dumbledore] [submits [his tax-return] [on time] [every year]]]. In (52), [Kim's painting] is an NP and [made Voldemort extremely unhappy] is a VP; [Kim] is another NP; [Voldemort] an NP; and [extremely unhappy] an AdjP. With brackets, it looks like: [[Kim's painting] [made [Voldemort] [extremely unhappy]]]. In the next chapter, we will see a structure with an added bracket. In (53), [Hagrid] is an NP; [remained a lover of dragons during his life] is a VP; [a lover of dragons] an NP; [of dragons] a PP; [dragons] an NP; and [during his life] a PP. With brackets: [[Hagrid] [remained [a lover [of [dragons]] [during his life]]]

(51)



submits ei on N

D N time

his tax-return

(53) S

ei

NP VP

Hagrid ep

V’ PP

ei ei

V NP P NP

remained ei during ei

D N’ D N

a ei his life

N PP

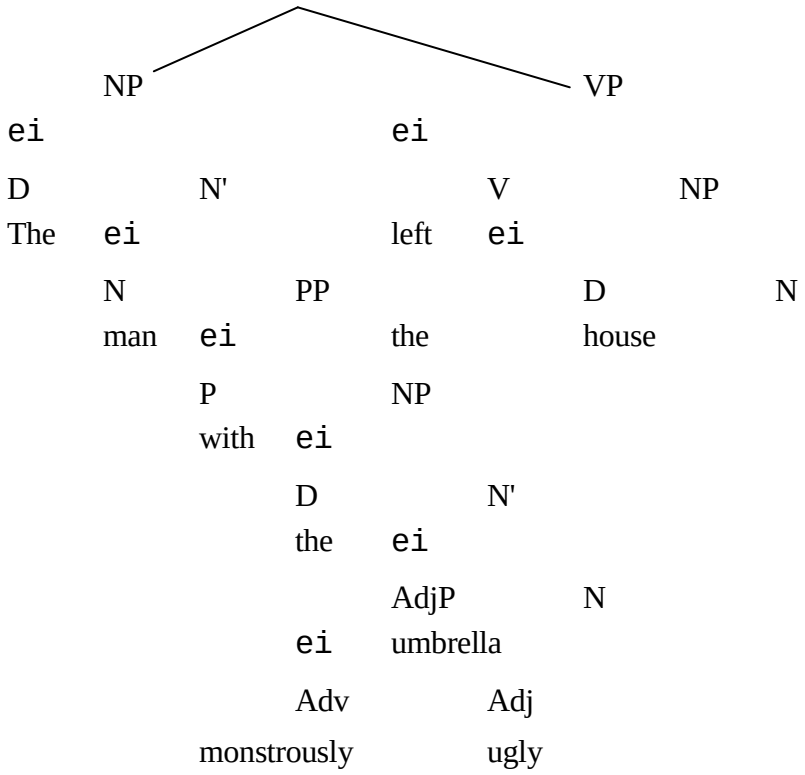
lover ei

P NP

of N

dragons

F. (54) S



G. In (a), the Martian has a telescope; in (b), the `she' has a telescope. We can figure this out from looking at who the PP is sister to in the tree.

H. If the structure for (56) is the one drawn in (a), they like a house with both a porch and with rocking chairs and the rocking chairs can be anywhere in the house. If it is drawn as in (b), they like a house with a porch that has rocking chairs and the rocking chairs have to be on the porch:

a. S

ei

NP VP

They ei

V NP

like ei

D N'

a

N' PP

ei ei

N PP P NP

house ei with ei

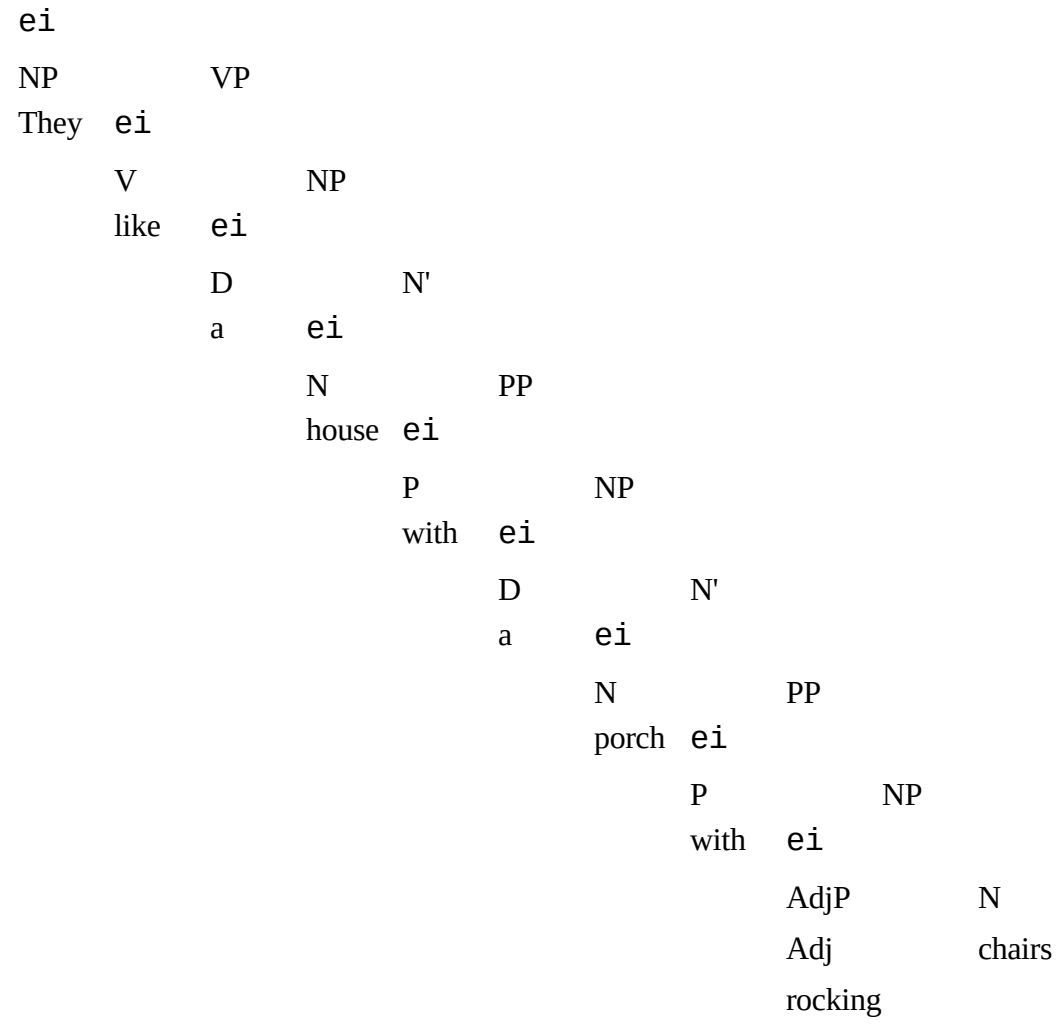
P NP AdjP N

with ei Adj chairs

D N rocking

a porch

b. S



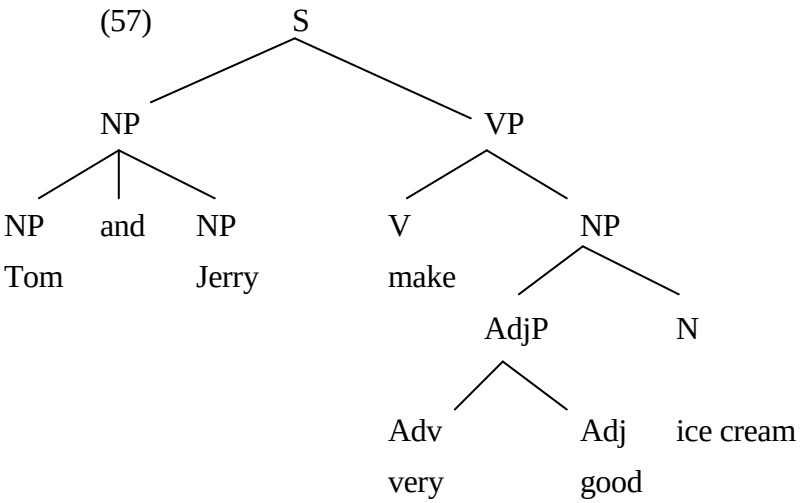
I. Sentences (57) and (58) can be drawn with brackets as follows:

(57) [[Tom] and [Jerry]] [make [[very good] ice cream]].

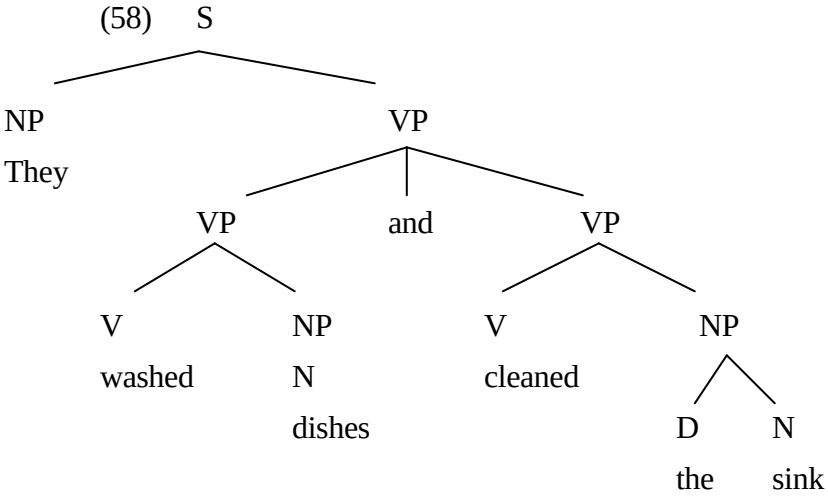
(58) [They] [[[washed] [dishes]] and [[cleaned] [the sink.]]].

As trees, they can be drawn as follows:

(57)



(58)



J. In (51), *Dumbledore* is an NP because it can be pronominalized, i.e. replaced by *he*; it can be coordinated with another NP as in *Dumbledore and his accountant submit the forms on time*. It cannot be deleted or moved because it is the subject as we will see in chapter 4. It can be questioned as in *Who submits the forms on time?*

Submits his tax-return on time every year is a VP since it can be pronominalized, i.e. replaced by *do so* as in *Dumbledore submits his tax-return on time every year and Hagrid does so too*. It can also be coordinated with another VP as in *Dumbledore submits his tax-return on time every year but neglects to renew his accident insurance.*

His tax-return is an NP since it can be replaced by *it*, can be coordinated as in *Dumledore submits his tax-return and insurance claims on time every year*, and moved as in *It is his tax-return that Dumbledore submits on time every year*. And so on...

Special Topic: Negative Concord

Unlike most of the special topics, Negative Concord does not supplement the material covered in the above chapter, but is an often debated issue. The prescriptive rule on multiple negation is as follows:

(62) Two negatives in one sentence make the sentence positive.

Swan (1980: 182) says "[i]n standard English, *nobody, nothing, never* etc are themselves enough to make the sentence negative, and *not* is unnecessary".

We use certain types of multiple negatives in our utterances all the time, e.g. in (63) and (64b). In (63), the sentence expresses negation since the *no* is outside the clause and independent of the *I don't want to go*. In this sentence, the negatives do not cancel each other out, since the negatives are independent of each other, and the sentence is prescriptively correct. In (64b), an answer to (64a), *nothing* is negated and the sentence could be paraphrased as (65). In this sentence, the negatives cancel each other out:

(63) **No**, I do**n't** want to go.
(64) a: I paid **nothing** for that.
b: Five dollars is **not nothing.**
(65) Five dollars is quite something.

Since (63) and (64) follow the rule, they are not objected to by prescriptive grammarians.

A sentence such as (66), however, is said to be incorrect if it means the same as (67) or (68):

(66) They don't have no problems.
(67) They don't have problems.
(68) They don't have any problems.

Although two negatives are supposed to make a positive, most speakers understand (66) as a negative. This construction is referred to as Negative Concord, i.e. the two negatives work together to emphasize the negation rather than cancel each other out. Sentences such as (66)

occur very frequently in spoken, informal English. However, the prescriptive rule is so well known that people often deliberately break it for impact. That may have been the reason a double negative is used in (69), a protest sign at the time that a student code of conduct was being considered at the University of Michigan in Ann Arbor:

(69) WE DON'T
NEED **NO**
STINKIN
CODE

Figure 3.2: Multiple Negation

Changes involving negatives follow a certain path, sometimes called the negative cycle. Thus, in Old English, there is a negative *no* or *ne*, as in (70). At some point, the negative weakens and contracts with the verb. That's the reason another negative is added in (71):

(70) *Men **ne** cunnon secgan to soðe ... hwa*
Man not could tell to truth ... who

‘No man can tell for certain ... who’. (*Beowulf* 50-52)

(71) ***N****æron ȝe* ***noht*** *æmettiȝe, ðeah ge wel* ***ne*** *dyden*
not-were you not unoccupied. though you well not did
‘You were not unoccupied, though you did not do well’. (*Pastoral Care*, 206).

At some point the *noht/not* itself weakens and we’d expect another negative. The prescriptive pressure of (62) stops this from happening, certainly in writing. There is the use of *never*, as in (72), however, as you can find when you google the sequence:

(72) I **never** see him much these days. (meaning `I don’t see him often these days’)

REVIEW OF CHAPTERS 1-3

The first chapter shows that we know quite a bit about language intuitively without formal training and the second and third chapters make some of this knowledge more explicit. Chapter 1 examines two types of ambiguity, lexical and structural ambiguity, and the latter in particular has been helpful in showing the necessity for different tree structures in chapter 3. Chapter 1 also explains prescriptive rules, examples of which are given in the special topics at the end of each chapter.

Chapter 2 lists the lexical (N, V, A, and P) and grammatical (D, AUX, C) categories we make use of in English. Tables provide the characteristics and examples of many of these. Several rules are also formulated to distinguish adjectives and adverbs in (12), determiners and adjectives in (37), and prepositions, complementizers and adverbs in (45). Pronouns are complicated because so many kinds exist. Personal pronouns function like entire phrases but have very little meaning. Other pronouns, e.g. possessives, are determiners.

Chapter 3 shows how sentences can be divided into phrases, each of which is centered around a noun, verb, adjective, adverb, or preposition. The NP and VP are the most complex since they can include an N' or V'. These are intermediate categories, not quite full phrases (they lack something) but bigger than heads. Chapter 3 also suggests the S to represent the entire sentence and gives trees for coordinated phrases.

Exercises relevant to these chapters:

A. List the lexical and grammatical categories in (1) and (2). Draw a tree for (1):

(1) The tortoise from Jupiter ate his food.

(2) Do not go gentle into that good night,
Old age should burn and rave at close of day; ...

B. List the categories in (3), both lexical and grammatical. Give two reasons why *painted* is a verb:

(3) Zoya painted the chairs in the rain.

C. Provide the tree for (3). The intended meaning for (3) is unambiguous: Zoya painted actual chairs while it was raining and she was out in it'.

D. Draw trees for the phrases in (4) and (5) and for the sentences in (6) and (7::

(4) That sensitive poet from Shiraz
(5) noticed a hopeless sadness
(6) Vincent and his brother wrote many letters.
(7) We suggested those solutions quickly.

E. Draw a tree for (8):

(8) The trees in the park are unhappy.

F. How is the following sentence ambiguous?

(9) Groucho Marx: Outside of a dog, a book is a man's best friend. Inside a dog, it is too dark to read.

Class discussion

G. Please comment on `You look real nice'. When would you say this; when might you say something else.

H. Explain the difference between linguistic and non-linguistic knowledge.

I. Briefly discuss the poem `We Real Cool' by Gwendolyn Brooks in the light of either

chapter 1 or 2 or both:

We real cool. We
Left school. We

Lurk Late. We
Strike straight. We

Sing sin. We
Thin gin. We

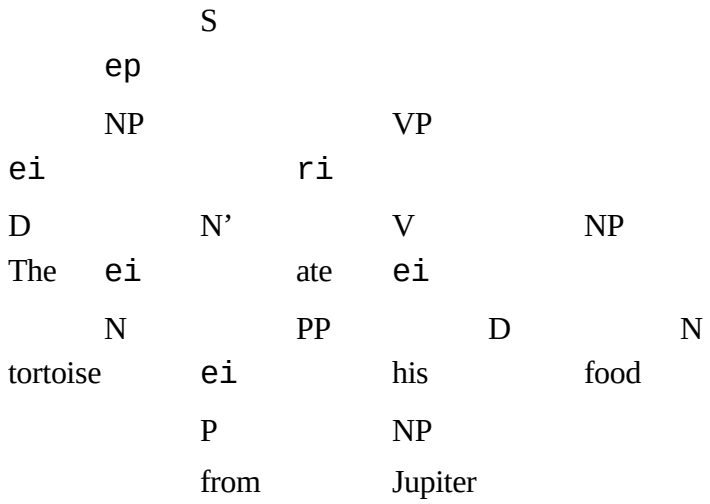
Jazz June. We
Die soon.

Keys to the Exercises

A. (1) The (D) tortoise (N) from (P) Jupiter (N) ate (V) his (N) food (N)

(2) Do (AUX) not (Adv) go (V) gentle (Adj) into (P) that (D) good (Adj) night (N), Old (Adj) age (N) should (AUX) burn (V) and (C) rave (V) at (P) close (N) of (P) day (N)

(1)



B. Zoya: N
painted: V
the: D
chairs: N
in: P
the: D
rain: N

C. (3) S
ei
NP VP
Zoya ep
V' PP
ei ei
V NP P NP
painted ei in ei
D N D N
the chairs the rain

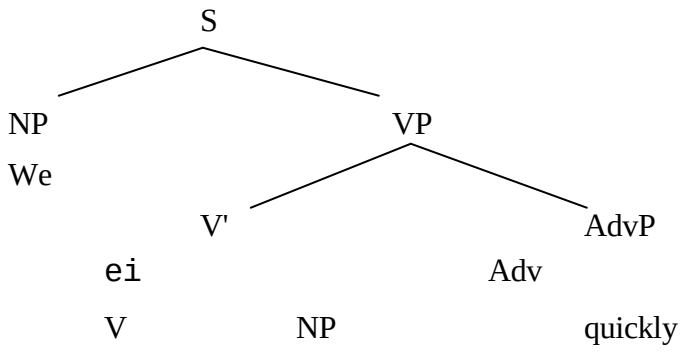
Painted is a verb because it shows past tense (morphological) and indicates an action (semantic). Sentence (3) is not ambiguous since *in the rain* is independent of *chairs*; it says something about where you painted them.

D. (4) NP
ei
D N'
that ei
AdjP N'
Adj ei
sensitive N PP
poet ei
P NP
from Shiraz

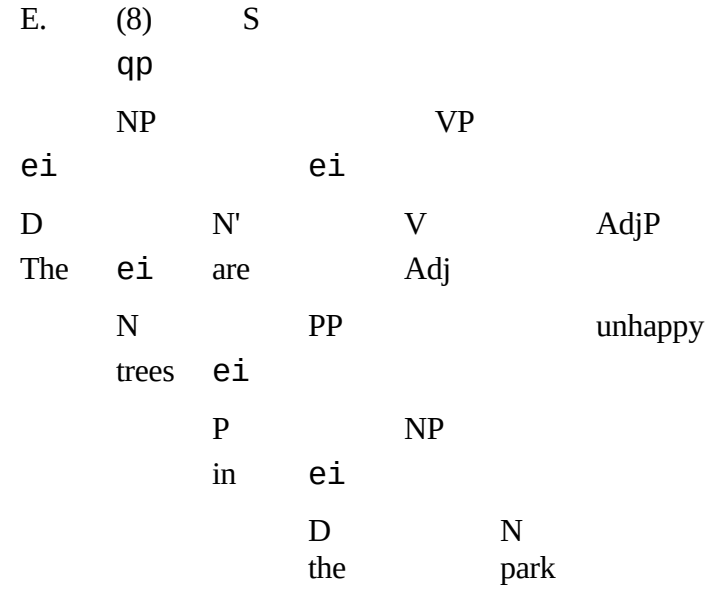
(5) VP
ei
V NP
noticed ei
D N'
a ei
AdjP N
Adj sadness
hopeless

(6) S
NP VP
NP C NP V NP
Vincent and ei wrote ei
D N D N
his brother many letters

(7)



E. (8)



F. See the end of section 2 (chapter 3).