University of Pardubice

Faculty of Arts and Philosophy

The use of cleft constructions in English fiction

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Bachelor Paper

2011

Univerzita Pardubice
Fakulta filozofická
Akademický rok: **2010/2011**

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

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Osobní číslo:	**H08314**
Studijní program:	**B7507 Specializace v pedagogice**
Studijní obor:	**Anglický jazyk - specializace v pedagogice**
Název tématu:	**Užití vytýkacích konstrukcí v diskurzu anglické fikce**
Zadávající katedra:	**Katedra anglistiky a amerikanistiky**

Zásady pro vypracování:

Cílem této bakalářské práce je zmapovat užití vytýkacích konstrukcí v diskurzu anglické fikce. Autorka nejprve krátce představí základní typologického rysy anglického jazyka a zhodnotí funkci vytýkací konstrukce na obecné rovině. Dále již konkrétně charakterizuje jednotlivé typy vytýkací konstrukce, tj. it-cleft či wh-cleft, z formálního a funkčního hlediska a specifikuje faktory, jež ovlivňují výskyt zkoumaných struktur v angličtině. V analytické části práce autorka zpracuje výsledky statisticky, vysvětlí užití jednotlivých konstrukcí v konkrétním kontextu a pokusí se zobecnit výsledky na užití vytýkacích konstrukcí v anglické fikce obecně.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

DUŠKOVÁ, L. Studies in the English Language. Part 1. Praha : Karolinum. 1999. ISBN 80-7184-344 DUŠKOVÁ, L. Studies in the English Language. Part 2. Praha : Karolinum. 1999. ISBN 80-7184-613-9 GREENBAUM, S. - QUIRK,R. A Student's Grammar of the English Language. Harlow : Longman. 1990. ISBN 0-582-05971-2 BIBER,D. - QUIRK,R. Longman Grammar of Spoken and Written English. Harlow : Pearson Education, 1999. ISBN 0-582-23725-4

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Datum zadání bakalářské práce: **30. dubna 2010**

Termín odevzdání bakalářské práce: **31. března 2011**

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 31. 3. 2012

Vendula Luňáčková

Acknowledgments

I am very grateful to Mgr. Zuzana Urbanová for her willingness to support me throughout the writing process. I am especially thankful for valuable advice and comments, which helped me to improve my work.

Abstract

The thesis deals with a highlighting construction, cleft sentence. This special structure, capable of putting emphasis on a particular piece of information, may be divided into two basic cathegories, it-clefts and pseudo-clefts. The latter is further divided into two distinct types, wh-clefts and reversed wh-clefts. The thesis studies different aspects of these focusing constructions and their occurrence and function in discourse. The main aim of the research is to examine the frequency of occurrence of individual cleft constructions and their ability to lay emphasis on different elements.

Key words

Cleft sentence, It-cleft, wh-cleft, reversed wh-cleft, highlighted element

Název

Užití vytýkacích konstrukcí v diskurzu anglické fikce

Souhrn

Tato práce se zabývá vytýkací vazbou, “cleft sentence”, která klade důraz na určitou informaci a uvádí tak ostatní větné členy do pozadí. Tuto vytýkací vazbu lze rozdělit do dvou základních kategorií, “cleft construction” a “pseudo-cleft construction”, která se dále dělí na dva typy, základní “wh-cleft” a převrácený “reversed wh-cleft”. Práce zkoumá různé znaky těchto vytýkacích konstrukcí a dále také jejich výskyt a funkci v diskursu. Cílem tohoto výzkumu je prostudovat četnost výskytu jednotlivých typů vytýkací vazby a také jejich schopnost vytýkat různé větné členy.

Klíčová slova

Vytýkací vazba, It-cleft, wh-cleft, reversed wh-cleft, vytknutý prvek

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1 Introduction

Although there are many different ways of communication, the most significant is a language. Throughout the world there are thousands of languages, which differ from each other in various aspects. Thus they are classified into different types. English is described as an analytic language. It may be characterized as a language in which one morpheme stands for one word. (Barber, 1993: 27) Moreover, it uses function words extensively and tends to put particular clause elements into the same position in a clause, and thus it is also described as a "fixed word-order language" (Quirk et al. 1985: 50-51) As far as a word order is concerned, there are some limits in English. However, from the point of view of constructing a message, phrases may be combined in such a way that would make the information suitable for the given context. "The syntax makes available different ways of 'saying the same thing', with the various versions differing in the way the content is organised informationally." (Huddleston and Pullum 2002: 1365) These authors refer to these constructions in their work as "information-packaging constructions", which differ from the more basic constructions in the way the content of the information they convey is presented.

In terms of giving emphasis and asserting new information, it is spoken English that purveys options that the written language cannot. For instance, the speaker can place emphasis on particular parts of an utterance by using their voice. On the other hand, even in the written language it is possible to use different focusing structures to emphasise the particular information without necessity of using the voice to pronounce the information stressed more loudly. The special highlighting structures of these "information-packaging constructions" such as inversion, left or right dislocation or cleft ensure that the recipient will recognize the main point of the utterance. If the message is spoken, the hearer will identify the most important information thanks to the pronunciation, which enables the speaker to stress this information more loudly. But even if the message is written and thus only read by the recipient, the main point of the utterance may be easily identified. This thesis is devoted to one of these focusing constructions, the cleft sentence.

2 Cleft constructions

Basically, clefting has to do with the distribution of information. Peter Collins (1991: 2) states that "Clefts and pseudo-clefts are identifying constructions, expressing a relationship of identity between the elements realized as the highlighted element and the relative clause." In English there are three major types of cleft constructions: the it-cleft, the wh-cleft and its reversed form, the reversed wh-cleft. "By reason of the division, these constructions have been called cleft sentences, though we shall distinguish the cleft sentence proper as in [It is *his callousness* I shall ignore.], from the pseudo-cleft sentence represented most typically by [What I shall ignore is *his callousness*.]" or [*His callousness* is something I shall ignore.] (Quirk et al. 1985: 1383 - 1384) The first example represents the it-cleft, the following one shows the use of the wh-cleft and the last sample uses the reversed wh-cleft. All of them consist of two parts, the "foregrounded" part, which contains the emphasized information, and the other called "backgrounded" (Huddleston, Pullum 2002: 1414).

Even though all of the three cleft types are used to give prominence to the specific piece of information, they are not identical. Some important differences are not only between the form in which clefts are realized, but it has to do with types of elements on which emphasis can be put or position, where the focused element is placed. Thus the it-cleft and pseudo-cleft constructions will be described and compared and their form, function and syntactic and communicative aspects will be presented.

2.1 The it-cleft construction

2.1.1 The form of the it-cleft construction

This part of the thesis is concerned with the it-cleft construction. Consider the following example (for the whole sample see Appendix 1, sample 1):

1) It is the German that is so uncourteous to his verbs. (Doyle, 1994, p.8)

The it-cleft construction begins with the pronoun *it*. According to Gundel (1977: 543), many authors claim that this "*it*" is a "dummy subject, with no referential value",

however, she argues that it is "a pronominal reference to the topic at the end of the sentence" (553), and thus suggests that the initial *it* of the it-cleft is an ordinary pronoun, which is not empty at all and which refers to the topic of the sentence. In this paper it is referred to this "*it*" as to an anticipatory *it*, which does not carry any information, but only signals that the content of the real subject will be expressed later in the same sentence (Quirk et al. 1985: 89). The anticipatory *it* is followed by the copula *be* sometimes accompanied by the negator *not*. Quirk et al. (1985: 1386) also claim that even modal verbs are possible instead of the verb *be*.

The underlined noun phrase of the example [1], following the verb *be*, is the highlighted element, which represents the most important information and which occurs in the initial position of the it-cleft. As for the information structure, the focused element represents the piece of information new to the hearer and the use of the it-cleft may indicate that the information that is communicated does not come from the speaker, who is thus not responsible for an utterance, although they might believe it. (Delin and Oberlander 1995: 474) This will be discussed later in chapter 4.

The focused element is clefted, separated in other words, from the rest of its clause by a "relative-like dependent clause introduced by *that, who/which,* or *zero.*" (Biber et al. 1999: 959) However, wh-pronouns have been claimed to be highly restricted and rare when compared to *that* and *zero* (Ball 1995: 179).

Basically, the clefted phrase is usually followed by a that-clause, resembling a relative clause, which cannot be omitted from the it-cleft unless it is possible to recover the information from the previous text since it provides the receiver with the context. Consider the following Huddleston and Pullum´s example (2002: 1417)

2) A: Who finished off the biscuits?
   B: I don´t know; <u>it certainly wasn´t me.</u>

The underlined clause may be analysed as the it-cleft from which the that-clause have been omitted or as Huddleston and Pullum states (2002: 1417) it may be labelled as "a truncted it-cleft". Thus the whole it-cleft, an equivalent to "the truncated it-cleft", would be [*It certainly wasn´t me that finished off the biscuits*.] In this example the that-clause may be excluded as the information is recoverable from the context, i.e. from [2A].

2.1.2 Similarity with a relative clause

In spite of a considerable similarity between the subordinate clause of the it-cleft and an ordinary relative clause, these two structures can be simply distinguished from each other with the help of two basic aspects. (Dušková 1999: 320-321) She states that one of these essential features is the function of the pronoun *it*. She gives the following example:

> 3) It is the country that suits my wife best.

What differentiates the it-cleft from the relative clause is the subject pronoun *it*. In the relative clause it would have a referential function and thus the pronoun *it* would refer to something that has been mentioned earlier in the text. The following example illustrates the function of the referential *it*, which refers back to *Britain.* [e.g. *Last year we went to Britain...It is the country that suits my wife best.*] Moreover, this *it* might be replaced by a demonstrative pronoun *this* or *that* or by a name of any country, e.g. *Britain*. However, the *it* in the it-cleft is not referential. It cannot be replaced by any other word and it does not refer to anything in the text. Thus the *it* in the it-cleft is anticipatory.

Another aspect in which these two structures differ is Functional sentence perspective (Dušková 1999: 320 quoting Firbas 1967). As it was mentioned earlier, the stressed information of the it-cleft is in its initial position. Thus if the that-clause operates as the part of the it-cleft, the main stress in [3] is put on *country.* However, if the that-clause in this example is referred to as a relative clause, the main stress is put in the final part of the clause, thus it is the word *best* that is emphasized.

Relative clauses, however, differ from that-clauses in it-clefts in other aspects, such as the use of relative pronouns. As it has been stated in chapter 2.1.1, wh-pronouns are not very frequent in it-clefts in contrast with relative clauses, which use them regularly. This argument is exemplified also in Quirk et al. (1985).

> The second clause in a cleft sentence is obviously similar in structure to restrictive relative clause…There are differences from relative clauses, however, in that the wh-forms are rare in cleft sentences in comparison with *that* and *zero*. Although *whose* is allowed in cleft sentences (*It´s Uncle Bill whose address I*

> *lost*), *whom* and *which* are only marginally possible, and it is virtually impossible to use *whom* or *which* preceded by a preposition. (1386-1387)

2.1.3 Elements that can be highlighted

According to different works (Huddleston 1993: 459, Quirk et al. 1985: 1385-1388, Fisher 2009: 170-172, Huddleston and Pullum 2002: 1417-1422), the flexibility of the it-cleft construction is much greater than the flexibility of other cleft types as far as the range of elements that can be highlighted is concerned. Thus, it-clefts are said to be able to put emphasis most frequently on noun and prepositional phrases and also on adverb phrases, pronouns and proper names and even finite and non-finite clauses. As for an adjective phrase, opinions on its occurrence differ. Huddlestone and Pullum (2002: 1422) state that adjective phrases are possible with the it-cleft, however, Hedberg and Fadden (2007: 2) claim the opposite.

All of these elements apart from an adjective phrase were found in the data collected for the practical part of this thesis and, what is more, all of them were found as the focus of the it-cleft construction. Thus, it confirms the fact that the it-cleft is a flexible construction capable of laying emphasis on a wide range of elements. Chapter 5.5.2 and Table 2 provide detailed information and examples that relate to this aspect of cleft sentences.

In terms of the function of fronted elements the it-cleft is said to be flexible too. Dušková (1994: 537) even states that using the it-cleft it is possible to emphasize any clause element except for the verb. In the data collected for this research highlighted elements found functioned as the subject, object, adverbial, predication or subject complement, all of which appeared as the focus of the it-cleft except for predication, which is not possible to occur as the focus of this structure, and the subject complement, which might be found with it (Quirk et al. 1985: 1385, Huddleston 1993: 459), nevertheless, did not appear with the it-cleft at all. Functions of highlighted elements are discussed in greater detail in chapter 5.5.3.

2.2 Pseudo-cleft constructions

It-cleft as well as pseudo-cleft constructions are focusing structures that lay emphasis on particular elements and although they can be considered as identical, they are not.

According to Dušková (1999: 324-325), there are several differences that prove these structures are not synonymous. Not only do they vary in their forms but in the distribution of given and new information and in the theme-rheme structure as well.

2.2.1 The form of pseudo-cleft constructions

The usual form of this focusing structure is with the wh-element occurring in the initial position and the emphasized element in the final position. However, the reverse order is also possible. (Huddleston and Pullum 2002: 1420) Consider their examples:

4) What I need is a long cool drink.
5) A long cool drink is what I need.

While the example [4] represents the typical form of a basic wh-cleft construction, the latter shows the use of a reversed wh-cleft. Basically, the wh-cleft starts with the wh-element, which occurs as the subject and which is followed by a form of the verb *be*. The focused element is put in the final position after the verb *be* and thus occurs as the subject complement. The reversed wh-cleft starts with the focused element in the position of the subject, which is followed by the copular verb and the wh-clause, which occurs as the subject complement. However, the noun phrase *a long cool drink*, which represents the focus of the cleft construction, functions as the object as the original non-clefted structure is [*I need a long cool drink*.]

As for the wh-element of the basic wh-cleft, it is usually *what* (Biber et al. 1999: 959). Nevertheless, according to Quirk et al. (1985: 1388), other wh-words such as *who, where* and *when* are "sometimes acceptable, but mainly when the wh-clause is a complement of a copula:

6) Here is where the accident took place.
7) (In) autumn is when the countryside is most beautiful."

Conversely, Huddleston and Pullum (2003: 1422) claim that *who* is not permitted in pseudo-clefts, and thus other structures that are possible to occur with this wh-word such as the it-cleft or *the one who…* structure (see example [10]) are used instead. As any example of the basic wh-cleft using *who* was not found in the data collected for this

research, it is believed that it is very rare and Huddleston and Pullum´s theory is preferred to the Quirk´s one.

Dušková (1999: 323) presents Erdmann´s (1990: 178-179, 186) example from corpus of British English, and she claims that it "provides only examples with *what*- and *where*-clauses, the latter also in subject position:

8) Where he is at his best is in depicting great sweeps of country."

If the wh-clause is a complement of the copular verb as in examples [6-7], it comes in the final position, and thus the reversed wh-cleft is created. Actually, as Biber et al. (1999: 960) claim "reversed wh-clefts look exactly like ordinary wh-clefts, apart from the position of the wh-clause in relation to the focused element." Generally, the reversed wh-cleft starts with a focused element, which is followed by a form of the verb *be* and it is closed by a wh-clause as in preceding examples [5-7].

As for the form of pseudo-cleft constructions, it is necessary to introduce other structures that relate to basic and reversed wh-clefts. According to Huddleston (1993: 1423), they are only similar to pseudo-clefts as they contain a form of the verb *be* as well as an element which is highlighted thanks to their specific structures. On the other hand, they are included in Biber´s (1999: 961) corpus for their study of major types of cleft constructions and thus they were also included into this research and they are also considered to belong to the group of pseudo-cleft constructions. Consider the following examples:

8) All he wants is an old dog (Doyle, 1994, p.47; see Appendix 2 example 1)
9) The thing that impressed me was her wit. (Huddleston and Pullum 2002: 1423)
10) They´re the ones who are going to have the big surprise. (Clarke, 1953, p.5; see Appendix 3 example 1)

While examples [8-9], which start with *all…* and *the thing…*are included to basic wh-clefts because of focused elements occur in their final part, example [10] is considered to be a related structure of reversed wh-clefts as it lays emphasis on the element occurring in the initial part of the whole sentence, which is then followed by *the one who…*or, as in this case, *the ones who.*

2.2.2 The range of elements that can be highlighted: the difference between pseudo-clefts and it-clefts

Both types of a cleft sentence are said to differ in what elements they might focus. Unlike it-clefts, pseudo-cleft constructions are more limited in terms of the range of elements that can be highlighted. On the other hand, it is possible to use the wh-cleft to highlight some constituents that are not possible to occur as the focus of the it-cleft. (Prince 1978: 884)

The most frequent highlighted element of wh-clefts as well as reversed wh-cleft constructions is a noun phrase, which often functions as the object or the subject. (Dušková 1994: 538) In comparison with it-clefts, which is capable of putting emphasis on both animate and inanimate noun phrases, wh-clefts may focus only inanimate noun phrases. (Prince 1978: 885) Consider her examples, the latter of which is unacceptable.

11) "…it was Maugruder that leaked it"
12) *Who/What leaked it was Maugruder.

Example [12] would be possible if the animate noun phrase *Maugruder* was put in the initial position and followed by the structure *the one who*. The whole example thus would be [*Maugruder was the one who leaked it*.], which represents the reversed wh-cleft.

Finite and non-finite clauses are two categories that are very common to appear with wh-clefts in contrast with reversed wh-clefts and it-clefts, which focus them very rarely (Huddleston and Pullum 2002: 1421-1422). According to Biber et al. (1999: 959-960), unlike the it-cleft, the focus of the wh-cleft might also be the verb. In such cases it is "anticipated by the proform *do* in the wh-clause" and it is usually in a form of to-infinitive or bare infinitive (Dušková 1999: 324). Consider the following example.

13) What John did to his suit was (to) ruin it. (Quirk et al. 1985: 1388)

Adjective phrases are said to be rare but acceptable with pseudo-clefts (Huddleston and Pullum 2002: 1422), in contrast with adverb phrases, which are mostly focused by the it-cleft (Dušková 1999: 324). As for the occurrence of an adverb phrase with pseudo-clefts, Huddleston and Pullum do not mention it at all, and thus it might be supposed that it is not acceptable with pseudo-clefts. In terms of prepositional phrases, they are

largely focused by it-clefts. On the other hand, locative and temporal prepositional phrases are also acceptable with pseudo-clefts. (Huddleston and Pullum 2002: 1422) Chapter 5.5.2 and Table 2 provide detailed information and examples that relate to this aspect of cleft sentences.

3 The Functional sentence perspective aspect of clefts

As it was stated above, the two types of a cleft sentence differ in their form and the ability to give prominence to particular elements. Not both these cleft types can put emphasis on all the elements discussed earlier. Another aspect in which they differ is a matter of agreement. As Prince (1978: 895-896) claims, "agreement in number may be too cumbersome in a wh-cleft, but it presents no problems for the it-cleft" and she gives these examples:

> 14) "It´s not just one person that´s hurt. It´s usually four or five."
> 15) *The one/ones that is/are hurt isn´t/aren´t just one person…

While it is not possible to produce an acceptable sentence from example [15], example [14] is perfectly possible, even though the pronoun and the singular form of the verb *be* "*It is*" in the second sentence does not agree with the following, i.e. *four or five (people)*, which indicates plural.

Despite this one may say that it-clefts and pseudo-clefts are very similar and thus interchangeable. However, this assumption is wrong.

> Both it-clefts and wh-clefts are focusing devices, which give prominence to particular elements. However, even though they are sometimes regarded as synonymous, research into the textual properties of the two constructions has shown that this is far from being the case. There are differences, on one hand, in the theme-rheme structure, on the other hand in the distribution of given and new information. (Dušková 1999: 324-325)

Both the theme-rheme structure and the distribution of given and new information will be discussed as they both are very important FSP aspects of the two types of cleft constructions.

3.1 The theme-rheme structure of it-clefts and wh-clefts

The preferable structure in English is the end-focus principle, which follows the structure theme - transition – rheme (Dušková 1999: 324). The theme is usually described as the initial part or element of a sentence. It is usually "a starting point of the utterance which is known or at least obvious in the given situation and from which the speaker proceeds (Daneš 1974: 106). The rheme refers to the focus, which commonly appears in the final position of a structure and Daneš (1974: 106) defines it as "the core of the utterance" and further explains that it is "what the speaker states about, or in regard to, the starting point of the utterance". From this point of view, the difference between it-clefts and wh-clefts is considerable. According to what was described above, wh-clefts unlike it-clefts obviously conform to this basic principle.

The wh-cleft is constituted by a wh-clause in its initial part, which creates the theme of an utterance. It is followed by the copular verb, representing the transition between the theme and the rheme, the focused element, which is put in the final part of a cleft sentence. The wh-cleft thus obeys the end-focus principle. The it-cleft, on the other hand, deviates the end-focus principle by placing the focused element, the rheme, in the initial position after the anticipatory *it*. The theme comes in the final position of a sentence after the transition, the copular verb. (Dušková 1999: 325-328).

3.2 The distribution of given and new information

Another essential difference between it-clefts and wh-clefts is in the distribution of new and given information. In general, it observes the same pattern as the theme-rheme structure. While the theme of both cleft constructions (the wh-clause and the that-clause) is usually presupposed and presents the known or given information, the clefted constituent, representing the rheme, typically presents the new or less given information. (Delin and Oberlander 1995: 468)

Gundel (1977: 543) says it has often been claimed that the theme is always presupposed, and thus always represents known or given information, while the rheme always represents new information. However, the given-new structure may actually vary. Dušková (1994: 528) states that even though this is the most typical pattern, the rheme may also represent known information, while the theme the new one. This will be further discussed in the following chapter 4.

4 Cleft constructions in discourse

4.1 Two types of it-clefts

According to Prince (1978: 883), it is possible to distinguish two major types of the it-cleft construction, differing in function and structure to some extent. In the introduction to her research she claims the following.

> In one variety of it-cleft, the presupposed part (that/wh-clause) represents information which the speaker assumes the hearer knows or can deduce, but is not presumably thinking about. In another variety of it-clefts, the presupposed part represents information which the speaker takes to be a known fact, though definitely not known to the hearer. (1978: 883)

The distinction between the two it-clefts is thus in the distribution of given and new information. On one hand, the it-cleft most typically presents the new information in the it-clause after the anticipatory it and the copular verb. On the other hand, the second type of the it-cleft presents new information in the that-clause, which is called a presupposition, in other words.

Huddleston and Pullum (2002: 1424) refer to the first type as to "the discourse-old" and to the second type as to "the discourse-new presupposition", depending on the fact whether the information represented by the presupposition (that-clause), is given or new. Delin and Oberlander (1995: 468-469) present Hedberg´s (1990: 135) terms "topic-clause" and "comment clause". In this paper, Prince´s (1978: 896-898) terms are used. The first group corresponds to what she calls "the stressed focus it-cleft", the latter is called "the informative-presupposition it-cleft".

4.1.1 Stressed focus it-clefts

The stressed-focus it-cleft is said to be the basic type in some sense (Delin and Oberlander 1995: 470). This may be strengthened and also explained by Dvořáková´s results of her research(1988), presented in Dušková (1999: 326), which shows that this type of it-clefts occurs more frequently than the second type, informative presupposition it-cleft, discussed later in chapter 4.1.2.

The it-clause of the stressed-focus it-cleft contains the clefted constituent, which represents the new information as well as has a nuclear accent. Thus, the following that-clause presents known or old information, which is, however, weakly stressed and

which does not contribute to the development of the discourse. (Prince 1978: 896-897) This closely relates to the communicative dynamism (CD), defined by Firbas (1964: 270) "By the degree of CD carried by a sentence element we understand the extent to which the sentence element contributes to the development of the communication, to which it pushes the communication forward." And it is this type of it-clefs that suits this notion of CD.

In general, the degree of CD varies in different parts of a cleft sentence. And because there is a clefted element in the initial position of the it-clause, representing the only focus of the stressed-focus it-cleft, it greatly exceeds the degree of the CD in the final position of the it-cleft. Thus, the that-clause carries a low degree of the CD and is weakly stressed.

As for the discourse function, Delin and Oberlander (1995: 470) claim that the stressed focus it-cleft occurs in two particular situations and they present them as "question-answer" and "contrast". They illustrate the former by the following example, in which the it-cleft provides the answer for the preceding question.

16) A: So who broke this?
B: It was John who broke it.

In this case, it would also be possible to omit the presupposed part of the it-cleft *who broke it* since this information is recoverable from the context. Then the it-cleft might be defined as a "truncted it-cleft", mentioned earlier chapter 2.1.1 (Huddleston and Pullum 2002: 1417). It is believed that it would be appropriate to exclude this part as the words used would not be repeated again, and thus it would contribute to the language economy.

The second function, that of contrast "can be described as a relationship of opposition or comparison between discourse elements, operating on the basis of some predicate" (Delin and Oberlander 1995: 470-471). These are examples they present.

17) Doubling the selling space to 700 square feet was not to be the greatest expense. *It was the new fixtures and fittings to fill this space that would be costly.*

This sample conveys a contrast between *the new fixtures and fittings*, the clefted constituent, and *doubling the selling space to 700 square feet*, which is the preceding element. This contrast is based on the fact that something was expensive.

Although, Delin and Oberlander concede that sometimes there is no need to use the it-cleft to express contrast, it is absolutely necessary to use the it-cleft in this case. Otherwise, if declefted, the example [17] would result in a confusing statement [18]:

> 18) Doubling the selling space to 700 square feet was not to be the greatest expense. *The new fixtures and fittings to fill this space would be costly.*

4.1.2 Informative-presupposition it-clefts

The informative-presupposition it-cleft differs from the previous type in the information structure as well as in the discourse function. As for the information structure, the new information is conveyed in the that-clause. However, in comparison with stressed focus it-clefts, the degree of the CD is much smaller since the informative-presupposition it-cleft has two points of focus, which may be referred to as "divided focus". (Dušková 1999: 326) She claims that the first point of focus is given syntactically, i.e. that the emphasis is put on the highlighted element in the initial position of the it-cleft because it follows the anticipatory *it* and the copular verb. On the other hand, the that-clause, presenting the new information, "contributes to the development of the discourse" (Dušková 1999: 326), and thus represents the second point of focus.

As for the function of the informative-presupposition it-cleft, Prince says the following.

> With these sentences, not only is the hearer not expected to be thinking about the information in the that-clause, but s/he is not expected even to know it. In fact, the whole point of these sentences is to inform the hearer of that very information. (1978: 898)

She also provides an example:

> 19) The leaders of the militant homophile movement in America generally have been young people. It was they who fought back during a violent police raid on a Greenwich Village bar in 1969, an incident from which many gays date the birth of the modern crusade for homosexual rights. (1978: 898)

In example [16], the first point of focus is *they*, however, this is not the new information. It is rather a short anaphoric focus that refers back in the text to *the leaders*

of the militant homophile movement. The that-clause is the second point of focus as it carries the information that is new and thus contributes to the development of the discourse. The that-clause of the it-cleft serves to mark a piece of information as a fact, known to some people, but not necessarily to the hearer, and thus this information may be considered as unknown or new.

Prince (1978: 901) claims that presenting something as a fact is the primary function of informative-presupposition it-clefts. But she also adds that informative-presupposition it-clefts may have more specific functions. In her research she presents the following examples.

> 20) It was 10 years ago this month that young Irwin Vamplew was bopped on the head by a nightstick while smashing windows in Berkley in order to end the war in Vietnam. So you can imagine the elation of his parents when he finally emerged this week from his decade-long coma. (1978: 901)
>
> 21) Here…were the ideas which Hitler was later to use…His originality lay in his being the only politician of the Right to apply them to the German scene after the First World War. It was then that the Nazi movement, alone among the nationalist and conservative parties. Gained a great mass following and, having achieved this, won over the support of the Army, the President of the Republic and…big business-three "long- established institutions" of great power. The lesson learned in Vienna proved useful indeed. (1978: 902)

Example [20] represents what Prince calls "bringing the reader up to date." She states that even though the information conveyed by the it-clause is in the initial position, it is "subordinate in importance (in terms of what the discourse is about) to what follows." (1978: 902) The latter is an example of another function of the informative-presupposition it-cleft. It suggests that one event closely relates to another, that they happened at the same time and that it was all done by Hitler. If the underlined sentence was not clefted, i.e. *Then, the Nazi movement…,* it would lost its intended meaning. Using this type of the it-cleft, the information in the that-clause is stressed more than the focused element in the it-clause thanks to its subordinating effect. (Prince 1978: 902)

4.2 Wh-clefts in discourse

According to Huddleston and Pullum (2002: 1425-1426), with pseudo-clefts there is no similar construction to one of the it-cleft, which contains discourse-new information in

the presupposed part (that-clause) since in pseudo-clefts the information in the wh-clause must always be discourse-old, and thus known or recoverable from the previous text. The preceding discourse may sometimes include the information that is later used in the presupposition. Prince presents the following example (1978: 887).

> 22) There is no question what they are after. What the committee is after is somebody at the White House. They would like to get Haldeman or Colson, Ehrlichman.

In [22], the underlined clause represents the presupposition, the wh-clause, including information that was stated directly in the preceding context. Even though the presupposition of the wh-clause must always carry a given, discourse-old information, it does not have to be repeated exactly. Huddleston and Pullum (2002: 1426) as well as Prince (1978: 887) admit that this repetition is quite rare and they strongly concur with the fact that the information stated in the presupposed part is not usually stated directly, but that it is often knowable from implications as in the following.

> 23) He is reported…not to be as desperate today as he was yesterday but to still be on the brink, or at least shaky. What´s made him shaky is that he´s seen McCord bouncing out there and probably walking out scot free. (Prince: 1978: 877)

The example [23] informs its readers that *he* is shaky and the only think these readers need is to infer that something has made him so.

The wh-cleft as well as both it-cleft constructions has its particular functions. The fact that the wh-clause must contain information given or recoverable from the preceding context may suggest that it is not possible to occur at the beginning of the discourse. However, consider the following example.

> 24) What I want to do in this lecture is to place Racine´s work in a historical context. (Huddleston and Pullum 2002: 1425)

In [24], the wh-cleft was used as a "discourse opener" (Dušková 1999: 329). This may be an initial sentence of a lecture and it presents teacher´s intention to discuss this particular topic. Thus, it shows that the presupposed part is not given from what was said before but rather from the context of situation.

The wh-cleft may also be used in contexts expressing contrast, which may be the one of time, positive/comparative/superlative, antonymy, negative/positive etc. (Prince 1978: 890) Consider Prince´s following example, where the underlined words are those expressing contrast.

> 25) Our position is dynamic one. It will be more and more refined as conditions change in the course of the struggle. What is constant is our commitment to a revolutionary emancipation of Ethiopia.

Finally, there is a certain condition under which it is preferred to use the it-cleft instead of the wh-cleft. Huddleston and Pullum (2002: 1426-1427) claim that if the focused element is questioned, it is not possible to use the wh-cleft. It is more natural to use the it-cleft instead. They present following examples, the first of which is unacceptable.

> 26) *What is it you teach?
> 27) Is it history you teach?

5 Practical part

5.1 Introduction to the research

Every clause is arranged in a way that would fit the requirements of communication. Devices such as dislocation, the passive or clefting are very important in terms of making clauses suitable for the particular context. They allow us to build a logical text that implies emphasis and stylistic effects where it is necessary as well as make the information more understandable for the receiver. (Biber et al. 1999: 896) This thesis is devoted to one of the devices above, clefting.

According to Dušková (1999: 318), the cleft sentence has its two basic forms termed as the "cleft sentence proper", which refers to the it-cleft, and the "pseudo-cleft sentence", which is further divided into two different types called basic wh-clefts and reversed wh-clefts. For this research, its use, frequency of occurrence in English fiction, elements fronted and their function within individual cleft constructions were investigated.

The practical part consists of an analysis of various genres of English fiction written by some of the 20th century writers. Firstly, it focuses on the frequency of occurrence of the three types of cleft constructions and it reveals which type of these structures is the most common in English fiction. Secondly, it thoroughly studies each of 129 samples in order to discover which elements are possible to be fronted with individual types of cleft constructions as well as to define the function of fronted elements, and thus investigate what determines the occurrence of particular cleft sentences.

5.2 Primary sources for the analysis

Because the thesis studies the use of cleft constructions in English fiction it would not be appropriate to choose only one source and genre of fiction for the analysis. In order to provide varied background for the research, the author decided to investigate different fields of English fiction such as short stories, tales and different subgenres of novels.

The first source of authentic data for analysis is *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle, which represents detective short stories. Next writings, in which the author will search for cleft constructions are novels by A.S.Byatt called

Possession, The Bottle Factory by Beryl Bainbridge, *Flaubert´s Parrot* by Julian Barnes or The French Lieutenant's Woman by John Fowles. To investigate individual subgenres of novel sci-fi novels were also included into the analysis. These are *Childhood´s End* by Arthur C. Clarke, *The Clonning of Joanna May* by Fay Weldon or Iris Murdoch´s *Message to the planet*, which can also be classified as a representative of Magical realism. Data were also collected from a horror novel by Doris Lessing called *The Fifth Child* and from Ted Hughes´ *Tales of the Early World*, which, as obvious from the name of the book, represents tales as another field of fiction.

It is important to use works of literature created approximately at the same time since it makes them comparable from the language point of view. As all the sources chosen for this analysis were written in modern English by authors living in the 20th there should not be considerable differences in language used. Moreover, using various sources and genres of English fiction makes the research more reliable.

5.3 Methodology

The main purpose of the practical part of the thesis is to investigate which of the three types of cleft constructions appear most frequently in English fiction. It also aims to discover which elements are possible to be fronted with individual types of cleft constructions as well as to determine their function. Therefore, the author will provide comparison of frequency of different cleft constructions, fronted elements found with these constructions and their function via quantitative analysis. The analysis contains 128 occurrences collected from the first 60 pages of 10 books of English fiction, including detective short stories, tales and different subgenres of novels such as a science fiction or a horror novel to cover as many various genres as possible.

Data collected were sorted into three categories: it-clefts, wh-clefts and reversed wh-clefts. It is assumed that while it-clefts will be the most frequent of these structures, reversed wh-clefts will be proved to occur the least of them.

5.4 Hypothesis

Firstly, from the author´s point of view, the it-cleft structure is supposed to be the most frequent of these three cleft constructions, in contrast with the reversed wh-cleft, which is assumed to be proved as the least frequent device. Author´s assumption is, among others, based on Biber´s corpus findings, which shows that the it-cleft occurs four hundred times per million words while the reversed wh-cleft only one hundred times per million words. Moreover, reversed wh-clefts are said to be infrequent because of their attributes similar to fronted elements, which are infrequent in general. (Biber et al. 1999: 961-963) Fisher (2009: 170) in his study claims that he observed mainly it-clefts as they are more frequent than other cleft constructions. Another argument for author´s believe is Quirk´s comment (1985: 1388) that the pseudo-cleft sentence is "more limited" than the cleft sentence proper, thus the it-cleft should be confirmed to appear more often than the two types of pseudo-cleft constructions. Nevertheless, the author presumes that results will show that the wh-cleft is also quite a frequent device in English fiction, however, that it is not as frequent as the it-cleft.

Secondly, the author believes that the frequency of occurrence has to do with the flexibility of cleft constructions. According to Dušková (1999: 324) and Quirk (1985: 1385) it is possible to highlight different clause elements with individual cleft constructions. For instance, according to Biber et al. (1999: 960), "wh-clefts are less flexible than it-clefts in that they cannot be used to focus on a prepositional phrase, an adverb phrase, or an adverbial clause". Moreover, as Quirk states (1985: 1384) it is the it-cleft of all the categories of cleft constructions "that is the most flexible in what it will permit to be fronted". Fisher (2009: 170) then declares that it-clefts allow "the focusing of more elements than the other clefts" and Dušková (1994: 557) claims that it is possible to focus any clause element apart from the predicate using the it-cleft construction.

Thus it is presumed that there will be differences in elements focused with individual cleft constructions and that the it-cleft will be proved to be able to highlight a wide range of clause elements unlike both types of pseudo-cleft constructions, whose use might be confirmed to be restricted due to their inability to place emphasis on particular elements.

5.5 The presentation of results

5.5.1 Overall occurrence of cleft constructions in English fiction

Table 1

Semantic type	Number of occurrence	%
it-cleft	59	46,10
wh-cleft	51	39,84
reversed wh-cleft	18	14,06
TOTAL	**128**	**100**

The analysis presents three types of cleft constructions: it-clefts, wh-clefts and reversed wh-clefts. The author´s hypothesis, which claimed that the most frequent cleft construction would be the it-cleft and the least frequent reversed wh-cleft, was confirmed. According to Table 1, the it-cleft occurred 59 times out of 128, which is 46,10 %, the reversed wh-cleft was used only in 18 instances, i.e. 14,06 %. The wh-cleft, which occurred in 51 instances, i.e. 39,84 %, was less frequent than the it-cleft; however, there is still quite a considerable difference between the number of occurrence of this basic wh-cleft and the reversed wh-cleft construction.

One of the sources on which the hypothesis is based is Biber´s corpus findings. His research shows that while the it-cleft is the most preferable cleft construction in fiction, i.e. it occurs 400 times per million words, the reversed wh-cleft is rather rare in this genre with only 100 occurrences per million words. The it-cleft is supposed to be quite a frequent syntactic device because of its flexibility and the early position of the highlighted element. Its usefulness and frequent occurrence might be derived from its ability to help to build a coherent text and to express contrast. (Biber et al. 1999: 961-962)

As assumed, the reversed wh-cleft construction has been proved to be the least frequent cleft construction in English fiction, and, what is more, three instances included "occasional related construction" (Biber et al. 1999: 960): [1] *They are the ones who...*,

[2] *He was the one who...*, [16] *We are not the ones who...* instead of a typical structure with the wh-element following the focused element, which starts an utterance.

The results above, however, do not correspond with Collins (1991: 186), who claims that the reversed wh-cleft construction is more frequent in fictional texts than the basic pseudo-cleft. According to his findings, it is so because the reversed wh-cleft is very common in informal dialogues, which can be found in fictional texts, mainly in general or science fiction, where dialogues appear frequently. In the sample for this research only 35 examples out of 128 appeared in dialogues, which is 27,34% i.e. approximately less than one fourth of an overall occurrence of cleft constructions. Other examples appeared in author´s monologue. Collins´ results are different from those observed in this research, in which wh-cleft constructions appeared more often than reversed wh-clefts. A possible explanation may be that Collins used larger sample for his research, in which more informal dialogues might have appeared.

As for the second part of the research the author in her hypothesis states that the frequency of occurrence might be linked to the flexibility of individual cleft constructions. This assumption was based on different sources such as Dušková (1994 and 1999) or Quirk et al. (1985), who claim, among other things, that different types of cleft constructions are able to highlight different clause elements as well as that not all the clause elements are possible to be focused by certain types of cleft constructions. In fact, this hypothesis was confirmed. Firstly, according to Table 2 below, the it-cleft was confirmed to be able to focus all the clause elements found in the data collected. The following summary of results will discuss particular focused elements according to their frequency of occurrence.

5.5.2 Fronted elements

Table 2

	SEMANTIC TYPE			
FRONTED ELEMENTS	**it-cleft**	**wh-cleft**	**reversed wh-cleft**	**TOTAL**
Noun phrase	30	35	10	75
Prepositional phrase	12	0	0	12
Pronoun	5	0	6	11
Non-finite clause	2	7	1	10
Finite clause	1	9	0	10
Proper name	6	0	1	7
Adverb phrase	3	0	0	3
TOTAL	**59**	**51**	**18**	**128**

The most common highlighted element that appeared with all the three categories of cleft constructions is a noun phrase. It occurred 30 times out of 59 with the it-cleft, 35 times out of 51 with the wh-cleft and even 10 times out of 18 with the reversed wh-cleft. According to different sources discussed later in this paragraph, a noun phrase can really be focused by any of these cleft constructions. Firstly, Dušková (1999: 319 - 323) claims that noun phrases are common with the wh-cleft and as for the it-cleft she says that the focused element is mostly a noun phrase. Secondly, Biber et al. (1999: 959) presents, among others, an example of the it-cleft laying emphasis on a noun phrase, and thus shows that it is possible to focus a noun phrase by the it-cleft. Lastly, Hedberg and Fadden (2007: 2 - 8) show results of their study on cleft constructions and present the fact that the it-cleft as well as the reversed wh-cleft can focus a noun phrase. Following examples show the use of a noun phrase with different types of cleft constructions:

> 47) Death of Mme Flaubert: "I have realised during the last fortnight that ***it was <u>my poor dear old mother</u> that I loved the most.*** It´s as if my part of my entrails had been torn out." (Barnes, 1984, p.30) it-cleft, NP, O

The noun phrase *my poor old mother* is the focus of the it-cleft. It could not appear with the wh-cleft as it is an animate noun phrase, which may only be the focus of the it-cleft. The wh-cleft may put emphasis only on inanimate noun phrases, and thus the following would not be correct [*What I loved most was my poor dear old mother*.]. However, the next sample of the wh-cleft, containing an inanimate noun phrase, is possible.

> 2) "Has there been a substantial increase in the seven percent who don´t approve of me, or the twelve percent who don´t know?" "Not yet. But that´s of no importance: ***what does worry me is a general feeling***, even among your supporters, that it´s time this secrecy came to an end." (Clarke, 1953, p.19) wh-cleft, NP, S

As for the relation between the most frequent form and a syntactic function consider Table 3 below.

Table 3

Functions of noun phrases				**Noun phrase (total)**
Subject	Object	Adverbial	Subject complement	
36	34	4	1	**75**
48,00 %	45,33 %	5,33 %	1,33 %	**100 %**

The noun phrase occurred 75 times and it represented the subject in 36 instances, which is 48 %, almost the half of all occurrences of a noun phrase. Moreover, many noun phrases found as the focus of cleft constructions functioned as the object. This appeared 34 times out of 75 occurrences, which is exactly 45,3 %. And thus as Dušková (1994, p.391, 430) claims and as it was confirmed the subject as well as the object are most often expressed by a noun phrase. Generally the subject and the object were found to be the most frequent syntactic functions of highlighted elements since they both are usually realised by a noun phrase, which had the highest number of occurrences and which was found to be the most frequent highlighted element.

A noun phrase was also found to function as an adverbial and a subject complement. Both of them were, however, very rare. An adverbial occurred in 4 instances only with the it-cleft and the subject complement was found only once as the focus of the reversed wh-cleft.

Prepositional phrase was found 12 times with the it-cleft, however, it did not appear with pseudo-cleft constructions. According to the following references, this particular element is possible to occur only with the it-cleft. Dušková says (1999: 321) that prepositional phrases are "specific to it-clefts" and as Biber et al. present (1999: 959 - 960) the only example of a cleft construction that is able to focus a prepositional phrase is the it-cleft and they also state that the wh-cleft is impossible to use to place emphasis on a prepositional phrase. Generally, in this research it is a prepositional phrase that is the second most frequent highlighted element even though it usually appears with just one of the three categories of cleft constructions. The following example represents the prepositional phrase as the focus of the it-cleft.

> 20) ***It was <u>at Easter</u> that the schoolgirl Bridget***, who had returned to see if this miraculous kingdom of everyday life was perhaps there, ***enquired***, "What is wrong with him? Is he a mongol?" "Down´s syndrome," said Harriet. "No one calls it mongol now. But no, he´s not." (Lessing, 1988, p.61) it-cleft, PP, A

The prepositional phrase "*at Easter"* functions as the adverbial of time and it consists of the preposition "*at*" and the noun "*Easter*". It states the exact time when the schoolgirl asked the question, and thus the importance of this information is expressed by putting it in the initial position of the it-cleft.

In comparison with a noun phrase, which was found to occur most frequently with cleft constructions, personal pronouns appeared only 11 times altogether. This might be because pronouns do not express any particular things, as a noun phrase does, but they only generally label and refer to different categories such as people, places or things using e.g. "*I, them*" or "*it*". It appeared 5 times with the it-cleft and 6 times with the reversed wh-cleft. According to Hedberg and Fadden (2007: 8), the reversed wh-cleft may place emphasis on a pronoun and as Dušková presents (1999: 321) pronouns are common highlighted elements of it-clefts.

As for their function, all the personal pronouns as the focus of cleft constructions in the data collected were found to be in its subjective or objective case, and thus to function as subject or object. The following examples demonstrate the use of pronouns with the two types of clefts discussed above.

14) "...Do you realise that having six children, in another part of the world, it would be normal, nothing shocking about it – they aren´t made to feel criminals." "***It´s <u>us</u> that are abnormal,*** here in Europe," said David. (Lessing, 1988, p.16) it-cleft, P, S

The it-cleft construction of the example [14] lays emphasis on the personal pronoun we, which is in its objective case "*us*". As the fact that having six children is normal in Europe is discussed in the first part of this short sample and as the highlighted element "*us*" is in the initial part of the it-cleft, it is assumed that the it-cleft was used in this context to make the text coherent and to show the contrast between the fact what is and is not normal.

The following examples show the use of personal pronouns with reversed wh-clefts. The example [1] contains personal pronoun "*they*", which is a focus of the reversed wh-cleft. Moreover, as it was mentioned above in 5.5.1, it includes "an occasional related construction" (Biber et al. 1999: 960), which differs from the ordinary reversed wh-cleft in its structure. As well as the typical reversed wh-cleft, represented by the example [13] below, it begins with the highlighted element in the initial position. However, while the focused element of the reversed wh-cleft is directly followed by the wh-element, which is usually "*what*", the "occasional related construction" uses the structure "*the one*" for singular or "*the ones*" for plural, followed by a wh-element, typically "*who*" instead of "*what*". It is assumed that this particular construction is able to lay even greater emphasize on the focused element than the ordinary reversed wh-cleft.

1) "Don´t worry," laughed Grigorievitch. "***<u>They</u>´re the ones who are going to have the big surprise.*** Remember – they don´t know a thing about us."(Clarke, 1953, p.5) reversed wh-cleft, P, S

13) "My mother liked him. She read English. I grew up on his idea of Sir Walter Ralegh, and his Agincourt poem and Offa on the Dyke. And then Ragnarök." He hesitated. "***<u>They</u> were what stayed alive***, when I´d been taught and examined everything else." Maud smiled then. "Exactly. That´s it. What could survive our education." (Byatt, 1990, p.55) reversed wh-cleft, P, S

Dušková (1999: 323 - 324) declares that wh-clefts unlike it-clefts can be used to place emphasis on finite or non-finite clauses and that they often appear with this type of cleft constructions. This was confirmed since a non-finite clause occurred 7 times and a finite clause even 9 times out of 51 as a focused element of the wh-cleft construction.

However, in this research it also appeared with the it-cleft. According to the reference mentioned earlier in this paragraph, Dušková rejects the possibility of these two elements occurring as a focus of the it-cleft. On the other hand, Huddleston and Pullum (2002: 1418) concede that a non-finite clause may appear as a focused element of the it-cleft. In the data collected for this research a non-finite clause was found twice with it. As Huddleston and Pullum (2002: 1419) state, –ing clauses as highlighted elements of it-clefts are allowed but rare and to-infinitive clauses are almost impossible to occur except for adverbial of purpose, which the example [43] below represents.

> 5) "This is serious," he said reprovingly. "My dear Rikki," Karellen retorted, "***it´s only <u>by not taking the human race seriously</u> that I retain what fragments of my once considerable mental powers I still possess!***" (Clarke, 1953, p.20) it-cleft, NFC, A
>
> 43) "See," said the world, "anyone can do it. It is perfectly possible to rise above circumstances, however dire those circumstances may have been. An unhappy past can be no excuse for the actions of murderers, sadists, child abusers, wife batterers, criminals of any kind. Carl May did it – so can you!" ***It was <u>to revive the pain and thus maintain the level of his achievement</u> that Carl May took green-eyed Bethany down to the banks of the Thames.*** (Weldon, 1989, p.18) it-cleft, NFC, A

While the focused element of example [5], functioning as the adverbial of manner, is in the form of an –ing clause: "*by not taking the human race seriously*", the second one [43], which discusses the real purpose of Carl May taking Bethany to the river Thames, and thus functions as the adverbial of purpose, is in the form of to-infinitive clause: "*to revive the pain and thus maintain the level of his achievement*". A possible explanation for such a low occurrence of non-finite clauses with it-clefts may be that non-finite clauses are in general most common to appear as the focus of wh-clefts. The it-cleft, on the other hand, was found to highlight only non-finite clauses functioning as adverbial, which is impossible to appear as the focus of the wh-cleft. Therefore, as far as laying emphasis on finite and non-finite clauses is concerned, it-clefts and wh-clefts seem to be complementary. The function of focused elements is further discussed in 5.5.3.

Dušková´s comment (1999: 321) that "the focused element of the cleft construction is often a proper name" does not correspond with the results in Table 2. A proper name occurred with the it-cleft only 6 times, which is negligible when the overall number of

occurrences of it-clefts is considered. Moreover, it appeared only once with the reversed wh-cleft and it did not appear with the wh-cleft at all. Altogether, it was found only 7 times out of all 128 occurrences of cleft constructions. Examples below show the use of proper names with cleft constructions.

> 16) "Why don´t you go and play upstairs in the attic?" This was unlike her – again glances were exchanged among the adults, who took over the job of getting the children´s noise out of her way. In the end, ***it was <u>Angela</u> who went with them***. (Lessing, 1988, p.25) it-cleft, PN, S

> 6) Not possible to find the kind of house they wanted, for the life they wanted, in London. Anyway, they were not sure ***<u>London</u> was what they needed*** – no, it wasn´t, they would prefer a smallish town with an atmosphere of its town. (Lessing, 1988, p.8) reversed wh-cleft, PN, O

Example [6] represents the use of a proper name as the focus of the reversed wh-cleft. It is meant to focus the proper name "*London*", functioning as the object, and thus to stress the fact that London is not the right place for the characters to live. In the example [16], the focused element is the proper name "*Angela*" and it functions as the subject. In general, it reveals who from all of the people present went with children away not to disturb the others. Instead of a typical "*that*", which usually follows the highlighted element of the it-cleft, there is a wh-element "*who*", which is also allowed to appear with this particular structure. Even though the use of the it-cleft is appropriate in this example, it would be also possible to use the reversed wh-cleft with the specific occasional related structure "*the one who*", discussed earlier, which might stress the information even more. Then the whole cleft sentence would be: "[…] In the end, *Angela was the one who went with them*." Obviously, the wh-cleft did not occur with a proper name at all since it is not possible to focus human and animate noun phrases, to which proper names closely relate.

The last phrase to be found in the data collected is an adverb phrase. It occurred 3 times as a focus of the it-cleft, and thus it corresponds with Huddleston and Pullum (2002: 1419), Dušková (1999: 324) and Biber et al. (1999: 960), who stress that the it-cleft unlike the wh-cleft is possible to focus an adverb.

41) He came at last to the very edge of the rampart above her, directly over her face, and there he saw that all the sadness he had so remarked before was gone; in sleep the face was gentle, it might even have had the ghost of a smile. ***It was precisely <u>then</u>***, as he craned sideways down***, that she awoke.*** (Fowles, 1987, p.65) it-cleft, AP, A

The example [41] above shows the use of an adverb phrase as the focus of the it-cleft. In this example the adverb phrase "*then*" functions as the adverbial of time, which informs the reader about the moment when the woman, about whom the author speaks, awoke. The exact moment is even described in the clause that divides the cleft sentence into two parts "*as he craned sideway down*". As it was mentioned in the preceding paragraph, the it-cleft was the only cleft construction to stress an adverb phrase functioning as an adverbial since it is not possible to occur as the focus of the wh-cleft.

5.5.3 The Function of fronted elements

Table 4

Function of fronted elements	Semantic type			
	it-cleft	**wh-cleft**	**reversed wh-cleft**	**TOTAL**
Subject	31	15	9	55
Object	8	34	8	50
Adverbial	20	0	0	20
Predication	0	2	0	2
Subject complement	0	0	1	1
TOTAL	**59**	**51**	**18**	**128**

Table 4 represents functions of fronted elements. Focused elements found with all the three types of cleft constructions functioned most frequently as the subject, which was found 55 times out of 128 occurrences and the object, which appeared 50 times out of 128. It is assumed that these two were the most frequent functions of fronted elements since they are possible to appear with all the three types of cleft constructions.

To show their use the following examples were chosen from the data collected. The example [17] uses the it-cleft construction to lay emphasis on the subject in the form of a personal pronoun and the example [3] represents the use of the reversed wh-cleft focusing the object in a form of a noun phrase.

> 17) "Oh don´t be like that, David," said Sarah, trying not to sound bitter: she needed money, badly, but ***it was <u>David</u> who was in a good job***, who got so much extra. (Lessing, 1988, p.27) it-cleft, PN, S

> 3) "I think he got there in the first move," said Jack. "***<u>Pure cognition</u> is what painters have,*** and the language of the planet is painting, pictures, what everyone understands [. ..]" (Murdoch, 1989, p.18) reversed wh-cleft, NP, O

According to Table 4, an adverbial occurred considerably less than the subject and the object. It was found 20 times out of 128. The predication and the subject complement were even less common, with very low number of occurrence. Only two focused elements functioned as the predication and only one as the subject complement. Consider the following example.

> 15) When he bent to kiss her goodbye, and stroked Luke´s head, ***it was <u>with a fierce possessiveness</u> that Harriet liked and understood***, for it was not herself being possessed, or the baby, but happiness. Her and his. (Lessing, 1988, p.18) it-cleft, PP, A

The it-cleft in example [15] focuses a prepositional phrase "*with a fierce possessiveness*", functioning as an adverbial of manner. As it was stated in the preceding paragraph, an adverbial was found 20 times out of 128, which might be because it is only the it-cleft that is possible to highlight this particular element.

It is also assumed that the low occurrence of the predication is because of the fact that it is the wh-cleft, as the only one of these constructions, that is possible to highlight it. In the following example [5] the highlighted element is a non-finite clause in the form of an –ing clause, which functions as the predication. The predication is indicated by the proform *do* [*was doing*] in the presupposed part, the wh-clause.

> 5) Of course they had all speculated about what had happened to Marcus and what he was doing now. ***What he was doing now***, it soon emerged, ***was <u>learning Sanscrit and Japanese.</u>*** (Murdoch, 1989, p.12) wh-cleft, NFC, P

Finally, only one focused element found in the data collected, a noun phrase "*a governess*" of the example [11] below, functions as the subject complement. Originally the sentence would be "*I am surely not a governess*", in which the noun phrase follows the linking verb *be* in its negative form of the first person singular "*am not*". In its transformed form it is the reversed wh-cleft starting with the focused element, followed by the verb *be* and the wh-clause.

> 11) You need not hurry them away to lie in your sewing basket or run upstairs to fold them under your handkerchiefs. I am no Sneak, no watcher, no Governess. ***A governess*** ***is what I am most surely not***. From that fate you rescued me. (Byatt, 1990, p.46) reversed wh-cleft, NP, C_s

It is assumed that it would be impossible to use the it-cleft in this example [*It is a governess that I am not.*] as the verb *be* would come at the end of the cleft sentence, which is, according to Dušková (1999: 324), acceptable but recommended to avoid with the it-cleft. On the other hand, the wh-cleft cannot be used neither to focus animate noun phrases nor use "*who*" instead of a typical "*what*", and thus following examples would be unacceptable [*What I am is a governess./ Who I am is a governess.*] Therefore the reversed wh-cleft is supposed to be the only and the best cleft type used in this context.

As Quirk et al. (1985: 1385) say "The flexibility of a cleft sentence device can be seen in the case with which different parts can be highlighted." All of the elements mentioned above in the text that appeared as the focus of the it-cleft functioned as the subject, object or adverbial. According to the same source, the it-cleft can also highlight the subject or the object complement, however, it is not possible to lay emphasis on the verb (Dušková 1994: 537, Quirk et al. 1985: 1385 – 1386), which was confirmed, as the it-cleft was not found to focus it.

Table 4 also shows that in the case of the it-cleft the subject was the most common function of fronted elements. It appeared 31 times out of 59, which is more than 50 %. The fact that the subject was found most frequently as the focus of the it-cleft might be because the subject has usually a thematic character in English, i.e. it appears at the beginning of a clause, and thus it has no prominence since the focus of a clause usually comes at the end. (Dušková 1999: 327) Thus, if the subject appears in the initial part of

the it-cleft it gets prominence and then it becomes the focus of the clause. Another reason may be that the subject may appear in different forms, such as in a form of a pronoun, proper name and, more importantly, in a form of a noun phrase, which was proved to be the most frequent focused element. The following examples show different forms of subject as the focus of the it-cleft.

> 44) Now, the kind of row that occurred between Gina and Clifford was of a rather different genus than the one that slowly developed between Jane and Tom. ***It was not <u>a black cloud</u> that a little by little took over a clear sky****:* not a virus sent to blight the life of the potentially happy. (Weldon, 1989, p.54) it-cleft, NP, S

This example shows the subject in a form of a noun phrase "*a black cloud*", which is put in the initial position to become the most important information of the whole statement, the focus of the it-cleft construction.

The example [54] below shows the subject in a form of the personal pronoun "*she*" in its subjective form, which is followed by "who" instead of a typical "that" occurring with the it-cleft most frequently.

> 54) Freda led her away, leaving the offending cut of meat on the counter, and after a week they found a room together in Hope Street, and Freda learnt it wasn´t the husband that had abandoned Brenda, ***it was <u>she</u> who had left him*** because she couldn´t stand him coming home drunk every night from the Little Legion and peeing on the front step. (Bainbridge, 1974, p.9) it-cleft, P, S

The example [24] below is similar. The subject appears in a form of a proper name and it is followed by "who" instead of a typical "that" to introduce the second clause of the cleft sentence.

> 24) "You must know Fergus Wolff, he must be at your college, I think." "Oh yes. ***It was <u>Fergus</u> who suggested I should ask you about LaMotte.***" (Byatt, 1990, p.43) it-cleft, PN, S

The second most frequent clause element found only with the it-cleft was an adverbial, which was focused 20 times out of 59. This may be explained similarly as the frequent occurrence of the subject. Many examples are temporal or locative adverbials, which "set the scene for the event being described". (Dušková 1999: 327) Thus, they usually

have a thematic character and do not represent the focus. However, with the use of the it-cleft it is possible to put emphasis on these adverbials and highlight the piece of information, which would otherwise be thematic.

The most common form of an adverbial was a prepositional phrase, frequently representing the adverbial of time. In the example below the prepositional phrase "*at Easter*" describes the particular point in time, and thus it functions as the temporal adverbial.

> 20) ***It was <u>at Easter</u> that the schoolgirl Bridget***, who had returned to see if this miraculous kingdom of everyday life was perhaps there, ***enquired***, "What is wrong with him? Is he a mongol?" "Down´s syndrome," said Harriet. "No one calls it mongol now. But no, he´s not." (Lessing, 1988, p.61) it-cleft, PP, A

An adverbial as the focus of the it-cleft also appeared in a form of a non-finite infinitive clause. The it-cleft in [43] below highlights infinitive clause, which functions as an adverbial of purpose to convey the reason why something happened.

> 43) "See," said the world, "anyone can do it. It is perfectly possible to rise above circumstances, however dire those circumstances may have been. An unhappy past can be no excuse for the actions of murderers, sadists, child abusers, wife batterers, criminals of any kind. Carl May did it – so can you!" ***It was <u>to revive the pain and thus maintain the level of his achievement</u> that Carl May took green-eyed Bethany down to the banks of the Thames.*** (Weldon, 1989, p.18) it-cleft, NFC, A

The last clause element to appear as the focus of the it-cleft was the object with only 8 occurrences out of 59, which is considerably less in comparison with other clause elements. The possible explanation for this is that the object is most frequently focused by the wh-cleft (Dušková, 1994: 537), which was also confirmed in this research. The object was found 34 times out of 51 as the focus of the wh-cleft.

Subject was the second most frequent clause element to appear as the focus of the wh-cleft. However, the number of occurrences is considerably smaller than with the it-cleft, which was discussed earlier in the text. Subject as the focus of the wh-cleft was found only in 15 instances out of 51, twelve of which were found to be in the form of a noun

phrase and the 3 left in the form of a finite clause. Following examples demonstrate its use with the wh-cleft construction.

> 3) "Has there been a substantial increase in the seven percent who don´t approve of me, or the twelve percent who don´t know?" "Not yet. But that´s of no importance: ***what does worry me is <u>a general feeling</u>***, even among your supporters, that it´s time this secrecy came to an end." (Clarke, 1953, p.19) wh-cleft, NP, S

> 4) ***What amazed them exceedingly was <u>that Marcus was becoming before their eyes quite a talented painter.</u>*** (Murdoch, 1989, p.10) wh-cleft, FC, S

While example [3] contains the wh-cleft, which lays emphasis on the subject in the form of a noun phrase "*a general feeling*", the focused element functioning as the subject in example [4] is in the form of a finite that clause, "*that Marcus was becoming before their eyes quite a talented painter*".

The wh-cleft was also found to focus the predication. The number of occurrence is, however, very low. It appeared only 2 times out of 51. The following example [35] shows the use of the verb "s*lowly die*" as the focus of the wh-cleft. The focused element is in the form of a non-finite clause and it includes the bare infinitive "*die*".

> 35) The truth had to be faced – the trees were finished. That was the end of them: now ***all they could do was <u>slowly die</u>***. (Weldon, 1989, p.5) wh-cleft, NFC, P

Adverbial did not occur with any type of pseudo-cleft constructions at all since it is largely highlighted by the it-cleft and it is impossible to occur with other cleft constructions apart from adverbials of place and direction, which are possible to appear as the focus of the wh-cleft (Dušková 1999: 324). However, neither of them was found in the data collected.

The reversed wh-cleft was most frequently found to focus the subject, which occurred as its focus 9 times out of 18. In example [12] below the reversed wh-cleft is used to highlight a noun phrase "*Maud´s living room*" functioning as subject.

> 12) ***<u>Maud´s living room</u> was not what might have been expected of a Victorian scholar***. It was bright white, paint, lamps and dining-table; the carpet was a Berber off-white. (Byatt, 1990, p.51) reversed wh-cleft, NP, S

14) Her mind was full of an image of a huge, unmade, stained and rumpled bed, its sheets pulled into standing peaks here and there, like the surface of whipped egg-white. Whenever she thought of Fergus Wolff, ***this empty battlefield*** ***was what she saw***. (Byatt, 1990, p.56) reversed wh-cleft, NP, O

The example [14] above contains the reversed wh-cleft, which puts emphasis on the object in the form of a noun phrase "*this empty battlefield*". The object was found as the focus of the reversed wh-cleft 8 times out of 18 in the data collected. Finally, the reversed wh-cleft occurred once focusing the subject complement, which is discussed and explained earlier in the text.

The low number of occurrences of these clause elements as the focus of the reversed wh-cleft might be because both the wh-cleft and the it-cleft are used more frequently to highlight them and because they are in general more frequent highlighting structures than the reversed wh-cleft as the results of this research show.

6 Conclusion

It-clefts and pseudo-clefts differ from each other in several aspects. From the syntactic point of view, both are able to put emphasis on particular elements, however, the range of elements that may be focused differ. From the discourse point of view, the two focusing constructions are distinct from each other in the order of the theme and the rheme. While the wh-cleft observes the principle of the end-focus, and thus places the focus element, which represents the rheme in the final part, the it-cleft changes this order and puts the rheme in the initial part of the it-clause.

This closely relates to the distribution of given and new information, which usually follows the theme-rheme pattern with the theme representing old or given and the rheme the new information. Unlike stressed-focus it-clefts, which do not observe the theme-rheme pattern, the wh-clefts conform to this basic principle and so it follows the basic pattern of the distribution of given and new information.

All the three types of a cleft sentence differ in their discourse-function to fit the purpose of communication in various contexts. This may be explained by the differences in their theme-rheme structure as well as distribution of given and new information and by their distinct syntactic forms.

The hypothesis that the it-cleft will prove to be the most common type of cleft constructions in English fiction was confirmed. Moreover, the reversed wh-cleft was proved to be the least frequent of these three categories of clefts. When the results are considered the frequency of occurrence has to do with the flexibility of clefts. The research shows that the ability to focus particular elements may determine the frequency of occurrence of individual cleft constructions. The it-cleft was confirmed to be the most flexible and the most frequent of cleft constructions since it is possible to use this structure to focus the majority of elements unlike both pseudo-cleft constructions, which were found with some of them only.

However, in some instances, it-clefts and wh-clefts were found to be partly complementary as some of the elements found and discussed are possible to appear with one of these constructions only. Although the it-cleft as well as the wh-cleft may focus a

noun phrase, only the it-cleft is possible to highlight both animate and inanimate noun phrases. The wh-cleft is only able to put emphasis on those that are inanimate. If an animate noun phrase, proper name or a pronoun that refers to a person has to be the point of focus, it is usually highlighted by the it-cleft or by the reversed wh-cleft including an occasional related structure with *the one who*. This is because the range of question words in the wh-clause of the wh-cleft is restricted and *who* is not allowed with the wh-cleft whatsoever. On the other hand, there are some elements (e.g. the predication) that can appear as the focus of the wh-cleft only.

To sum up, although it is not possible to use all of the three types of cleft constructions to focus all of the elements discussed, there is a suitable cleft construction for every element that the speaker/writer wishes to focus as the cleft constructions are to some extent complementary. The most frequent is, however, the it-cleft, as it is able to focus the widest range of elements.

7 Resumé

V mluveném projevu je jednoduché zdůraznit jakoukoliv informaci, jakýkoliv větný člen pomocí intonace a kontrastního přízvuku. V projevu psaném však tyto prostředky použít nelze. Přesto je možné v angličtině docílit podobného účinku, a to vytýkací vazbou, která se v anglickém jazyce nazývá „cleft sentence“. Tento prostředek je rozdělen do dvou základních kategorií. První z nich je vytýkací vazba *it is…that* (it-cleft), díky níž lze vytknout téměř kterýkoliv větný člen kromě přísudku. Ten je možné vytknout, spolu s dalšími větnými členy, jiným způsobem, vytýkací konstrukcí, tzv. identifikační strukturou „pseudo-cleft sentence“, která má v první části větu začínající na *what* (wh-cleft). Tato kategorie obsahuje ještě jednu vazbu (reversed wh-cleft), lišící se od základní wh-cleft svým rozložením.

Všechny tyto vazby mají stejnou funkci. Jejich cílem je vytknout rematický prvek a uvést tak ostatní větné členy do pozadí. Liší se však základním rozložením výpovědní dynamičnosti. Réma ve vytýkací konstrukci *it is…that* je vždy umístěno za sponovým slovesem, tj. v počáteční části této konstrukce. Obráceně je to u identifikační struktury wh-cleft, která obsahuje téma ve větě uvozené *what* a réma přichází až za sponovým slovesem v koncové části. Pokud jde o poslední vazbu, reversed wh-cleft, réma zde přichází jako první, po něm následuje sponové sloveso a věta uvozená *what*.

Tato práce se dělí na teoretickou a praktickou část. Teoretická část se skládá z následujících kapitol: „Úvod“, „Vytýkací vazby cleft constructions“, „Aktuální členění větné a jeho prvky ve vytýkacích vazbách“, a „Vytýkací vazby v diskursu“.

První kapitola krátce a okrajově definuje anglický jazyk z hlediska typologie a zmiňuje zde možnosti změny téměř zcela ustáleného slovosledu. Představuje tak všeobecný úvod do hlavního tématu práce, jehož hlavní problematika je nastíněna v úvodu kapitoly druhé. Ta dále prezentuje jednotlivé typy vytýkacích konstrukcí, kterým jsou věnovány následující podkapitoly.

První podkapitola se zabývá nejčastější vytýkací vazbou „it-cleft“. První sekce detailně popisuje formu vytýkací vazby a obsahuje konkrétní příklady. Je zde uvedená forma základní, ve které se tato vytýkací vazba nejčastěji vyskytuje, ale také forma zkrácená,

ze které je odebrána věta uvozená zájmenem *that*, čili celá část, která následuje za rématem. První sekce dále okrajově zmiňuje možnosti vložení jiného zájmena než obvyklého *that* a následně také podobnost věty uvozené tímto zájmenem (that-clause) s vedlejší větou vztažnou. Tato podobnost je detailněji rozebrána v následující sekci první podkapitoly. Jsou zde uvedeny především argumenty, které poukazují, že tyto dvě konstrukce lze zcela jednoduše rozlišit ať na základě funkce počátečního zájmena *it*, možnosti užití vztažných zájmen nebo z hlediska aktuálního členění větného. Poslední sekce této podkapitoly se věnuje všem větným členům, které je možné vytknout pomocí této vytýkací vazby, a v závěru odkazuje na příslušnou kapitolu v praktické části této práce, kde je tato problematika detailněji rozebrána.

Druhá podkapitola je věnována další kategorii vytýkací vazby, „pseudo-cleft sentence". V sekci zabývající se formou těchto konstrukcí jsou rozebrány oba typy těchto vazeb, jak základní (wh-cleft), tak i převrácený (reversed wh-cleft). Je zde opět zmíněna možnost záměny *what*, uvozující téma, za jiná podobná slova začínající na *wh* a dále také různé možné obměny obou těchto konstrukcí, které jsou taktéž docela častým jevem. Další sekce uvádí řadu větných členů, které je možné tímto způsobem vytknout a následně porovnává možnosti vytýkání pomocí „it-cleft" a obou typů „pseudo-cleft sentence". V závěru je uveden odkaz na danou kapitolu praktické části, která se tímto předmětem zabývá důkladněji.

Úvodní část třetí kapitoly shrnuje odlišnosti vytýkacích konstrukcí a uvozuje tak další, velmi důležitý rozdíl, který doposud prodiskutován nebyl, tj. odlišnost vytýkacích vazeb z hlediska aktuálního členění větného. Třetí kapitola se dále dělí na dvě kratší podkapitoly. Zatímco se první z nich zabývá rozložením tématických a rématických prvků ve vytýkacích vazbách, druhá se věnuje rozdělení nové a dané informace. Tyto dva aspekty spolu úzce souvisí a navzájem se ovlivňují, tj. réma převážně představuje informaci novou a téma většinou informaci danou nebo takovou, kterou lze vyvodit z předešlého kontextu. Je zde ale také naznačeno, že ne vždy to tak opravdu je. Tato problematika je dále rozvedena v následující kapitole.

Poslední, čtvrtá kapitola teoretické části práce, věnovaná vytýkacím vazbám v diskursu, je rozdělena do dvou základních podkapitol. První z nich se zabývá vytýkací vazbou it-cleft a poukazuje na fakt, že existují dva typy, které se od sebe liší rozložením nové a

známé informace. Jak již bylo naznačeno výše, po sponovém slovesu přichází réma, realizováno většinou novými prvky, a v následující větě, uvozené *that*, přichází téma, tj. převážně prvek nebo informace daná, známá. Takto vypadá nejčastěji používaný typ vytýkací vazby „it-cleft“. Nicméně, druhý typ vytýkací vazby „it-cleft“ se v tomto základním rozložení liší. Pro obě konstrukce lze dle různých zdrojů vyhledat různá pojmenování. V této práci však autor používá označení ze studie E.F.Prince (1978) „stressed focus it-cleft“ a „informative-presupposition it-cleft“. Oba tyto typy vytýkací vazby „it-cleft“ jsou detailněji prostudovány v samostatných sekcích, které jsou věnovány především rozložení nových a známých prvků, ale také funkci těchto vytýkacích konstrukcí v diskursu. Druhá podkapitola se zabývá stejným problémem, ale z hlediska „pseudo-cleft sentence“, tj. rozložením nových a známých prvků, informací v „wh-clause“ a také její funkci v diskursu.

Praktická část je založená na sbírce vzorků vytýkacích vazeb „it-clefts“, „wh-clefts“ a „reversed wh-clefts“ za účelem porovnání frekvence výskytu a určení, která z těchto konstrukcí se nejčastěji vyskytuje v anglické fikci. Pro shromáždění všech vzorků byly použity knihy anglické fikce, a to pouze z 20. století, aby se eliminovaly možné jazykové rozdíly. Na základě předpokladu, že vytýkací vazba „it-cleft“ se bude v anglické fikci vyskytovat nejčastěji a „reversed wh-clause“ nejméně, bylo usouzeno, že by flexibilita jednotlivých vytýkacích vazeb mohla mít spojitost s frekvencí jejich výskytu. Tato problematika proto byla dalším předmětem studie. U každého vzorku byla provedena analýza za účelem určení, který větný člen byl v daném vzorku zdůrazněn, jakou měl tento člen funkci a především která vytýkací vazba byla pro daný větný člen a funkci použita.

Praktická část je tak rozdělena do několika částí. První čtyři krátké podkapitoly se věnují úvodu do tohoto výzkumu, prezentují zdroje, které byly použity pro shromáždění vzorků, dále představují metodologii výzkumu a samotnou hypotézu.

Pátá podkapitola a všechny její sekce jsou věnovány výsledkům výzkumu. První část prezentuje výsledky z hlediska celkového výskytu vytýkacích vazeb a potvrzuje danou část hypotézy. Dále je zde naznačeno, že frekvence výskytu je pravděpodobně opravdu spojena s flexibilitou jednotlivých vytýkacích vazeb a poukazuje na výsledky uvedené v následující, druhé části. Ta se zabývá větnými členy, které byly vytčeny pomocí

těchto vytýkacích konstrukcí. Jednotlivé větné členy jsou prezentovány v pořadí podle frekvence výskytu ve vytýkacích vazbách. Jsou zde uvedené i příklady, ilustrující jejich užití. Tato část se věnuje také vztahu nejčastěji vytčených větných členů s jejich syntaktickou funkcí. Poslední, třetí část prezentuje právě syntaktické funkce vytčených členů a tyto výsledky rozebírá na základě jejich užití s jednotlivými vytýkacími vazbami.

Závěrem jsou shrnuty nejdůležitější teoretické i praktické poznatky týkající se vytýkacích konstrukcí „cleft sentence“ a „pseudo-cleft sentence“. Dle dat zaznamenaných v tabulkách je potvrzena hypotéza a je tedy zřejmé, že vytýkací vazba „it-cleft“ může vytknout nejvíce větných členů a jejich syntaktických funkcí a že je nejčastěji se vyskytující vytýkací vazbou ze tří typů zařazených do tohoto výzkumu. Na základě zjištěných informací lze tvrdit, že četnost výskytu jednotlivých typů vytýkacích vazeb úzce souvisí s jejich flexibilitou vytýkat různé větné členy. Vytýkací vazba „it-cleft“ se ve vzorcích pro tento výzkum objevovala nejčastěji a zároveň bylo také zjištěno, že je možné tuto vazbu použít pro vytýkání převážné většiny větných členů.

Výsledky ale také ukazují, že větné členy a jejich funkce, které nelze vytknout pomocí této vytýkací vazby lze jednoduše vytknout pomocí základního typu „pseudo-cleft sentence“ a naopak. Převrácený typ „reversed wh-cleft“, respektive jeho obměna o které se hovoří již v teoretické části, může být také použita k vytýkání některých členů, převážně životných podstatných jmen, zejména týkajících se osob, které není možné vytknout základní vazbou tohoto typu „wh-cleft“. Vytýkací vazby „cleft sentence“ a „pseudo-cleft sentence“ jsou tedy částečně zaměnitelné a tak je možné vytknout kterýkoliv větný člen.

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List of Appendices

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Appendix 4: Statistics

Appendix 1 : List of it-clefts

Key:

1. **Fronted element**

NP = noun phrase

PP = prepositional phrase

AP = adverb phrase

P = pronoun/p phrase

NFC = non-finite clause

FC = finite clause

PN = proper noun

2. **Function of fronted element (in a non-cleft construction)**

S = subject

O = object

$\mathbf{C_s}$ = subject complement

A = adverbial

P = predication

1) "[...] A Frenchman or Russian could not have written that. ***It is the German that is so uncourteous to his verbs*** [...]" (Doyle, 1994, p.8) it-cleft, NP, S
2) "It was all done in an instant, and there was the gentleman thanking me on the one side and the lady on the other, while the clergyman beamed on me in front. It was the most preposterous position in which I ever found myself in my life, and ***it was the thought of it that started me laughing just now***." (Doyle, 1994, p.18) it-cleft, NP, S
3) "Still, I confess that I miss my rubber. ***It is the first Saturday night for seven-and-twenty years that I have not had my rubber***."(Doyle, 1994, p.47) it-cleft, NP, A
4) For thirty years he had assumed that Konrad was dead. ***It was only a week ago that Colonel Sandmeyer, of Technical Intelligence, had given him the news.*** (Clarke, 1953, p.4) it-cleft, NP, A

5) "This is serious," he said reprovingly. "My dear Rikki," Karellen retorted, "***it´s only <u>by not taking the human race seriously</u> that I retain what fragments of my once considerable mental powers I still possess!***" (Clarke, 1953, p.20) it-cleft, NFC, A
6) His mouth in response was sharply and pensive, longish, the lips perfect, Botticelli-allegorical as Jack styled them; his features generally chiselled as with authority by some Green sculptor to be expressive of some universal, more that human charm. ***It was <u>Ludens</u> that,*** studying the mouth and eyes***, at once perceived that Marcus was Jewish, and must be, from the reddish hair, Sephardic.*** (Murdoch, 1989, p.9) it-cleft, PN, S
7) Ludens acquired his doctorate, then a teaching post and a flat in St John´s Wood. ***It was <u>Patric</u> that first got on the trail of this vanished genius*** who thereafter, for a period of a few years, remained intermittently visible. (Murdoch, 1989, p.12) it-cleft, PN, S
8) His father revealed to him then, and clearly attached importance to this, that his mother was Jewish. ***It was only <u>as an adult</u> that he learnt her name***. (Murdoch, 1989, p.51) it-cleft, PP, A
9) He felt then how much he loved Marcus Vallar. He had never put it to himself so clearly. ***It was not just <u>an intellectual quest</u>, it was <u>the man</u> that he valued more than anything in the world, and had now lost forever.*** (Murdoch, 1989, p.58) it-cleft, NP, O
10) After all, it was already him no longer. Yet, too, ***it was not <u>the old him</u> that she had chosen to love.*** (Murdoch, 1989, p.59) it-cleft, P, O
11) With the same chilly contempt that good women of her grandmother´s generation might have used, saying, "She is quite immoral you know," or, "She´s no better than she ought to be," or, "She hasn´t got a moral to her name"; then (her mother´s generation), "She´s man-mad," or, "She´s a nympho" – so did the enlightened girls of now say to each other, "***It must be <u>something in her childhood</u> that´s made her like this***. Poor thing." (Lessing, 1988, p.5) it-cleft, NP, S
12) And so they arrived together at last, smiling – but perhaps a trifle anxiously – and he took her hand and they squeezed their way out of this room into the next, which had the buffet and was as full of noisy people, and through that into a corridor, sparsely populated with embracing couples, and then pushed open the first door whose handle yielded to them. ***It was <u>an office</u> that had a desk and hard chairs, and, as well, a sofa***. (Lessing, 1988, p.6) it-cleft, NP, S
13) Harriet was the oldest of three daughters. ***It was not <u>until she left home</u>, at eighteen, that she knew how much she owed to her childhood***, for many of her friends had divorced parents, led adventitious and haphazard lives, and tended to be, as it is put, disturbed. (Lessing, 1988, p.7) it-cleft, PP, A
14) "...Do you realise that having six children, in another part of the world, it would be normal, nothing shocking about it – they aren´t made to feel criminals." "***It´s***

<u>us</u> that are abnormal, here in Europe," said David. (Lessing, 1988, p.16) it-cleft, P, S

15) When he bent to kiss her goodbye, and stroked Luke´s head, ***it was <u>with a fierce possessiveness</u> that Harriet liked and understood***, for it was not herself being possessed, or the baby, but happiness. Hers and his. (Lessing, 1988, p.18) it-cleft, PP, A
16) "Why don´t you go and play upstairs in the attic?" This was unlike her – again glances were exchanged among the adults, who took over the job of getting the children´s noise out of her way. In the end, ***it was <u>Angela</u> who went with them***. (Lessing, 1988, p.25) it-cleft, PN, S
17) "Oh don´t be like that, David," said Sarah, trying not to sound bitter: she needed money, badly, but ***it was <u>David</u> who was in a good job***, who got so much extra. (Lessing, 1988, p.27) it-cleft, PN, S
18) Everyone knew that she would find an excuse to leave when this delightful house party broke up. Which it did, rather earlier than usual. ***It was not only <u>Jesica</u>*** (in her bright summer clothes that made no concession to the English winter except for a slight cardigan) ***who remembered herself off, and Deborah with her***. (Lessing, 1988, p.38) it-cleft, PN, S
19) "He´s extraordinary," said David, giving her the support she needed. "Yes, he *is*, He´s absolutely *not* ordinary." "But he´s all right, he´s just..." "A normal healthy fine baby," said Harriet, bitter, quoting the hospital. David was silent: ***it was <u>this anger, this bitterness in her</u> that he could not handle***. (Lessing, 1988, p.51) it-cleft, NP, O
20) ***It was <u>at Easter</u> that the schoolgirl Bridget***, who had returned to see if this miraculous kingdom of everyday life was perhaps there, ***enquired***, "What is wrong with him? Is he a mongol?" "Down´s syndrome," said Harriet. "No one calls it mongol now. But no, he´s not." (Lessing, 1988, p.61) it-cleft, PP, A
21) Hence Hercules remained the Deity to propitiate in order to find treasures, whose god was Dis (identical with Pluto) who carries off Proserpine (another name for Ceres or grain) to the underworld described by the poets, according to whom its first name was Styx, its second the land of the dead, its third the depth of furrows...***It was <u>of this golden apple</u> that Virgil***, most learned in heroic antiquities, ***made the golden bough*** Aeneas carries into the Inferno or Underworld. (Byatt, 1990, p.4) it-cleft, PP, O
22) Or had Ash finally floundered in his inability to express his sense of urgency? ***It was <u>this urgency</u> above all that moved and shocked Roland.*** (Byatt, 1990, p.7) it-cleft, NP, S
23) It may seem odd to begin a description of Roland Michell with an excursus into the complicated relations of Blackadder, Cropper and Ash, but ***it was <u>in these terms</u> that Roland most frequently thought of himself.*** (Byatt, 1990, p.10) it-cleft, PP, A

24) "You must know Fergus Wolff, he must be at your college, I think." "Oh yes. ***It was <u>Fergus</u> who suggested I should ask you about LaMotte.***" (Byatt, 1990, p.43) it-cleft, PN, S
25) "[...] I very rarely feel any curiosity about Christabel´s life – it´s funny – I even feel a sort of squeamishness about things she might have touched, or places she might have been – ***it´s <u>the language</u> that matters***, isn´t it, it´s what went on in her mind." (Byatt, 1990, p.55) it-cleft, NP, S
26) "[...] I very rarely feel any curiosity about Christabel´s life – it´s funny – I even feel a sort of squeamishness about things she might have touched, or places she might have been – it´s the language that matters, isn´t it, ***<u>it´s what went on in her mind</u>***." (Byatt, 1990, p.55) it-cleft, FC, S
27) And in the silence, very quietly at first, the birds began to cry again. ***It was <u>in this crying</u> that Sparrow heard his wife.*** (Hughes, 1990, p. 10) it-cleft, PP, A
28) To the west sombre grey cliffs, known locally as Ware Cleeves, rose steeply from the shingled beach where Monmouth entered upon his idiocy. Above them and beyond, stepped massively inland, climbed further cliffs masked by dense woods. ***It is <u>in this aspect</u> that the Cobb seems most a last bulwark*** – against all that wild eroding coast to the west. (Fowles, 1987, p.8) it-cleft, PP, A
29) Once again they walked on. ***It was only <u>then</u> that he noticed, or at least realized the sex of, the figure at the end.*** (Fowles, 1987, p.12) it-cleft, AP, A
30) Yet he was not, adrift in the slow entire of Victorian time, essentially a frivolous young man. A chance meeting with someone who knew of his grandfather´s mania made him realize that ***it was only <u>in the family</u> that the old man´s endless days of supervising bewildered gangs of digging rustics were regarded as a joke.*** (Fowles, 1987, p.18) it-cleft, PP, A
31) For what had crossed her mind – a corner of her bed having chanced, as she pirouetted, to catch her eye in the mirror – was a sexual thought: an imagining, a kind of dimly glimpsed Laocoön embrace of naked limbs. ***It was not only <u>her profound ignorance of the reality of copulation</u> that frightened her;*** it was the aura of brutality that the act seemed to require, and which seemed to deny all that gentleness of gesture and discreetness of permitted caress that so attracted her in Charles. (Fowles, 1987, p.30) it-cleft, NP, S
32) It was not only her profound ignorance of the reality of copulation that frightened her; ***it was <u>the aura of brutality</u> that the act seemed to require, and which seemed to deny all that gentleness of gesture and discreetness of permitted caress*** that so attracted her in Charles. (Fowles, 1987, p.30) it-cleft, NP, S
33) There were men in the House of Lords, dukes even, who still kept traces of the accent of their province; and no one thought any the worse of them. Perhaps ***it was <u>by contrast with Mrs Fairley´s uninspired stumbling</u> that the voice first satisfied Mrs Poulteney***. (Fowles, 1987, p.36) it-cleft, PP, A
34) Of course to us any Cockney servant called Sam evokes immediately the immortal Weller; and ***it was certainly <u>from that background</u> that his Sam had emerged***. (Fowles, 1987, p.41) it-cleft, PP, A

35) If we take this obsession with dressing the part, with being prepared for every eventuality, as mere stupidity, blindness to the empirical, we make, I think, a grave – or rather a frivolous – mistake about our ancestors; because ***it was men not unlike Charles***, and as over-dressed and over-equipped as he was that day, ***who laid the foundations of all our modern science***. (Fowles, 1987, p.46) it-cleft, NP, S

36) This father, he the vicar of Lyme had described as "a man of excellent principles", was the very reverse, since he had a fine collection of all the wrong ones. ***It was not concern for his only daughter that made him send her to boarding-school***, but obsession with his own ancestry. (Fowles, 1987, p.51) it-cleft, NP, S

37) The servants were permitted to hold evening prayer in the kitchen, under Mrs Fairley´s indifferent eye and briskly wooden voice. Upstairs, Mrs Poulteney had to be read to alone; and ***it was in these more intimate ceremonies that Sarah´s voice was heard at its best and most effective***. (Fowles, 1987, p.54) it-cleft, PP, A

38) The Undercliff – for this land is really the mile-long slope caused by the erosion of the ancient vertical cliff-face – is very steep. Flat placed are as rare as visitors in it. But this steepness in effect tilts it, and its vegetation, towards the sun; and ***it is this fact, together with the water from the countless springs that have caused the erosion.*** (Fowles, 1987, p.61) it-cleft, NP, S

39) ***It was this place***, an English Garden of Eden on such a day as March 29th, 1867, ***that Charles had entered when he had climbed the path from the shore at Pinhay Bay***. (Fowles, 1987, p.62) it-cleft, NP, O

40) Only art has ever caught such scenes – that of the Renaissance; ***it is the ground that Botticelli´s figures walk on, the air that includes Ronsard´s songs***. (Fowles, 1987, p.63) it-cleft, NP, A

41) He came at last to the very edge of the rampart above her, directly over her face, and there he saw that all the sadness he had so remarked before was gone; in sleep the face was gentle, it might even have had the ghost of a smile. ***It was precisely then,*** as he craned sideways down***, that she awoke.*** (Fowles, 1987, p.65) it-cleft, AP, A

42) I said as much to Oliver and he replied, "Well, you´re sixty, and should be used to it by now," which is easy enough to say when you are twenty-eight, as he was. Personally I had expected to live for ever, frozen in time at the age of, say, thirty. "I don´t mind how old you are," said Oliver that night, "let alone how old you look. ***It´s you that I love.***" (Weldon, 1989, p.6) it-cleft, P, O

43) "See," said the world, "anyone can do it. It is perfectly possible to rise above circumstances, however dire those circumstances may have been. An unhappy past can be no excuse for the actions of murderers, sadists, child abusers, wife batterers, criminals of any kind. Carl May did it – so can you!" ***It was to revive the pain and thus maintain the level of his achievement that Carl May took***

green-eyed Bethany down to the banks of the Thames. (Weldon, 1989, p.18) it-cleft, NFC, A

44) Now, the kind of row that occurred between Gina and Clifford was of a rather different genus than the one that slowly developed between Jane and Tom. ***It was not a black cloud that a little by little took over a clear sky:*** not a virus sent to blight the life of the potentially happy. (Weldon, 1989, p.54) it-cleft, NP, S

45) Nothing much else to do with Flaubert has ever lasted. He died little more than a hundred years ago, and all that remains of him is paper. Paper, ideas, metaphors, structured prose which turns into sound. This, as it happens, is precisely what he would have wanted; ***it´s only his admirers who sentimentally complain***. (Barnes, 1984, p.12) it-cleft, NP, S

46) You follow a series of weathered tin signs, erected by the Ministere des Travaux Publics et des Transports. This way for the circuit des Plages de Débarquement: a tourist route of the landings. East of Arromanches lie the British and Canadian beaches – Gold, Juno, Sword. Not an imaginative choice of words; so much less memorable than Omaha and Utah. Unless, of course, ***it´s the actions that make the words memorable, and not the other way round***. (Barnes, 1984, p.14) it-cleft, NP, S

47) Death of Mme Flaubert: "I have realised during the last fortnight that ***it was my poor dear old mother that I loved the most.*** It´s as if my part of my entrail had been torn out." (Barnes, 1984, p.30) it-cleft, NP, O

48) When the Yakuts, a Siberian people, meet a bear, they doff their caps, greet him, call him master, old man or grandfather, and promise not to attack him or even speak ill of him. But if he looks as though he may pounce on them, they shoot at him, and if they kill him, they cut him in pieces and roast him and regale themselves, repeating all the while, "***It is the Russians who are eating you, not us***." (Barnes, 1984, p.53) it-cleft, NP, S

49) We know that Flaubert was struck by this newspaper story. After the line, "gradually the parrot began to take on a rare significance in his mind", he made the following annotation: "Change the animal: make it a dog instead of a parrot." Some brief plan for a future work, no doubt. But when, finally, the story of Loulou and Félicité came to be written, ***it was the parrot that stayed in place***, and it was the owner who was changed. (Barnes, 1984, p.58-59) it-cleft, NP, S

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51) They were riding cautiously, straining their eyes for a distant light, when the policeman shouted, "Halt!" A dog was barking somewhere in the far distance. ***It was then that the dragoman displayed his sole talent***: the ability to bark like a dog. (Barnes, 1984, p.64) it-cleft, AP, A

52) Freda, who longed to be flung into the midst of chaos, was astonished at her attitude. When they had first met in the butcher´s shop on the Finchley Road, ***it had been Brenda´s lack of control, her passion, that had been the attraction.*** (Bainbridge, 1974, p.9) it-cleft, NP, S

53) Freda led her away, leaving the offending cut of meat on the counter, and after a week they found a room together in Hope Street, and Freda learnt ***it wasn´t the husband that had abandoned Brenda***, it was she who had left him because she couldn´t stand him coming home drunk every night from the Little Legion and peeing on the front step. (Bainbridge, 1974, p.9) it-cleft, NP, S

54) Freda led her away, leaving the offending cut of meat on the counter, and after a week they found a room together in Hope Street, and Freda learnt it wasn´t the husband that had abandoned Brenda, ***it was she who had left him*** because she couldn´t stand him coming home drunk every night from the Little Legion and peeing on the front step. (Bainbridge, 1974, p.9) it-cleft, P, S

55) Freda said they needed to do something more basic, something that brought them into contact with the ordinary people, the workers. "But a bottle factory," protested Brenda, who did not have the same needs as her friend. Patiently Freda explained that ***it wasn´t a bottle factory, it was a wine factory that they would be working alongside simple peasants*** who had culture and tradition behind them. (Bainbridge, 1974, p.11) it-cleft, NP, A

56) She had slapped the little glittering labels into the glue and stacked a dozen bottles of wine in a neat triangle on the bench top. She maintained it was all the same wine – ***it was just the labels that were different.*** (Bainbridge, 1974, p.18) it-cleft, NP, S

57) Tearing herself free she stumbled from the washroom and ran back to her beer crate and her labels. She supposed ***it was the fumes from the wine that kept them all in a constant state of lust***. (Bainbridge, 1974, p.32) it-cleft, NP, S

58) Brenda felt silly holding out the book to the inspector, who was pretending to be Stanley´s mother. She had to hit him quite hard on the chest and bite her lip in case she smiled. They wanted to know how they could contact Stanley and where he would be at the moment. "At the Little Legion," she said. "But you better not ring there. He wouldn´t like it."
Freda shouted interferingly: "Good God, he ought to be told. ***It was a gun that she carried***, you know, not a bunch of flowers." (Bainbridge, 1974, p.50) it-cleft, NP, O

59) She had thought Vittorio would never wish to speak to her again after that deplorable evening when she had drunk too much; but surprisingly he asked her several times if she was feeling better, if she was recovering, as if ***it had been she who had been shot at***, for she had forgotten she was in mourning for her mother. (Bainbridge, 1974, p.52) it-cleft, P, S

Appendix 2: List of Wh-clefts

1) "Our friend here is a wonderful man for starting a chase. ***All he wants is an old dog*** to help him to do the running down." (Doyle, 1994, p.47) wh-cleft, NP, O
2) ***All that happened was that as the sun passed the meridian at Cape Town it went out.*** There remained visible merely a pale, purple ghost, giving no heat or light.(Clarke, 1953, p.17) wh-cleft, FC, S
3) "Has there been a substantial increase in the seven percent who don´t approve of me, or the twelve percent who don´t know?" "Not yet. But that´s of no importance: ***what does worry me is a general feeling***, even among your supporters, that it´s time this secrecy came to an end." (Clarke, 1953, p.19) wh-cleft, NP, S
4) ***What amazed them exceedingly was that Marcus was becoming before their eyes quite a talented painter.*** (Murdoch, 1989, p.10) wh-cleft, FC, S
5) Of course they had all speculated about what had happened to Marcus and what he was doing now. ***What he was doing now***, it soon emerged, ***was learning Sanscrit and Japanese.*** (Murdoch, 1989, p.12) wh-cleft, NFC, P
6) But now they felt themselves no longer fellow-seekers but awe-struck spectators of a mysterious phenomenon, deeply affected by his person and presence but no longer able to communicate. Whereas ***what had happened to Ludens***, who was certainly "attached", ***was that he had begun to take a deep and passionate interest in Marcus´s ideas,*** in which he clearly "saw" something which the others did not. (Murdoch, 1989, p.12) wh-cleft, FC, S
7) Gildas shuddered, said he would not be as all surprised to find out (except that one would never find out) that ***what Marcus was seeking was actually magical power***. He even said (which upset Ludens very much) "There´s something evil there"; and went on to question the motives of Ludens´s obsession. (Murdoch, 1989, p.14) wh-cleft, NP, O
8) The case of Pat was more mysterious. The others were ready to assume that ***what Patrick meant by a "curse" was simply some piece of instant savaging*** which had accidentally struck a nerve. (Murdoch, 1989, p.15) wh-cleft, NP, O
9) "I just don´t know. Don´t you agree, Gildas?" "I prefer not to reflect on the matter," said Gildas. "In fact, ***what´s deepest is the idea of goodness***, without which we would not survive." (Murdoch, 1989, p.19) wh-cleft, NP, S
10) "What tosh you talk, Jack," said Ludens. "***All you mean is that you like to have a wife and a mistress***." (Murdoch, 1989, p.21) wh-cleft, FC, O
11) "You know that I have never lied to you about the situation and I never would. But – disorder – you know what I mean – yes. ***What I want now is order all the way through, continuity and stability.***" (Murdoch, 1989, p.38) wh-cleft, NP, O
12) "No. He´s a lost soul. He is sunk in the magic into which religion degenerates, ***what he wants is a spiritual power*** which has nothing to do with goodness. He wants to live forever." (Murdoch, 1989, p.45) wh-cleft, NP, O

13) Sometimes they looked at each other, Ludens with cool calm eyes, his parent with humble diffident caring eyes. ***What made Ludens calm***, and able, in this curious form of combat, to confront his father without fear or anger, ***was his certain knowledge*** that his father loved him very much indeed, more than he loved Keith or Angela. (Murdoch, 1989, p.50) wh-cleft, NP, O
14) Painting had led him, as he put it, to the brink of a void, which at that time he had been quite unable to deal with or understand. ***What he must now attempt was to evolve*** (and of course this would take many years) ***an entirely new mode of thinking*** which would take as its starting point an intuitive grasp of the errors of traditional philosophy, but would also be enriched by many other elements. (Murdoch, 1989, p.54) wh-cleft, NFC, O
15) Now he felt ready to return to the philosophers but not only, as he put it, to learn from their illusions and place his feet upon the rubble of their arguments. ***What was necessary was a kind of deep thinking***, which would involve new concepts or perhaps no concepts at all, and which was not philosophy, or science, and was certainly not mythology or poetry or morality. (Murdoch, 1989, p.54) wh-cleft, NP, O
16) He was thirty when he met Harriet, and he had been working in the dogged disciplined manner of an ambitious man: but ***what he was working for was a home***. (Lessing, 1988, p.8) wh-cleft, NP, O
17) "You do realise that you are going to have to ask your father for help?" David seemed to wince and suffer, but he had to face it: ***what mattered was the house and the life*** that would be lived in it. (Lessing, 1988, p.12) wh-cleft, NP, S
18) Often, when David and Harriet lay face to face, it seemed that doors in their breasts flew open, and ***what poured out was an intensity of relief, of thankfulness***, that still astonished them both: patience for what seemed now such a very long time had not been easy, after all. (Lessing, 1988, p.21) wh-cleft, NP, S
19) Dr. Brett reddened, met her eyes briefly in acknowledgement of her reproach, and then looked away. "***All I need is a prescription for diarrhoea***, "said Harriet. (Lessing, 1988, p.54) wh-cleft, NP, O
20) But afterwards, when Harriet thought of those holidays, ***what she remembered was how they all looked at Ben.*** There would be a long thoughtful stare, puzzled, even anxious; but then came fear, though everyone tried to conceal it. (Lessing, 1988, p.57) wh-cleft, FC, O
21) Roland had never been much interested in Randolph Henry Ash´s vanished body; he did not spend time visiting his house in Russel Street, or sitting where he had sat, on stone garden seats; that was Cropper´s style. ***What Roland liked was his knowledge of the movements of Ash´s mind***, stalked through the twists and turns of his syntax, suddenly sharp and clear in an unexpected epithet. (Byatt, 1990, p.20) wh-cleft, NP, O

22) "They haven´t any time for Randolph ash. ***All they want is <u>to read Ellen´s endless journal</u>*** once out friend in there has actually managed to bring it to the light of day. .." (Byatt, 1990, p.31) wh-cleft, NFC, O
23) "...They know what there is to find before they´ve seen it. ***All they´ve got to go on is <u>that she spent a lot of time lying on the sofa</u>***, and that´s hardly unusual for a lady in her time and circumstances. " (Byatt, 1990, p.31) wh-cleft, FC, S
24) Elephant curled his trunk high over his head and let out another scream: "Finish me!" He twisted his tail into a tight, angry knot. "I´m unfinished. I want a coat." God´s heart sank. ***All he longed to do was <u>sink into a hot bath</u>***. (Hughes, 1990, p.31) wh-cleft, NFC, O
25) "I´d like very much to come to that wedding," said God. "Woman is my favourite invention." "***But what he really wants***," said Giraffe, "***is for you <u>to sing a song</u>***." "What," asked God, "at the wedding?" And Loon said: "Woman thinks that if you sing at her wedding, they will be happy ever after. She believes that. She´s praying you´ll come." (Hughes, 1990, p.46) wh-cleft, NFC, O
26) The colours of the young lady´s clothes would strike us today as distinctly strident; but the world was then in the first throes of the discovery of aniline dyes. ***And what the feminine***, by the way of compensation for so much else in her expected behaviour, ***demanded of a colour was <u>brilliance, not discretion</u>***. (Fowles, 1987, p.8-9) wh-cleft, NP, O
27) Ernestia peered – her grey, her very pretty eyes, were short-sighted, and ***all she could see was <u>a dark shape</u>***. (Fowles, 1987, p.12) wh-cleft, NP, O
28) Though Charles liked to think of himself as a scientific young man and would probably not have been too surprised had news reached him out of the future of the aeroplane, the jet engine, television, radar: ***what would have astounded him was <u>the changed attitude to time itself</u>***. (Fowles, 1987, p.15) wh-cleft, NP, S
29) Laziness was, I am afraid, Charles´s distinguishing trait. Like many of his contemporaries he sensed that the earlier self-responsibility of the century was turning into self-importance: that ***what drove the new Britain was increasingly <u>a desire</u>*** to seem respectable, in place of the desire to do good for good´s sake. (Fowles, 1987, p.19) wh-cleft, NP, S
30) "And his advice would have resembled mine. You may rest assured of that. I know he was a Christian. And ***what I say is <u>sound Christian doctrine</u>***." (Fowles, 1987, p.25) wh-cleft, NP, O
31) She hastily opened one of her wardrobes and drew on a peignoir. For ***what had crossed her mind*** – a corner of her bed having chanced, as she pirouetted, to catch her eye in the mirror – ***was <u>a sexual thought</u>***: an imagining, a kind of dimly glimpsed Laocoön embrace of naked limbs. (Fowles, 1987, p.30) wh-cleft, NP, O
32) Charles called himself a Darwinist, and yet he had not really understood Darwin. But then, nor had Darwin himself. ***What that genius had upset was <u>the Linnaean Scala Naturae, the ladder of nature</u>***, whose great keystone, as essential to it as the divinity of Christ to theology, was nulla species nova: a new species cannot enter the world. (Fowles, 1987, p.47) wh-cleft, NP, O

33) He might perhaps have seen a very contemporary social symbolism in the way these grey-blue ledges were crumbling; but ***what he did see was a kind of edificiality of time,*** in which inexorable laws very conveniently arranged themselves for the survival of the fittest and best, exempli gratia Charles Smithson, this fine spring day, alone, eager and inquiring, accepting, noting and grateful. (Fowles, 1987, p.47) wh-cleft, NP, O
34) He might perhaps have seen a very contemporary social symbolism in the way these grey-blue ledges were crumbling; but what he did see was a kind of edificiality of time, in which inexorable laws very conveniently arranged themselves for the survival of the fittest and best, exempli gratia Charles Smithson, this fine spring day, alone, eager and inquiring, accepting, noting and grateful. ***What was lacking, of course, was the corollary of the collapse of the ladder of nature:*** that if new species can come into being, old species very often have to make way for them. (Fowles, 1987, p.47-48) wh-cleft, NP, S
35) The truth had to be faced – the trees were finished. That was the end of them: now ***all they could do was slowly die***. (Weldon, 1989, p.5) wh-cleft, NFC, P
36) "I only read financial papers," said Carl. "Out of touch," said Hughie. "You don´t want to lose your touch. ***What you need***, mate, ***is a bit of pain*** to stir things up again. You´re slipping." (Weldon, 1989, p.13) wh-cleft, NP, O
37) The soul in the dark prison that is the flesh looks out through the senses at the world: the senses are the windows to that dark prison. And ***what the soul longs to see is beauty***; smiles, grace, balance – both physical and spiritual – love in the maternal eye. (Weldon, 1989, p.20) wh-cleft, NP, O
38) The soul in the dark prison that is the flesh looks out through the senses at the world: the senses are the windows to that dark prison. And what the soul longs to see is beauty; smiles, grace, balance – both physical and spiritual – love in the maternal eye. It longs to see evening light over summer landscapes: crimson roses in green grass: birds flying, fish leaping, happy children playing – all that stuff. ***What the contemporary eye gets to see on a good day is Mickey Mouse***: it can just about put up with that, some joke is intended in the ugliness. (Weldon, 1989, p.20), NP, O
39) Those others had not seemed to notice any lack of anything. Those others had given her money, cars, racing tips, sexual satisfaction, all kinds of things – but ***what Carl May gave Bethany, in return for his pleasure, was confidence.*** And what she felt he felt too. Oh yes, she was safe enough. (Weldon, 1989, p.31) wh-cleft, NP, O
40) "Like an old Magnox power station," said Bethany; he looked at her sharply. "Don´t be so cutesy," he said, not even bothering to bite, so she desisted. "Well," said Bethany, "***all I know is that if it was me I´d have told her***. I´d never have managed to keep it to myself. I can´t keep the smallest secret, let alone cloning someone and not telling them!" (Weldon, 1989, p.35) wh-cleft, FC, O
41) Carl was on the phone to a certain Gerald Coustain. This is how their conversation went: Gerald Coustain said, "***What you´re telling me is that there is***

no indication of additional radioactivity from any outside source at either Britnuc A or B?*"* (Weldon, 1989, p.43) wh-cleft, FC, O

42) Why bother to preserve the "I" It´s seen too much of sights not fit for human eyes, it is not fit to live. It no longer believes in life: ***all it gets to see is corruption, seared, torn and melting flesh.*** There is no "I" left for any of us. (Weldon, 1989, p.46) wh-cleft, NP, O

43) Sometimes Alice felt alone in the world. She wished she´d had a sister: ***all she had for company was her little grey cat,*** and that was often left for neighbours to feed and so was cantankerous. (Weldon, 1989, p.57) wh-cleft, NP, O

44) "If I do," said Joanna, "so can he. It´s worth it. I don´t care anymore. I don´t mind being dead. What have I got to live for? Next year´s crocuses?" Angela said, "***All I can say is***, Joanna, ***keep your young man out of the garden for the time being***. His parts might begin to glow in the dark, and you wouldn´t like that. Geralds seems to think we´re getting quite a lot of radioactivity over here." (Weldon, 1989, p.64) wh-cleft, NFC, O

45) Nothing much else to do with Flaubert has ever lasted. He died little more than a hundred years ago, and ***all that remains of him is paper.*** Paper, ideas, metaphors, structured prose which turns into sound. (Barnes, 1984, p.12) wh-cleft, NP, S

46) ***All that remains of Flaubert´s residence is a small one-storey pavilion a few hundred yards down the road***: a summer house to which the writer would retire when needing even more solitude than usual. It now looks shabby and pointless, but at least it´s something. (Barnes, 1984, p.20) wh-cleft, NP, S

47) "Torn to pieces," Flaubert notes, "by everything from Figaro to the Revue des deux mondes...***What comes as a surprise is the hatred underlying much of this criticism*** – hatred for me, for my person – deliberate denigration...This avalanche of abuse does depress me." (Barnes, 1984, p.31) wh-cleft, NP, S

48) "No, she wasn´t really of any help. It was a nice day, though. Kent." He looked pained again; he seemed to miss the mackintosh which the waiter had ruthlessly deprived him of. "Ah, but I see what you mean. ***What had come down to her was the letters.***" (Barnes, 1984, p.43) wh-cleft, NP, S

49) We look for the parrot. Where is the parrot? We still hear its voice; but ***all we can see is a bare wooden perch.*** The bird has flown. (Barnes, 1984, p.60) wh-cleft, NP, O

50) I was too far away to observe what colour Enid Starkie´s eyes were; ***all I remember of her is that she dressed like a matelot, walked like a scrum-half, and had an atrocious French accent.*** (Barnes, 1984, p.62) wh-cleft, FC, O

51) She was desperately in love with Victtorio, the trainee manager, who was the nephew of Mr Paganotti, and she thought she would have a better chance of seducing him of she could get him out into the open air, away from the bottling plant and his duties in the cellar. ***What she planned was a visit to a Stately Home and a stroll through Elizabethan gardens***, hand in hand if she had her way. (Bainbridge, 1974, p.8) wh-cleft, NP, O

Appendix 3: List of Reversed wh-clefts

1) "Don´t worry," laughed Grigorievitch. "***They´re the ones who are going to have the big surprise.*** Remember – they don´t know a thing about us."(Clarke, 1953, p.5) reversed wh-cleft, P, S
2) His head was rather small, his dry dark hair was fuzzy, over mild brown wyes he wore spectacles with round lenses. ***He was the one who stood in corners and watched***. (Murdoch, 1989, p.5) reversed wh-cleft, P, S
3) "I think he got there in the first move," said Jack. "***Pure cognition is what painters have,*** and the language of the planet is painting, pictures, what everyone understands [. ..]" (Murdoch, 1989, p.18) reversed wh-cleft, NP, O
4) "I prefer to think of the music of the spheres. Or love, which is said to make the world go round." "***Sex is what makes the world go round***," Jack said. (Murdoch, 1989, p.19) reversed wh-cleft, NP, S
5) David had had one long and difficult affair with a girl he was reluctantly in love with: ***she was what he did not want in a girl***. (Lessing, 1988, p.5) reversed wh-cleft, P, O
6) They sat facing each other, so they might look as much as they wished, and then began to talk. They talked as if ***talk were what had been denied to them both***, as if they were starving for talk. (Lessing, 1988, p.6) reversed wh-cleft, NP, S
7) Not possible to find the kind of house they wanted, for the life they wanted, in London. Anyway, they were not sure ***London was what they needed*** – no, it wasn´t, they would prefer a smallish town with an atmosphere of its town. (Lessing, 1988, p.8) reversed wh-cleft, PN, O
8) Now entered on to this scene Dorothy, Harriet´s mother. It occurred to neither Harriet nor David to think, or say, "Oh, God, how awful, having one´s mother around all the time," for if ***family life was what they had chosen***, then it followed that Dorothy should come indefinitely to help Harriet, while insisting that she had a life of her own to which she must return. (Lessing, 1988, p.14) reversed wh-cleft, NP, O
9) But she did go to Dr. Brett. He said, "Well, perhaps I was out by a month – but if so, you have really been very careless, Harriet." ***This scolding was what she was getting from everyone,*** and she flashed out, "Anyone can make a mistake." (Lessing, 1988, p.36) reversed wh-cleft, NP, O
10) When she laid him in his cot, which she was always glad to do because her arms ached so badly, he bellowed out his rage, but soon lay quiet, not sleeping, fully alert, his eyes focussed, and his whole body flexing and unflexing with a strong pushing movement of heels and head she was familiar with: ***it was what had made her feel she was being torn apart*** when he was inside her. (Lessing, 1988, p.52) reversed wh-cleft, P, S
11) You need not hurry them away to lie in your sewing basket or run upstairs to fold them under your handkerchiefs. I am no Sneak, no watcher, no Governess. ***A***

governess ***is what I am most surely not***. From that fate you rescued me. (Byatt, 1990, p.46) reversed wh-cleft, NP, C_s

12) ***Maud´s living room*** ***was not what might have been expected of a Victorian scholar***. It was bright white, paint, lamps and dining-table; the carpet was a Berber off-white. (Byatt, 1990, p.51) reversed wh-cleft, NP, S
13) "My mother liked him. She read English. I grew up on his idea of Sir Walter Ralegh, and his Agincourt poem and Offa on the Dyke. And then Ragnarök." He hesitated. "***They*** ***were what stayed alive***, when I´d been taught and examined everything else." Maud smiled then. "Exactly. That´s it. What could survive our education." (Byatt, 1990, p.55) reversed wh-cleft, P, S
14) Her mind was full of an image of a huge, unmade, stained and rumpled bed, its sheets pulled into standing peaks here and there, like the surface of whipped egg-white. Whenever she thought of Fergus Wolff, ***this empty battlefield*** ***was what she saw***. (Byatt, 1990, p.56) reversed wh-cleft, NP, O
15) Her face was admirably suited to the latter sentiment; it had eyes that were not Tennyson´s "homes of silent prayer" at all, and lower cheeks, almost dewlaps, that pinched the lips together in condign rejection of all that threatened her two life-principles: the one being (I will borrow Treitschke´s sarcastic formulation) that "Civilization is Soap" and the other, "***Respectability*** ***is what does not give me offence***". (Fowles, 1987, p.32) reversed wh-cleft, NP, S
16) We think (unless we live in a research laboratory) that we have nothing to discover, and the only things of the utmost importance to use concern the present of man. So much the better for us? Perhaps. But ***we*** ***are not the ones who will finally judge***. (Fowles, 1987, p.46) reversed wh-cleft, P, S
17) It might perhaps have been better had he shut his eyes to all but the fossil sea-urchins or devoted his life to the distribution of algae, if ***scientific progress*** ***is what we are talking about***. (Fowles, 1987, p.47) reversed wh-cleft, NP, O
18) I thought of writing books myself once. I had the ideas; I even made notes. But I was a doctor, married with children. You can only do one think well: Falubert knew that. ***Being a doctor*** ***was what I did well***. (Barnes, 1984, p.13) reversed wh-cleft, NFC, O

Appendix 4: Statistics

Table 1 + Graph: Overall occurrence of cleft constructions in English fiction

Semantic type	Number of occurrence	%
it-cleft	59	46,10
wh-cleft	51	39,84
reversed wh-cleft	18	14,06
TOTAL	**128**	**100**

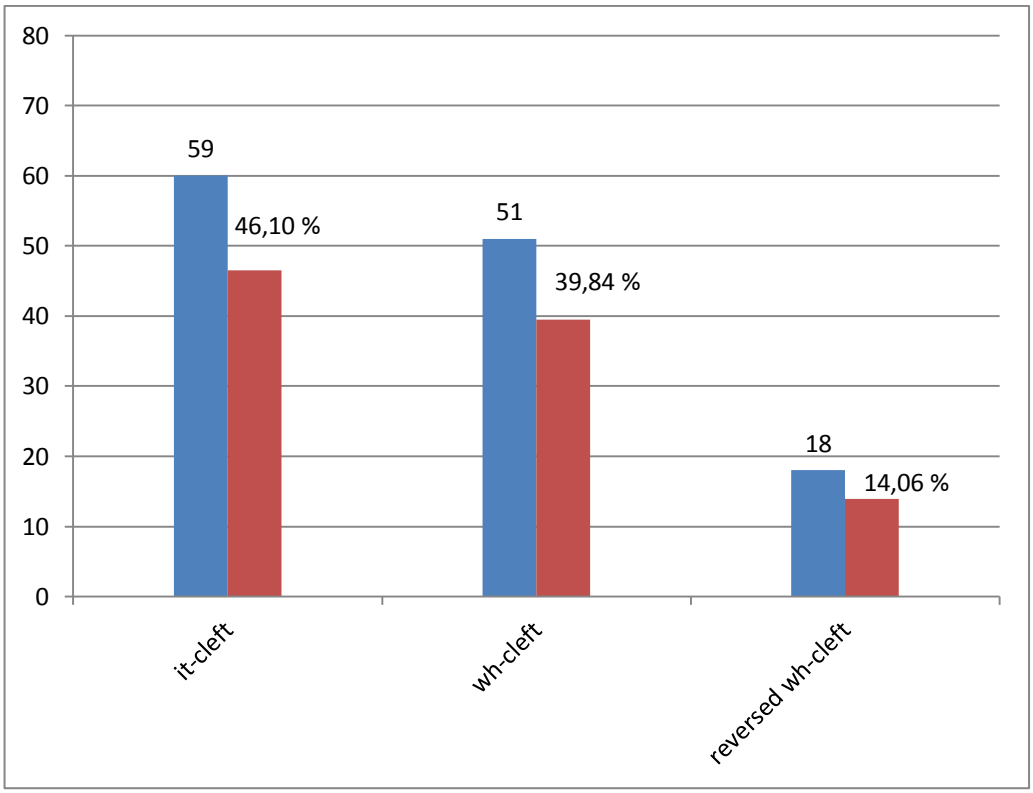


Table 2 + Graph: Fronted elements

	SEMANTIC TYPE			
FRONTED ELEMENTS	**it-cleft**	**wh-cleft**	**reversed wh-cleft**	**TOTAL**
Noun phrase	30	35	10	75
Prepositional phrase	12	0	0	12
Pronoun	5	0	6	11
Non-finite clause	2	7	1	10
Finite clause	1	9	0	10
Proper name	6	0	1	7
Adverb phrase	3	0	0	3
TOTAL	**59**	**51**	**18**	**128**

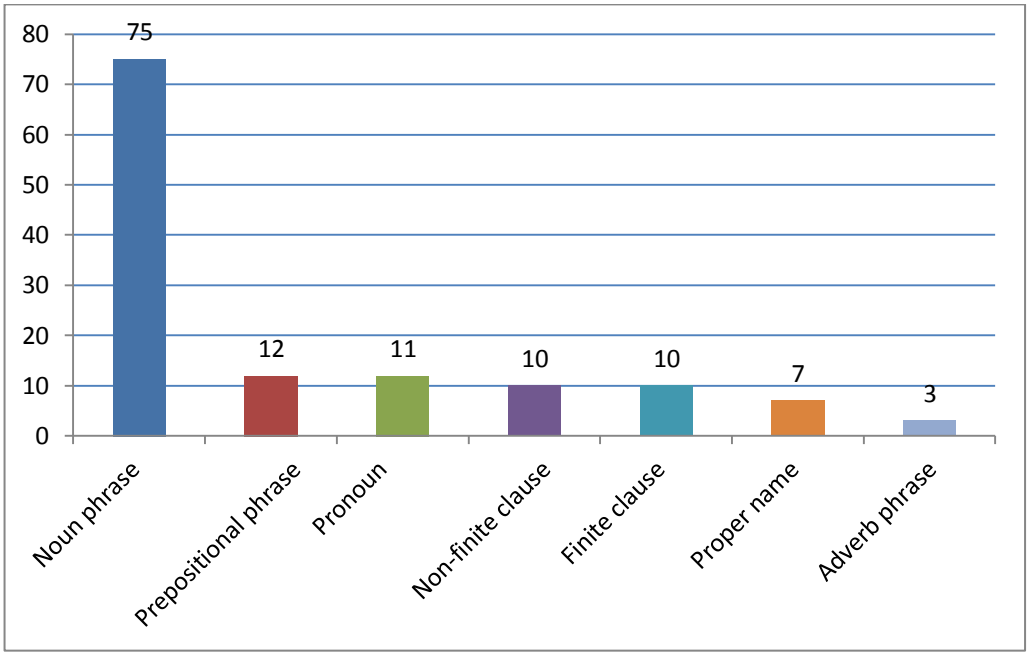
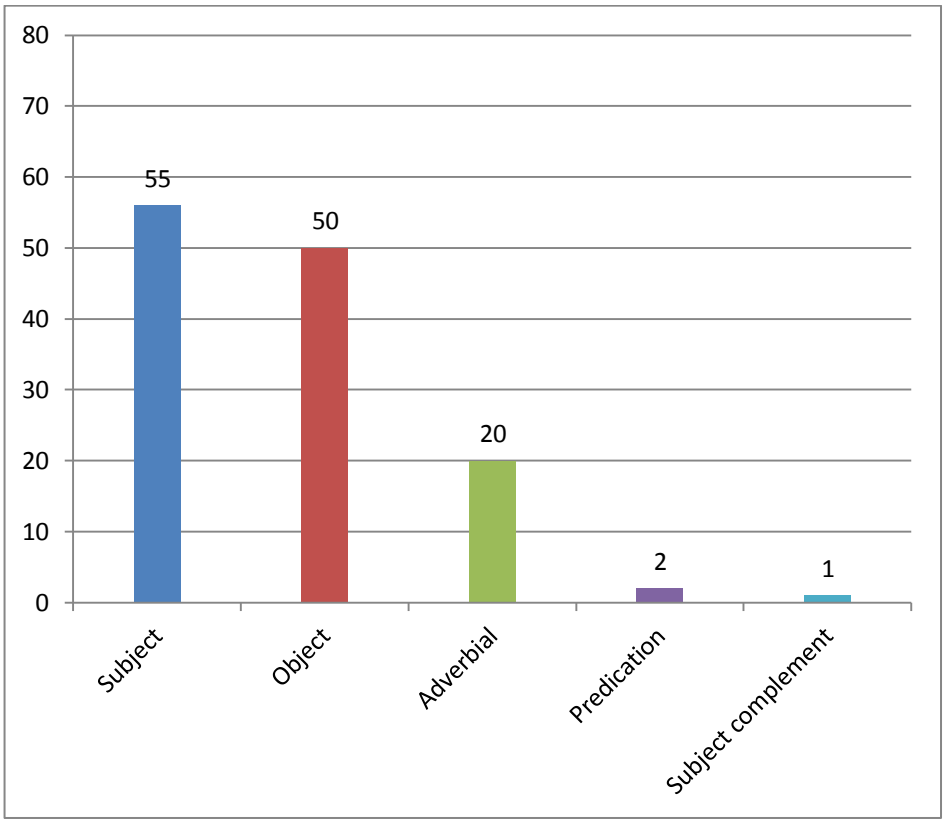


Table 3: Functions of noun phrases

Functions of noun phrases				Noun phrase (total)
Subject	Object	Adverbial	Subject complement	
36	34	4	1	**75**
48,00 %	45,33 %	5,33 %	1,33 %	**100 %**

Table 4 + Graph: Function of fronted elements

Function of fronted elements	Semantic type			
	it-cleft	**wh-cleft**	**reversed wh-cleft**	**TOTAL**
Subject	31	15	9	55
Object	8	34	8	50
Adverbial	20	0	0	20
Predication	0	2	0	2
Subject complement	0	0	1	1
TOTAL	**59**	**51**	**18**	**128**