

# LINGUISTIC TOPICS THROUGH FAIRY TALES VOL. I

- Cohesion and coherence
- Reporting
- Relation of cause, consequence and purpose
- Uses of the infinitive and -ING form

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Didáctica e Innovación educativa





**LINGUISTIC TOPICS  
THROUGH FAIRY TALES  
VOL. I**

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# 1. INTRODUCTION. THE COMMUNICATIVE COMPETENCE

The topics that are discussed in this book have been chosen because of personal preferences but also because they cause more than one headache when it comes to explain them. With this analysis, my intention is to clarify doubts that may arouse and to try to systematize their study.

First of all, these four topics can be framed into what is called the Communicative Competence. Since our target is analysing the communicative competence, it would be just logical to start by explaining the very notion of competence. The Common European Framework of Reference (CEFR) defines it as follows:

*Competences are the sum of knowledge, skills and characteristics that allow a person to perform actions. General competences are those not specific to language, but which are called upon for actions of all kinds, including language activities. (CEFR, p. 9)*

Ever since it was introduced by Noam Chomsky in the mid 60s, the notion of competence associated to language has been in constant evolution, with major contributions by authors such as Dell Hymes (he introduced the term “communicative competence”), Breen and Candlin, and, of course, **Canale and Swain** who defined in 1980 communicative competence in terms of three components: *grammatical competence* (words and rules), *sociolinguistic competence* (appropriateness) and *strategic competence* (appropriate use of communication strategies). Finally, three years later Canale added *discourse competence* (cohesion and coherence).

Quoting again from the CEFR we can say that *Communicative language competences are those which empower a person to act using specifically linguistic means* (p. 9), and we find that the document identifies three language related competences: *linguistic, sociolinguistic and pragmatic*.

Sociolinguistic competence deals with appropriateness, pragmatic competence with the strategies used to communicate and at the very base of all of it, linguistic competence deals with the knowledge of the linguistic code.

In *Aspects of the Theory of Syntax* (1965), CHOMSKY made a distinction very similar to the one that Saussure had made between "langue" and "parole" in 1916. The distinction made by Chomsky was between:

- "Competence": *(intuitive) knowledge of language rules*
- "Performance": *application of those language rules*

This definition has been very influential but it has also been questioned since Chomsky studied competence within the frame of a theoretical process of communication (without interferences), which is a different reality from what would happen in practice. In addition, it has been argued that he described as "performance" a number of factors that should be handled in terms of "competence".

Dell Hymes agreed with Chomsky's division between Competence and Performance, but he redefined them and coined the term **Communicative competence**. According to him,

- **Communicative Competence** (grammar isolated & in context) refers to
  - The tacit knowledge of language rules.
  - The appropriate application of language rules in context. (language in use) This aspect of competence was not covered in Chomsky's definition.
- **Performance** (actual performance only) refers to the actual use of language in a real event which may vary depending on the speakers' competence and on the context of the situation. Hymes considers **the underlying rules of performance** (such as style, register...) are a part of Communicative Competence. This is different from Chomsky's idea of Performance.

Widdowson also agreed with Chomsky's conception of Competence, but he redefined Performance and divided it into the concepts of **usage** and **use**. According to him,

- **Competence** (theory) refers to the abstract knowledge of language rules.
- **Performance** (practice) refers to the application of language rules and is divided into:

- **Usage** (accuracy) or the production of grammatically correct sentences. The meaning of sentences when they are grammatically *correct* is called signification.
- **Use** (appropriateness) or the production of sentences which are appropriate to their context. The meaning of sentences when they are *appropriate* is called value.

Correct usage of a language is not enough; it has to be completed by use. Use includes knowledge of usage but not vice versa. Widdowson also talks about the influence that usage and use should have on the **teaching of MFL**. Both are equally important. It is true that usage rules have been more accurately described than those of use. In any case, the rules of use should also be carefully taught especially to learners who are not immersed in the L2 cultural tradition.

According to **Canale & Swain**, Communicative Competence can be divided into 5 different components: grammatical competence, sociolinguistic competence, sociocultural competence, discourse competence, and strategic competence. This classification is widely accepted.

## 1.1. Grammatical competence

Grammatical Competence refers to the mastery of the linguistic code and it does not assume the ability to make explicit all the grammatical rules i.e. a person demonstrates grammatical competence by using a rule, not by stating a rule. Grammatical competence includes knowledge of:

- Phonology: Pronunciation, word stress and intonation in connected speech.
- Vocabulary: Lexical and functional words. Collocations. Set phrases and idioms. [Also Spelling and Punctuation.]
- Morphology: Inflections, agreement and word-formation.
- Syntax: Word order & sentence structure.

## 1.2. Sociolinguistic competence

Sociolinguistic competence requires the application of language rules in context. MFL students should be taught socio-linguistic conventions because grammar rules would be useless without them. Sociolinguistic

competence is related to the concept of LANGUAGE IN USE and it involves making language choice according to:

**SOCIOLINGUISTIC PATTERNS:** participants' social status, gender, age and occupation.

- **SPEECH SITUATION:** Space and time setting (context of the situation)
- **SPEECH EVENT:** linguistic activity (transactional/interpersonal encounters)
- **SPEECH ACTS:** text utterances within the conversation, which vary according to their function.
- **STYLE** (degree of formality) **& REGISTER** (aspects of convergence and divergence).

### 1.3. Sociocultural competence

Sociocultural competence refers to the cultural knowledge, skills and attitudes required for effective interaction with individuals from other cultures. Present trends on MFL Teaching are trying to incorporate linguistic activities, which also involve a better knowledge of the target language culture.

### 1.4. Discourse competence

Discourse competence refers to the ability to establish and interpret connections in discourse. There are two types of discourse connections:

- **Cohesion:** (SENTENCE CONNECTIONS) Those connections can be *logical* (use of connectives), *lexical* (use of repetitions & collocations) or *grammatical* (use of reference, substitution and ellipsis devices). When a text is cohesive, we can say it is **well-unified**.
- **Coherence:** (PARAGRAPH ASSOCIATIONS) Those associations can be *textual* (use of discourse markers) or *contextual* (use of deictics). When a text is coherent, we say it is **consistent**, it is **fluent** *i.e. ideas are well associated to one another*, and it **makes sense**.

*The organisational patterns* of a discourse vary according to the nature of the *text* and the *context* in which it appears. Therefore, discourse competence includes the knowledge and use of common types of oral and

**written texts.** In MFL Teaching, texts will be selected according to *learners' communicative needs and interests.*

## 1.5. Strategic competence

Strategic Competence refers to any device that participants may use to get their message across. Strategies may be used to compensate either imperfect knowledge of rules or limiting factors, such as fatigue, distractions, and interferences. There are different types of strategies (4):

- Grammatical strategies:
  - Reference sources: *dictionary, grammar book*
  - Paraphrasing
  - Clarification Requests
  - Non-verbal devices: *gestures, drawings...*
- Sociolinguistic strategies:
  - Simplification
  - Use of **neutral forms** in a speech situation where there is uncertainty about appropriateness.
  - L1 knowledge on appropriateness.
- Discourse strategies:
  - Use of stress and intonation to indicate cohesion and coherence.
  - L1 knowledge on oral or written discourse patterns.
- Performance strategies:
  - Pause fillers (*oh well, I mean, so...*)

Once we've contextualised the topics to discuss, it is about time to start speaking about them.



## 2. COHESION AND COHERENCE THROUGH “LITTLE RED RIDING HOOD”

Quoting again from the CEFR we can say that *Communicative language competences are those which empower a person to act using specifically linguistic means* (p. 9), and we find that the document identifies three language related competences: *linguistic, sociolinguistic* and *pragmatic*. We have already seen the importance of the former ones (the mastery of the code and the importance of context), so we will concentrate now on the **pragmatic competence**, which is subdivided into *design, functional* and *discourse competence*.

First, **design competence** deals with the knowledge of the conventions in the community as to how information is structured: how stories, anecdotes, jokes, etc. are told.

Second, **functional competence** is concerned with, on the one hand, knowledge of and ability to use the schemata (patterns of social interaction) underlying communication, such as verbal exchange patterns (question-answer, request-offer-apology, acceptance/non-acceptance). On the other hand, the use of spoken discourse and written texts in communications for particular functional purposes. In this sense, we must distinguish between microfunctions (dealing with single utterances) and macrofunctions (which deal with sentence sequences).

And finally, **discourse competence** is the ability of a user/learner to arrange sentences in a sequence so as to produce texts. It includes knowledge of and ability to control the ordering of sentences in terms of topic/ focus, thematic development (given/new information), “natural” sequencing, cause/effect ... that is to say, coherence and cohesion.

### 2.1. Text and discourse

The study of language and language teaching has been traditionally focused on the interpretation of single isolated sentences. For the last few decades, however, there has been a growing interest in the way sentences combine to form coherent and complete language units, namely, text or discourse.

As these terms are used so variously and even interchangeably it seems sensible to describe them briefly. By ‘**a text**’, I mean the linguistic forms in a stretch of language, and those interpretations of them which **do not vary with context**. I use the general term ‘text’ to mean language regarded in this way. In linguistics, texts have often been discussed as though their

meanings were constant for all users. As has often been observed, valid objections may be raised to this notion of text as fixed. Firstly, speakers' language competence is not homogeneous. (Do a Shakespeare and a six-year-old child really have so much in common?). And secondly, as many literary theorists have observed, it may be misleading to separate receiver and text in any way, since each comes into being through the other. Text is dependent on its receiver, and therefore variable.

All writers seem to agree that both text and discourse need to be defined in terms of a meaningful cohesive and completed whole.

The term '**discourse**' should not mislead us to think that our analysis merely focuses on spoken interactions. Discourse analysis comprises both spoken and written exchanges. In the case of spoken discourse, I'd like to insist on the fact that both classroom conversation and real life interactions fall under the scope of discourse analysis. British discourse analysis focuses its study on the former ones, while American researches have made of the latter ones their object of study. In any case, both trends are useful for the foreign language class since although our interactions occur in class, they aim at mirroring real life ones.

Maybe a useful quote to synthesize would be this one from Cook:

**Discourse is described as stretches of languages perceived to be meaningful, unified, and with a purpose; and text as a stretch of language interpreted formally, without context.**

Cook, 1989: 158

In this way, when our students deal with the interpretation of a text, they can deal with it from the point of view of the text itself or adding up the context and thus interpreting the discourse. From my point of view, it is almost impossible to deactivate your previous knowledge or to separate the text from the situation in which you deal with it. Being it this way, our students probably will use external references to understand the text but, is it enough? The answer is 'no'. When in front of a text, we use a whole set of devices to help us interpret it. Some of them will be internal and some external, but all of them needful.



## 2.2. Coherence

What am I talking about when I say “external”? I’m talking about using our schemata (that is, mental representations of typical situations) to predict and make sense of the particular situation that the text portrays. And that is, basically, **coherence**. But, what do we use to create it? It is built by both encoder and decoder, and results from the relationship from several factors, which are: context, information arrangement and the cooperative principle.

**What’s context?** Context refers to the situation giving rise to the discourse and within which the discourse is embedded. There are two different types of context. The linguistic context is the language that surrounds the piece of discourse under analysis. The non-linguistic or experimental context includes the type of communicative event (for example a joke, a story, greeting, conversation), the topic, the purpose of the event, the setting (including location, time of day, season of year, physical aspects of the situation, such as the size of room, arrangement of furniture), the participants and the relationships between them, and the background knowledge and assumptions underlying the communicative event. (Daddy is telling the story of Little Red Riding Hood to her four years old daughter Linda; the linguistic context of the third sentence is the rest of the story, but the non-linguistic context is the relationship between Linda and her Daddy, the bedroom, bedtime...)

But maybe, rather than saying that the context affects coherence, it would be more accurate to say that it is what the encoder and the decoder know about the context what affects coherence. We call **contextual knowledge** to the shared knowledge that the participants in a speech event have. It can be divided into three interrelated types because we need to have knowledge of the world but also situational knowledge and knowledge of the preceding information in order to produce or understand a text.

When talking about **knowledge of the world**, we refer to all we have accumulated in our long-term memory about the physical, social and other aspects of the world around us. Some elements of this sort of knowledge vary from culture to culture and from individual to individual. (Linda knows bedtime stories are nice, she can imagine a girl in a forest will find lots of interesting things...)

Then we have **situational knowledge**, which refers to all the information speakers derive from their perception of the current situation. The main source of our situational knowledge is normally our vision. Through our vision we perceive gestures, facial expressions, etc. Deictic terms with

reference to the space, time and so on, such as 'here', 'there', 'now', 'later'.... Are also part of this situational knowledge. (Daddy's gestures help Linda understand the story)

These two kinds of knowledge are basic for understanding a text but they are not enough, we wouldn't be able to get anything clear from a text if we lacked the ability to hold the information from the preceding utterances in our memory, that is the **preceding information**, the linguistic context of the current utterance; it is subject to continuous change and is kept in short-term memory for a time and then sometimes (mostly when it is relevant) transferred to long-term memory. (When L.R.R.H. arrives to her granny's house, Linda still remembers she met the wolf)

Related to this linguistic context we have the **arrangement of the information** in a sentence or utterance. The different pieces of information have different values and the writer or speaker establishes them by the position he or she gives them. **Theme** is a formal grammatical category which refers to the initial element in a clause. It is the element around which the sentence is organised. Everything that follows it is known as the **rheme**. The same information can be organised in different ways within the sentence (e.g. an active sentence and a passive one; thematically both sentences are different). Within functional linguistics, they identify three types of theme: *Topical*, which has to do with the information conveyed in the discourse; *Interpersonal*, which reveals something of the attitude of the speaker or reader; *Textual*, which links a clause to the rest of the discourse.

So the context and the information arrangement are basic to understand a discourse but, there's still something we haven't commented on and that is able to change completely the meaning of an utterance. If we don't pay attention to this point, we could understand exactly the opposite of what is intended. This tricky point of view is that of the **function**.

The **function** of an utterance must be established pragmatically. Grice put forward the *Cooperative Principle*, which describes language on the assumption that its sender is obeying four maxims:

- The maxim of quality (be true)
- The maxim of quantity (be brief)
- The maxim of relevance (be relevant)
- The maxim of manner (be clear)

Using this assumption, combined with general knowledge of the world, the receiver can reason from the literal, semantic meaning of what is said to the pragmatic meaning. Besides the Cooperative Principle, it is fundamental

in order to create and maintain social relationships the *Politeness Principle*, whose maxims are:

- Don't impose
- Give options
- Make your receiver feel good

Inferring the function of what is said by considering its form and context is an ability which is essential for the creation and reception of coherent discourse and thus for successful communication. But the principles of politeness and cooperation are not, on their own, enough to provide the explanation for this inference. To do this, we need knowledge of the physical and social world. As we said before, trying to analyse a discourse without taking into account the function implied by the encoder, means losing the meaning in most of the cases. An approach which tries to formulate how such knowledge is brought into play is speech act theory formulated by Austin, and further developed by Searle. (When the wolf greets L.r.r.h.. Linda infers he's being nice in order to catch her)

**As a summary, coherence is all we add to a given text in order to understand it.**

## 2.3. Cohesion

Is it enough? Can we follow a discourse just by means of our previous knowledge about the world, human relationships or how information should be arranged? Or even better, are we able to produce a discourse taking into account only the previous matters? No, we need the specific internal devices that bond the discourse parts, the devices which join the sentences into a greater discourse. We need cohesion

Cohesion is defined as the **formal linguistic realization of semantic and pragmatic relations between sentences**. It is a formal property of texts, while coherence is the result of the 'interaction' between the text and the receiver. So, how do we link the different parts of the discourse? **HALLIDAY & HASAN** identify five different types of cohesion: Referential cohesion, substitution, ellipsis, connectors and lexical cohesion.

### 2.3.1. Referential cohesion

To explain **referential cohesion** let's imagine a single sentence is taken out of context and presented in isolation; it is likely to contain elements that are difficult, if not impossible to interpret because they refer to other elements we don't have (she put some in her basket). Reference can be either *indefinite* (when an entity represents new and unidentified information in a context) or *definite* (when the referent is identified elsewhere). There are a number of ways definite reference can be established:

a) When the text-forming device draws on the external world, it is named **exophoric reference**. It can be:

- *Situational*.- When the referent can be found in the immediate surrounding context. ('She was as tall as you', says Daddy.)

- *Generic*.- When the referent is a whole species or group. (And she met a wolf)

b) When the text-forming device hints at an element within the text itself it is known as **endophoric reference**. This type of reference items can function within a text in two different ways in an anaphoric way or in a cataphoric one.

- *Anaphora* points to the reader or listener 'backwards' to a previously mentioned entity, process or state of affairs. As a syntactic device, it serves as a link with information contained in preceding clauses or utterances, such as third personal pronouns, possessives, adverbs, demonstratives, the definite article and so on. (Those muffins she had put in the basket before)

- *Cataphora* points the reader or listener forward, it draws us further into the text in order to identify the elements to which the reference items refer. Examples of it can be expressions such as 'as follows' or 'that is'. ('What is this?' Said the wolf pointing to the basket.)

The terms reference and deixis are usually considered as synonyms. But **What are the differences between Reference and Deixis?**

Following Lyons, deixis and reference overlap and there are similarities but the essential property of deixis is that it relates the utterance to the time and place of its occurrence, the identity of the speaker and addressee, and objects and events in the actual situation of utterance. Deictic terms are therefore those lexical units that point elements of a particular situation. In most languages, at least four kinds of deictic terms can be identified:

- *Personal deixis*.- It refers to words like 'I', 'you', 'we'
- *Local deixis*.- It refers to words like 'here', 'there'
- *Temporal deixis*.- It refers to words like 'yesterday', 'now', ...  
This category is often expressed by the verb tense.
- *Object deixis*.- It refers to words like 'this', 'that'

It seems to work, in principle, in the same way in all languages, but there are some deictic domains which differ from one language to another. (Having ie. 'Aquí', 'ahí', 'allí' in Spanish but only 'hier' and 'dort' in German).

### 2.3.2. Substitution

Another cohesion device is **substitution**.- It refers to the use of proforms to present earlier mentioned entities or events. There are three types of substitution:

- *Nominal substitution*: 'What's the way to your granny's house? The left one'
- *Verbal substitution*: 'Do you live there? No, I don't'
- *Clausal substitution*: 'Does Lrrh know what the wolf really wants? I don't think so'

### 2.3.3. Ellipsis

A step ahead of substitution we find **ellipsis**. It occurs when some essential structural element is omitted from a sentence or clause and can only be recovered by referring to an element in the preceding text. As with substitution there are three types of ellipsis:

- *Nominal ellipsis*: 'Daffodils and violets are flowers. Both (---) are beautiful'
- *Verbal ellipsis*: 'Have you put some muffins in the basket? Yes, I have (---)'
- *Clausal ellipsis*: 'Did you know the wolf was looking for you? No, he didn't tell me(---)'

### 2.3.4. Connectors

As we said previously, cohesion is the way we link the different parts of the discourse, when talking about linking, we must speak about **connectors**. They are cohesive devices because they signal relationships among parts of the text in different syntactic categories. When we talk about connected sentences or clauses we mean sentences of which the underlying

propositions are connected. Nevertheless, we should take into account a very important point, namely that connection is not only dependent on the presence of connectors, but also on the facts denoted by their clauses, if they are linked in related worlds. They can establish **different types of relationship** among the parts they link:

- *Adversative: but* (she was good, but the wolf was bad.) - *Additive: and* (she prepared the basket and baked some cakes) - *Temporal: then* (the wolf deceived the granny and then he used her clothes) - *Causal: so* (the wolf was clever so he deceived the old woman) - *Comparative: likewise*  
- *Result: as a result* (the wolf ate too much and as a result he got caught by the woodcutter) - *Summary: in short* (he opened the animal and he...in short, he rescued the little girl and her granny) - *Exemplification: for example* (the wolf decided to change his life, for example, he became a vegetarian) - *Enumerative: first* (first he gave up meat, then he started to make rabbit friends) - *Reformulation: that is* (finally he became the MOF, that is, he became the Major of the Forest) - *Replacement: instead of* (Lrrh instead of being angry with him, helped him with his new job)

From a **syntactic** point of view, they can be classified in many ways but the predominant types are adverbs (ie. quickly), conjunctions (and) and prepositional phrases (as a result).

### 2.3.5. Lexical cohesion

So, connectors link sentences but what about just words? **Lexical cohesion** takes place when two words in a text are semantically related in some way, in other words, when they are related in terms of their meaning. Halliday & Hasan distinguish two main categories:

- *Reiteration*, which includes: **repetition** ('she walked and walked'), **synonyms** ('look at', 'watch'), **hyponyms** (all the specific words of a class related to a more general hyperonym (pine, oak, cedar...))/**hyperonyms** (a more general word that names a whole class (tree)) & **general words** ('thing').

- *Collocation*, which includes all those items in a text that are semantically related. In some cases this makes it difficult to decide for sure whether a cohesive relationship exists or not. The problems arise because collocation is expressed through open rather than closed class items. This means that it is difficult to establish sets of regularly co-occurring words and

phrases. An additional problem is the fact that lexical relationships are text-bound, as well as context-bound. This means that words and phrases that are related in one text may not be related in another. (Once upon a time usually goes together with forest, castle, girl, prince, animals... but in this case we didn't have a castle, for instance)

### 3.3.6. Discourse markers

Although Hallyday and Hassan didn't speak about them they are the last but not the least of the elements which link the different parts of the discourse, in this case, they: "bracket units of talk" (Schiffrin 1987:31). It is important to notice we deal now with "talk" and that "brackets" include anaphoric and cataphoric devices. Some examples are words like *well*, *but*, *and*, *so*, or units like *oh*, *y'know* and their function is to mark relationships or connections among units of discourse, they indicate how the utterance containing them is a response to, or a continuation of, some portion of the prior discourse. They belong to different word classes and its study is part of the study of coherence.

- Granny, er what big ears you have!
- Y'know, all the better to hear with!
- Well... granny, what big nose you have!
- So, all the better to smell with!







### 3. REPORTING THROUGH “SNOW WHITE”

Linguistic competence is defined by the grammar, or set of language rules, that is represented mentally and manifested based on a person's own understanding of acceptable usage in a given linguistic situation. Therefore, grammatical competence defines an innate knowledge of rules rather than knowledge of items or relations. According to Chomsky, it is regarded to be innate because one does not have to be trained to develop it and will still be able to apply it in an infinite number of unheard examples.

The core components of the grammar are included in the speaker's linguistic competence and these components correspond to the five major subfields of linguistics: Phonetics, Phonology, Morphology, Semantics and Syntax, being the latest the one dealing with the rules and patterns for the arrangement of words in sentences.

Therefore, we should study the topics included in the Syntax area because they belong in the linguistic competence which is included in the CEFR ‘communicative competence’.

But before starting the linguistic analysis about direct and indirect speech, I would like to point out also the relevance of this topic in the pragmatics area. We are not going to analyse it in detail in the topic, but whenever we have two possibilities to say something, it is because they don't say exactly the same. The choice between direct or indirect speech (or the mixed styles, by the way), shows the implication of the speaker, the effect he/she is looking for, and the degree of “reality” he or she is trying to convey.

When we read:

“Mirror mirror on the wall  
who's the fairest of them all?”

It's not the same as when we read:

“And, using a couplet, she asked the mirror who the fairest was”.

In this case, the first option will cause a bigger impact. Also, direct speech can be used to show (or simulate) objectivity, because in theory, words are presented “exactly” as they were uttered. When we choose direct speech, we choose not to involve ourselves on what is said (or at least pretend not to). On the other hand, when we choose reported speech, even if we try to show objectivity, the presence of the narrator is more visible and thus, his/her opinion, more influential.

After pointing that out, let's deal with the grammatical differences between direct and reported speech

### 3.1. What is reporting?

Reporting is one of the major utilities of languages and we learn that at an early stage in our own language learning process. In general, direct speech is already used by 26-months-old children and reported speech (slightly more difficult), by 3 year-olds. But what are we referring to when we say “direct” or “reported”?

There are two ways of expressing what a person has said:

- **Direct Speech**, which is the *reproduction* of the speaker words or thoughts, either in speech or writing, with their exact uttered words.

E.g.: *The mirror said- "You are".*

- **Reported Speech**, which is the *reporting* of the speaker words or thoughts, either in speech or writing, with their same words but taking them to the time and place of the reporter.

E.g.: *The mirror said the queen was.*

### 3.2. Direct speech

**Direct Speech** is the *reproduction* of somebody’s words or thoughts, either in speech or writing, with the exact uttered words. This kind of speech is often found in **narrations, plays** and **quotations**.

Of course in plays, it is absolutely essential. In narration, it is used to give an impression of objectivity, but also *closeness* to the events and to give some *life* to the story. In dialogues, it creates a rather *dramatic* effect and make words sound more *truthful*.

#### 3.2.1. The reporting clause

In Direct Speech, the **reporting clause** can be placed before, in the middle or after the Direct Speech clause and it is separated from it by a dash (-).

E.g.: *She said- "I wonder if you are telling the truth".*

E.g.: *"I wonder"- she said- "if you are telling the truth".*

E.g.: *"I wonder if you are telling the truth"- she said.*

**In plays**, the reporting clause is just the speaker’s name placed at the beginning and followed by a colon (:).

E.g.: *Evil Queen: I wonder if you are telling the truth.*

The word order in the reporting clause can be inverted (**i.e.: operator + subject**), when the clause is placed at middle or end position and as long as the subject is not a pronoun.

E.g.: "I wonder"- **said the mirror** - "if you will ever change the question".

E.g.: "I wonder if you will ever change the question"- **said the mirror.**

### 3.2.2. The reported clause

In Direct Speech, **the reported clause** is written **in inverted commas** (" "). However, inverted commas can be omitted in **plays, fictional literature, meeting minutes and news headlines** (4). Syntactically, the reported clause is the *direct object* of the reporting clause, but it virtually works like any other main clause. Semantically, the reported clause can perform many linguistic functions i.e. it can be a statement, a question, a command and so on.

## 3.3. Reported speech

**Reported Speech** is the reporting of somebody's words or thoughts, either in speech or writing, using the same words but taking them to the time and place of the reporter. According to BAKHTIN, this kind of speech is very commonly used in **conversations**, but it can also be found in **news reports** and **narrations**.

In narration, it is used to give the impression that the events are entirely seen from the *narrator's perspective*; the narrator is not committed in reproducing the exact sense and words that were uttered by the speaker; in reported speech, we actually have to acknowledge **two voices** - the speaker's and the reporter's.

E.g.: *The evil Queen commanded the mirror to shut up immediately.*

### 3.3.1. The reporting clause

In Reported Speech, **the reporting clause** is always placed at the beginning.

*E.g.: One day, **the mirror said** there was a fairer maid.*

The most commonly used **reporting or introductory verbs** are “say” and “tell”. It is important to be aware that they are very different in meaning and structure.

“**Say**” means “to express in words” (the message form, the words); it can be followed by an indirect object and when it is, the object is preceded by “to”.

*E.g.: The Evil Queen said that it was impossible.*

*E.g.: She said **to the mirror** that it was impossible. (Rarely used)*

“**Tell**” means to “inform” (the message content) and sometimes to “command”; it is always followed by an indirect object, but this one is not preceded by “to”. Besides, it is the only verb out of the two that can be used to report commands.

*E.g.: The mirror told **the Queen** the girl's name.*

*E.g.: She told the hunter to kill Snowwhite.*

**The rest of introductory verbs are more meaning specific and they are used as a means to blend the reporting and reported clauses together and make speech more dynamic.**

*E.g.: He said ok > He **agreed** with the Queen.*

**Reporting verbs are often a problem for foreign language students, because they vary in terms of structure** i.e. some of them are followed by an infinitive e.g.: **promise to + infinitive**, and some of them are followed by a gerund e.g.: **suggest + gerund**. In order to use them accurately, students should learn the verb and its structure off by heart.

**Some reporting verbs can actually be followed by both, infinitive or gerund** e.g.: **advise**; in this case, they are usually followed by the infinitive when there is an indirect object in the clause. Still there are not fixed rules so as to their usage.

*E.g.: I advise **you to take** her to the forest (to the hunter in particular)*

*E.g.: I advise **not being** too pretty (to everyone)*

### 3.3.2. The reported clause

In Reported Speech, **the reported clause** is the *direct object* of the reporting clause, and it works like a *subordinate clause*. Besides, in Reported Speech, the speaker, the time and the place of the actual event are rarely the narrator, the time and the place of the reported event. For this reason, **person, time and place adjustments** *usually* have to be made in the reported clause to indicate such a difference. These adjustments affect the use of verbs and personal, time and place deictic words.

#### A. REPORTED VERBS.

WHEN?

- Verbal tenses are not shifted back in the reported clause when the doing TIME SPAN is the same as the receiving time, otherwise verbal adjustments are necessary. In other words, **if the reporting verb is in the present tense**, there is no shift. *E.g.: The hunter admits that he doesn't like the Queen's plan.*

(Except when the reporting verb is a verb of volition and thought. In this case adjustment are required even if verbs are in the present tense)

**If the reporting verb is in the past tense**, then verbal tenses shift back in the reported clause. Tenses are also adjusted **when we are not sure about the time** a given action took place.

A further situation occurs **when the statement uttered has a generic time span**. This is the case of **universal truths, rules, habits and routines**.

*E.g.: A wise man said that beauty is power. (UNIVERSAL TRUTH)*

*E.g.: She said that vassals **have to** obey their Queen. (RULE)*

*E.g.: He said she gives mean orders. (HABIT)*

*E.g.: The hunter said that he usually goes to the forest to relax after a hard day. (ROUTINE)*

In such case no verbal adjustments are required.

- In the case of THE SUBJUNCTIVE, **the mandatory subjunctive** i.e. the one we use in formal exhortations, does not suffer any tense shift.

*E.g.: She said it is compulsory that no one **wear** make up to enter the royal ball. (so she can be the prettiest).*

However, **the hypothetical subjunctive**, which as its own name says is used to express hypothesis, **shifts to “WOULD”**.

*E.g.: The hunter said- “I wish I **had** studies and a different job”*

*The hunter said he wished he **would** have studies and a different job.*

And **the formulaic subjunctive**, which is used in certain idiomatic set phrases, **shifts to “MIGHT”**.

*E.g.: Snowwhite said- “God **curse** the Queen”*

*She said God **might curse** the Queen.*

- When the reporting verb is **promise , decide , insist , intend...** we normally use the putative “*should*” in the reported clause.

*E.g.: The hunter insisted that she **should** walk away in the forest.*

## How?

Tense shifts can be summarised as follows. **Present tenses shift to past forms.** *E.g.: The Present Simple becomes a Past Simple, The Present Perfect becomes a Past Perfect and so on.*

**Past tenses shift to perfect forms.** *E.g.: The Past Simple becomes a Past Perfect, The Past Continuous becomes a Past Perfect Continuous and so on.* The only tense that suffers no shift is the Past Perfect that remains the same.

**The Future Tense shifts to the Conditional.** Thus *WILL* becomes *WOULD*, and *SHALL* becomes *SHOULD*. And the **Conditional Simple** with *WOULD* and *SHOULD* shifts to the **Perfect Conditional** with *WOULD HAVE* and *SHOULD HAVE*.

**Auxiliary verbs** also suffer verbal shifts **and some modal verbs too.** **MUST** remains the same or it can also shift to *HAD TO* when the utterance is a rather general command or prohibition, not a personal one. **CAN** shifts to *COULD*. **MAY** shifts to *MIGHT*. Any other modal verbs remain the same.

The **reversative verb pairs** **go & come** and **bring & take** may also suffer some changes depending on the context.

*E.g.: When Snowwhite arrives at the dwarves' house door she says: "Can I come in?"*

*E.g.: She asked if she could go in.*

### **Reported personal deictic words**

Personal deictic words, such as *personal pronouns, reflexive pronouns* and *possessive pronouns and determiners*, undergo some changes in the reported clause. These changes are rather complex but they are equivalent in English and Spanish.

When the reporter is the speaker, no changes are made. *(Snowwhite to the dwarves) E.g.: I said you looked peculiar* When the reporter is the listener, reported 1<sup>st</sup> and 2<sup>nd</sup> person words are swapped. *E.g.: You said we looked peculiar.* When the reporter is a 3<sup>rd</sup> person other than the speaker or listener, all reported words are changed to the 3<sup>rd</sup> person. *E.g.: She said that they looked peculiar.*

### **Reported time and place deictic words**

Place deictic words, such as *some demonstrative pronouns and place adverbials*, undergo some changes in the reported clause to adjust to the receiving place setting. Thus place deictic words indicating proximity such

as **this, these & here** shift to their non-proximity equivalents **that, those & there**.

Certain *time adverbials* also suffer some changes in the reported clause (9). The adverb **NOW** often shifts to “then”. Although we may also see this adverb used in sentences in the past tense.

**TODAY** becomes “that day”, **YESTERDAY** becomes “the day before” or the “previous day”, **THE DAY BEFORE YESTERDAY** becomes “two days before”, **TOMORROW** becomes “the day after” or “the following day”, and **THE DAY AFTER TOMORROW** becomes “two days later”.

**NEXT WEEK/MONTH/YEAR** becomes “the next week/month/year”. Another possibility is to say “the following week/month/year”. By the same token, **LAST WEEK/MONTH/YEAR** becomes “the last week/month/year”. Another possibility is to say “the previous week/month/year”. It is important that learners are aware the definite article “the” only precedes time expression with “next” and “last” in reported speech.

And finally, the word **AGO** becomes “before”. *E.g.: “Snowwhite arrived two years ago” becomes “Snowwhite arrived two years before”.*

### Reported clause structure

<b>REPORTED STATEMENTS</b>
Reported statements are subordinate <i>that-clauses</i> . <i>E.g.: She said <b>that she liked the life with the dwarves.</b></i> The conjunction “that” can be omitted after “say” and “tell” in colloquial speech. <i>E.g.: She said <b>she didn't intend to move.</b></i>
<b>REPORTED QUESTIONS</b>
Reported Questions are introduced by <b>verbs of enquiry</b> such as <i>ask, question, wonder, enquire, interrogate...</i> Their <b>word order</b> is not inverted and they are not followed by a <b>question mark</b> . YES-NO QUESTIONS are subordinate <i>if-clauses</i> or <i>whether-clauses</i> . <i>E.g.: The Queen asked the mirror <b>if the threat had been destroyed.</b></i>



E.g.: The mirror asked her **whether she was referring to Snowwhite.**

WH-QUESTIONS are subordinate *noun clauses* introduced by a *wh-word*.

E.g.: She asked it **why was it asking.**

### REPORTED COMMANDS AND EXHORTATIONS

Reported Commands and exhortations are introduced by **verbs of command or exhortation** such as *tell, order, request, command, suggest, advise, warn...* Reported commands and exhortations are subordinate *full-infinitive clauses*. If the command/exhortation is negative the full infinitive will be negated too.

E.g.: She asked him **to tell her the truth about what happened to Snow.**

E.g.: She asked him **not to hide anything from her.**

#### **(Ought to + perfect infinitive)**

E.g.: You ought **to have told me right away.**

#### **(Let's > should)**

E.g.: She suggested they **should prepare something very special for Snowwhite.**

## 3.4. Free reported speech

**Free Reported Speech** is a hybrid between Direct Speech and Reported Speech. Like Reported Speech, it consists of reporting somebody's words or thoughts, either in speech or writing, **with the same words but taking them to the time and place of the reporter.** But in contrast to Reported Speech, **the reporting clause** is either omitted or parenthesised.

The almost only indicator of Free Reported Speech is the use of **verb back shifted forms** and **personal deictic word changes**. This type of speech is very **concise** and **very flexible** too because it may incorporate **direct questions and exclamations**. E.g.: **Why couldn't she just die? (The Queen thought).** And it can use proximity time and place deictic words such as *here* and *now*. E.g.: **There it was at last! The potion that would finally kill Snowwhite! It had taken a long time, but she had it here and now.**

According to BAKHTIN, Free Reported Speech is used in **interior monologues**, when the writer wants to create the effect that the character's thoughts are presented from their own personal point of view rather than from the narrator's point of view. E.g.: *William Faulkner's The Sound and the Fury*.

### 3.5. Free direct speech

**Free Direct Speech** is very similar to Free Reported Speech, and the dividing line between one another is not always clear. Free Direct Speech differs from Free Reported Speech in that it is *at the least controlled end of the continuum*. Like Direct Speech, it consists of *reporting* somebody's words or thoughts, either in speech or writing, **with the same exact words**. But in contrast to Direct Speech, **the reporting clause** is omitted and **the reported clause** appears without inverted commas.

According to BAKHTIN, Free Direct Speech is used in **polyphonic discourse** to create the illusion that several characters are speaking without order or control so that many voices and thoughts are heard at the same time, without the narrator as an intermediary; in fact, sometimes it is rather confusing and hard for the reader to follow what character is speaking at what time. E.g.: *Ulysses* by James Joyce.

*She cannot be dead. No she isn't. Let's do Heimlich. Ok. She's alive! That's great. She will live with us. We are good for her. She's happy here. Forget about princes. Royal people are crazy...*



## 4. RELATIONS OF CAUSE, CONSEQUENCE AND PURPOSE THROUGH “PINOCCHIO”

As in the previous case, we will be discussing topics that belong in the Linguistic Competence, through grammar and syntax.

### 4.1. The concepts of cause, consequence and purpose

The concepts of reason, result and purpose are very closely connected. **cause and consequence** are opposite points in a line;

*E.g.: Geppetto made a puppet **because** he wanted company. (reason)*

*E.g.: He wanted company **therefore** he made a wish. (result)*

**Purpose** is prior to **consequence**; purpose conveys *intention* i.e. a target we are aiming at whereas *consequence* refers to the outcome i.e. the achievement of a particular goal.

*E.g.: He made a wish **in order that** he could get company. (purpose)*

*E.g.: He made a wish **therefore** he got company. (result)*

**Cause** can refer either to a *natural cause of events* we are not able to control or it can refer to a *consciously made decision*. When reason involves decision making, then the meaning *shades* with that of **purpose**.

*E.g.: He made the wish to the blue fairy **because** he wanted to be heard. (cause)*

*E.g.: He made the wish to the blue fairy **in order that** he could be heard. (purpose)*

In order to express cause, consequence and purpose we make use of **lexical verbs**, **noun phrases**, **prepositional phrases** and **subordinate clauses**. Possibly the most common way of expressing reason, result and purpose is by means of subordinate clauses.

## 4.2. Expression of cause

Expression cause refers to *why* something happens. When we express reason, the causal “actor” or “factor” of the event is very important and

- it takes the position of subject in the sentence, *e.g.: **The blue fairy granted him his wish;***
- except for passive structures where the “actor” takes the position of the agent, *e.g.: **His wish was granted by the blue fairy.***
- And if the “actor” happens to be unknown then the causal “instrument” functions as either the subject, *e.g.: **Magic granted him his wish;*** or it functions as the agent of the sentence, *e.g.: **His wish was granted by magic.***

Cause is usually expressed by means of **causative verbs**, **abstract noun phrases**, **prepositional phrases** and **subordinate clauses**.

### 4.2.1. Causative verbs

Causative verbs often convey the fact that the cause of an action is out of the speaker’s control one way or another because:

- We delegate the control of the action on someone else: **“HAVE + PAST PARTICIPLE”** or **“GET + PAST PARTICIPLE”** (informal)  
*E.g.: He **had** his puppet **transformed**.*  
*E.g.: He **got** his puppet **transformed**. (informal)*
- Something happens without our consent: **“GET + PAST PARTICIPLE”**  
*E.g.: Pinocchio **got** himself **brought to life**.*
- We are receiving instructions: **“MAKE/HAVE + BARE INFINITIVE”**  
*E.g.: The blue fairy **made** Jiminy cricket **be** Pinocchio's conscience.*

### 4.2.2. Abstract noun phrases

Abstract noun phrases such as **“the reason why...”**, **“the explanation for...”** are sometimes used to introduce cause by means of PSEUDO-CLEFT SENTENCES. When we used these constructions, we are **emphasising** the reason why something has happened. These structures are frequently used in written English:

*E.g.: **The reason why she decided so was that Pinocchio himself didn't have a conscience.***

*E.g.: **The blue fairy left early. The explanation for this was that she didn't want to be seen.***

### 4.2.3. Prepositional phrases

We can express cause using a **PREPOSITIONAL PHRASE**. The preposition **BECAUSE OF** is the most common one and it is used before a noun or noun phrase to give a reason for something. *E.g.: But she put a condition **because of Pinocchio's lack of conscience.***

The prepositions **DUE TO** and **OWING TO** are slightly more formal than **BECAUSE OF** and are often used to express the reason for a problem. *E.g.: He had to keep honest **owing to an embarrassing nasal growth.*** The preposition **OWING TO** is rarely used when the verb in the main clause is the verb "to be"; the use of **DUE TO** is preferred instead. *E.g.: Geppetto was really happy **due to the magical transformation.***

In very formal style, there is also the possibility to use the preposition **ON ACCOUNT OF**. *E.g.: He started dancing and singing **on account of his new found son.***

The prepositions **WITH** and **FOR** may also be used to express cause in certain contexts. **FOR** means "because of" and can only be used at final position in the sentence. *E.g.: Geppetto was grateful **for all of it.*** **WITH** means "because there is/are" and can be used at initial or final position in the sentence. *E.g.: (But) **With the laws against absentism, he had to send Pinocchio to school that very day!***

### 4.2.4. Subordinate clauses

The most common way of expressing cause is through **SUBORDINATE CLAUSES**. Causative Clauses are usually **finite clauses** introduced by a **CONJUNCTION** (8). The most common conjunctions used to express cause are **BECAUSE, AS and SINCE**.

When cause conjunctions are used to express that the cause is unknown, then they introduce clauses which appear at end position in the sentence. *E.g.: Pinocchio was going to school **because he was a child.*** However, when cause conjunctions are used to express that the cause is known, they introduce clauses which appear at front position in the sentence and which are separated from the main clause by a comma. *E.g.: **Since they didn't have a car, he went walking.***

In spoken English, we normally use the conjunction **BECAUSE**, which is often pronounced "cos". E.g.: *He started speaking with some bad guys because he was very naïve.* The conjunction BECAUSE usually introduces clauses which appear at end position in the sentence. In fact, BECAUSE only appears at front position in order to emphasise the reason why something has happened. E.g.: *Because he was so naïve, he started talking to the wrong people.*

Other conjunctions frequently used in informal style are **AS**, **SEEING THAT** and **SEEING AS**.

E.g.: *As Pinocchio was an easy prey, they decided to pick him up.*

E.g.: *It was an easy decision, seeing that they knew some children buyers.*

E.g.: *Stromboli paid well for him, seeing as he knew he was a special puppet.*

The conjunction **SINCE** is rather formal when it expresses reason and it is uncommon in conversation, but it is frequently used in academic writing. Other conjunctions frequently used in formal or literary style are **FOR**, **IN THAT** and **INASMUCH AS**; they introduce subordinate clauses which always appear at end position; FOR and INASMUCH AS are always preceded by a comma.

E.g.: *Stromboli's show became the best in that there was a string-free puppet in it.*

E.g.: *Pinocchio wanted to go home, for it was late.*

E.g.: *But Stromboli never let him, inasmuch as he had paid good money for him.*

**Non-finite clauses** can also be used to express known cause when the subjects of the main clause and the subordinate clause coincide. These clauses always appear at front position:

- **ING CLAUSES.** E.g.: *Having finished his performance, Pinocchio got locked up in a birdcage.*
- **PAST-PARTICIPLE CLAUSES.** E.g.: *Made of solid pine wood, tears would only ruin his face*

### 4.3. Expression of consequence

The expression of consequence refers to the consequences of an action or event. *E.g.: He had been sold, **consequently** he was a slave.* Result is usually expressed by means of **abstract noun phrases, connectives** and **subordinate clauses**.

#### 4.3.1. Abstract noun phrases

Abstract noun phrases such as “the result of...”, “the consequence of...”, “the effect of...” are sometimes used to introduce consequence by means of PSEUDO-CLEFT SENTENCES. When we used these constructions, we are emphasising the result something has unchained. These structures are frequently used in written English:

*E.g.: **The result of his naivety was that he became Stromboli's slave.***

*E.g.: **The consequence of his enslavement was that the blue fairy had to intervene to free him.***

#### 4.3.2. Connectives

Consequence can also be conveyed by means of **CONNECTIVES** such as **THUS, THEREFORE, HENCE, AS A RESULT, CONSEQUENTLY** and **ACCORDINGLY**.

**THUS** and **THEREFORE** are the most commonly used both in speaking and writing. *E.g.: He had been freed therefore, he headed home.*

**HENCE** means “*from here*” and it is typical of very formal written language. *E.g.: It had been a hard experience hence he felt relieved.* Similar to **HENCE** are **THENCE**, which means “*from there*”, and **WHENCE** which means “*from where*”. Both are literary and somehow archaic.

Other formal connectives are **AS A RESULT, CONSEQUENTLY** and **ACCORDINGLY**. *E.g.: On his way home, he met the same evildoers as before. As a result, he got sold again.*

#### 4.3.3. Subordinate clauses

The most common way of expressing consequence is through **SUBORDINATE CLAUSES**. Consequence clauses are usually **finite clauses** placed at final position, introduced by a **CONJUNCTION** (4) and separated from the main clause by a comma; the verb in these clauses is always **in the**

**Indicative.** The most common conjunction used to express consequence is **,SO**. This conjunction is used in informal style. *E.g.: We all felt tired, so we went to bed.* In formal contexts, we can use **,THAT** and **,SO THAT** and **, WITH THE RESULT THAT** to introduce a consequence.

*E.g.: What have I done, that you keep selling me?*

*E.g.: They took him to the port, so that the Coachman could take him to Pleasure Island.*

*E.g.: Pinocchio had lost his conscience, with the result that he started drinking, smoking and gambling.*

#### 4.3.4. Infinitive clause

**Infinitive clauses** are also used to express a consequence, which was not expected and they are frequently used in written style. These clauses always appear at end position.

*E.g.: Jiminy Cricket lived to see children transformed into donkeys .*

*E.g.: He observed carefully enough to understand everything. (ENOUGH + INFINITIVE)*

*E.g.: What has he done to let this happen?*

#### 4.3.5. Other structures

There are also **some other structures** used to express consequence, which are a blend between comparison and consequence.

<b>SO + ADJECTIVE/ADVERB +</b>	<b>THAT-CLAUSE</b>
<i>E.g.: Pinocchio was so lost that anything could happen.</i>	
<b>SO MUCH/MANY + NOUN +</b>	<b>THAT-CLAUSE</b>
<i>E.g.: They have had so much bad luck that Pinocchio was about to become a donkey.</i>	
<b>SUCH A + NOUN PHRASE +</b>	<b>THAT-CLAUSE</b>
<i>E.g.: But Jiminy was such a determined conscience that they finally escaped (but with donkey ears and tail).</i>	



## 4.4. Expression of purpose

The expression of purpose makes reference to a set target in order to achieve a given goal. *E.g.: They run like hell in order to get out of there.* Purpose is usually expressed by means of **lexical verbs**, **abstract noun phrases**, **prepositional phrases** and **subordinate clauses**.

### 4.4.1. Lexical verbs

Lexical verbs expressing intention such as “*plan*”, “*aim*”, “*mean*”, “*intend*”... are sometimes used to express purpose. These verbs introduce a FULL INFINITIVE CLAUSE. *E.g.: Pinocchio intended to start a new life after all that.*

Some **dynamic verbs (8)** such as “*come*”, “*go*”, “*run*”, “*hurry up*”, “*stay*”, “*wait*”, “*stop*”, “*try*”... are coordinated with the conjunction “**and**” to other verbs in order to express purpose. *E.g.: Go and get home, Pinocchio!*

The SIMPLE FUTURE and THE FUTURE OF INTENTION are also used to express purpose.

*E.g.: I am going to be obedient. (intention)*

*E.g.: I will be very good. (promise)*

### 4.4.2. Abstract noun phrases

Abstract noun phrases such as “**the purpose of...**”, “**the intention of...**” are sometimes used to introduce purpose by means of PSEUDO-CLEFT SENTENCES. When we used these constructions, we are emphasising the purpose of an action. These structures are frequently used in written English:

*E.g.: The purpose of Jiminy Cricket was that Pinocchio arrived home safe and sound.*

### 4.4.3. Prepositional phrases

We can also express purpose using a **PREPOSITIONAL PHRASE** introduced by **FOR**. The preposition FOR usually precedes its complement, which is usually a noun phrase. *E.g.: He fought for Pinocchio's well-being.* Although sometimes it follows the complement *in questions, exclamations, passive*

structures and relative clauses. This use is common in informal oral and written language. *E.g.: But...**What** was that note **for**?*

In addition, the **FOR + GERUND STRUCTURE** is used to express purpose when we want to indicate the functionality of an everyday gadget.

*E.g.: ink and paper are **for writing notes***

#### 4.4.4. Subordinate clauses

The most common way of expressing purpose is through **SUBORDINATE CLAUSES**. Purpose clauses are usually **finite clauses** introduced by a CONJUNCTION (5). The most common conjunction expressing purpose is **SO** and it is used informally. *E.g.: **Geppetto had left the note so the purpose of his absence was clear.***

**Purpose clauses can also be introduced by IN ORDER THAT, SO THAT, IN CASE THAT and FOR FEAR THAT; these clauses take the Subjunctive mood i.e. either they use a lexical verb in the past tense or otherwise a modal verb or the putative “should”. **SO THAT** is more common and less formal than **IN ORDER THAT**. *E.g.: **He had been looking for Pinocchio so that/in order that they would finally be together.*** **IN CASE THAT** is more common and less formal than **FOR FEAR THAT**. Both conjunctions actually have a negative meaning. *E.g.: **He had sought everywhere in case that / for fear that Pinocchio may be lost.*****

#### 4.4.5. Full infinitive clauses

In informal speech, **FULL INFINITIVE CLAUSES** are often used to express purpose when the subjects of the main clause and the subordinate clause are the same. Apart from **TO** and **NOT TO**, these clauses can also be introduced by **IN ORDER TO, IN ORDER NOT TO, SO AS TO** and **SO AS NOT TO**, which are more formal than the particle **TO** alone.

*E.g.: **He sailed on the sea to find him.***

*E.g.: **Pinocchio did all he could, in order to find and save him from the whale.***

In fact, in negative sentences **IN ORDER NOT TO** and **SO AS NOT TO** are considered more correct than the use of **NOT TO**. *E.g.: **In order not to die, they swam to the seashore. But it was too late for Pinocchio.***

When the subjects of the main clause and the subordinate clause are different, then we use the construction **FOR + ACCUSATIVE + FULL INFINITIVE** instead. E.g.: *Jiminy and Geppetto prayed **for the blue fairy to save him** . And she finally turned him into a real boy.*





## 5. Uses of the infinitive and the -ING form through “The Sleeping Beauty”

As in the previous cases, the contents of this analysis belong in the linguistic competence.

### 5.1. Infinitive and -ING form

The **infinitive** and the **-ing form** are **non-finite verbal forms**. NON-FINITE FORMS can convey some idea of tense, aspect, voice and mood but they do not express person and number, and they cannot be conjugated.

NON-FINITE FORMS have a **verbal function** and in addition:

- The infinitive can have a nominal function
- The -ing form can have a nominal or adjectival function.

Non-finite forms always keep their verbal features even if their function in certain cases is mainly nominal or adjectival, consequently they can be modified by their own objects, complements or adverbials. When non-finite forms are modified by an object, a complement or an adverbial, they form **non-finite clauses**.

### 5.2. The infinitive

**The Infinitive is a non-finite form, which can express tense, aspect, voice and mood.**

**THE INFINITIVE EXPRESSES TENSE by means of:**

- The Simple Infinitive, which is used to convey present or future time. *E.g.: I'm glad **to inform** you that...it's a girl!*
- The Perfect Infinitive, which is used to convey past time. *E.g.: You must be! (glad **to have told** me that).*

**THE INFINITIVE EXPRESSES ASPECT by means of:**

- The Progressive Infinitive, which is used to convey progression. *E.g.: It's wonderful **to be celebrating** the birth of our first child.*

- The Perfect Infinitive, which is used to convey completion. *E.g.: I'm delighted **to have shared** my happiest moment with you*
- The Perfect Progressive Infinitive, which is used to convey progression and completion. *E.g.: I don't know how we have managed **to have been living** without her.*

#### THE INFINITIVE EXPRESSES VOICE by means of:

- The Active Infinitive, which is used to express that an action is performed by the subject. *E.g.: We are going **to invite** the whole kingdom to the celebration.*
- The Passive Infinitive, which is used to express that an action is received by the subject. *E.g.: The King and the Queen were exultant, so everybody in the kingdom had **to be invited**.*

#### THE INFINITIVE EXPRESSES MOOD by means of the structure "ACCUSATIVE + FULL INFINITIVE", which is an alternative structure to the use of the Subjunctive.

*E.g.: They just didn't want Maleficent **came** to their party.*

*E.g.: They didn't want Maleficent **to come** to their party.*

##### 5.2.1. The full and bare infinitive forms

The full infinitive is preceded by the particle "to". Its negative form is created adding the negative particle "not" before "to". *E.g.: To go or not to go to the party, that was the question for Maleficent.*

The particle "to" is empty because it has got no meaning and it is **proclitic** because its pronunciation depends on the context:

- /t̩ / with verbs beginning with a vowel. *E.g.: to avoid Maleficent.*
- /t̩d̩ / with verbs beginning with a consonant. *E.g.: to visit the court.*

In some cases, the particle "to" can function as a **pro-form**, so that the verb does not have to be repeated. *E.g.: I don't really want **to** (invite her)*

The bare infinitive is not preceded by the particle "to". Its negative form is created adding the negative particle "not" before the base. *E.g.: the*

situation helped Maleficent **not let** the opportunity escape. (Note that the verb “help” can be followed by a full or a bare infinitive)

### 5.2.2. The full and bare infinitive functions

The full infinitive can have a VERBAL or a NOMINAL function. Therefore, the full infinitive can have the functions of any noun phrase within the sentence; the most common functions are:

1-SUBJECT: E.g.: **To attend** was compulsory for the vassals. Although, in spoken language is more common to find a cleft-sentence structure with the full infinitive introduced by a preparatory “it”, which is just a functional subject. E.g.: It was impossible **to refuse**.

2-COMPLEMENT OF THE SUBJECT. E.g.: The fairies attended and, **to know them is to like them**.

3-DIRECT OBJECT. E.g.: the fairies wanted **to contribute**.

4-NOUN POST-MODIFIER. E.g.: So they decided to start the education of **the girl to be queen**.

5-ADJECTIVAL COMPLEMENT. E.g.: They were pleased **to assist the Royalty**.

The bare infinitive can have a VERBAL or a NOMINAL function. However, its nominal functions are limited to:

1-COMPLEMENT OF THE SUBJECT. E.g.: What Maleficent wanted to do was **spoil everything**. (pseudo cleft-sentence – Note that in pseudo-cleft sentences both a bare or a full infinitive are possible)

2-DIRECT OBJECT: E.g.: So she made herself **appear**.

### 5.2.3. The infinitive uses

Those verbs which are followed by a full infinitive structure rarely cause problems to learners. What learners must be aware are those cases where a bare infinitive is used instead. We use a bare infinitive in the following cases:

1. AFTER VERBS OF PHYSICAL PERCEPTION IN THE ACTIVE VOICE E.g.: *see , hear , feel watch , notice , observe ...*

E.g. :*Everybody heard her arrive.*

2. AFTER CAUSATIVE VERBS IN THE ACTIVE VOICE

(LET ALSO HAS A BARE INFINITIVE IN THE PASSIVE VOICE). E.g.: *make, let, have: She was powerful and she made everybody know.*

3. AFTER THE AUXILIARY “DO” AND MOST MODAL VERBS

EXCEPT “OUGHT TO”, “USED TO” AND THE SEMI-AUXILIARY VERBS.

E.g.: *do, must, can, may, will, shall: You may be afraid now, but you should be even more!*

*Dare & need* are semi-modals so they are only followed by a bare infinitive when they function as modal verbs but not when they are lexical verbs.

E.g. *If you dare forget me, I'll make you remember! (modal)*

*The King didn't dare to say a word. (lexical verb)*

4. AFTER VERBS EXPRESSING STRONG RECOMMENDATION E.g.: *had better* OR PREFERENCE E.g.: *would rather, had rather, should rather, would sooner, had sooner, should sooner*

E.g.: *I would rather risk myself than have her close to my daughter!*

5. IN PSEUDO-CLEFT SENTENCES

Pseudo-cleft sentences can take both full and bare infinitive but bare infinitive is more commonly used. E.g.: *What Maleficent did was curse the baby.*

6. WITH WHY & WHY NOT

E.g.: *Why think too much, when cursing babies is so easy?*

E.g.: *Why not enjoy the fear in her parents faces?*

7. IN ECHO QUESTIONS

E.g.: *Use a simple spell? No way!*

E.g.: *Let the other fairies undo it? Don't be silly!*



## 8. IN INFORMAL ANSWERS

*What can we do to help her?(said the fairies)*

*E.g.: Break the spell (Informal)*

*E.g.: To break the spell (Formal)*

## 9. AFTER A COORDINATING CONJUNCTION

(E.g.: *and, but, or, except, rather than ...*)

When two infinitives are coordinated, the second is usually a bare infinitive. *E.g.: We can't do that. But we're going to try and protect her.*

Besides, the tendency is to use a bare infinitive after conjunctions.

*E.g.: They could do nothing but moan.*

## 10. WITH SPLIT INFINITIVES

A split infinitive occurs when two infinitives are coordinated and the second is pre-modified by an adverb; in this case, the second is usually a bare infinitive. *E.g.: The fairies said they had the power to take her away and fully hide her from Maleficent.*

### 5.2.4. The infinitive clause structure

a. WHEN THE MAIN CLAUSE AND THE FULL/BARE INFINITIVE CLAUSE HAVE THE SAME SUBJECT, it is omitted in the subordinate clause.

*E.g.: They wanted to hide her in the forest. (full infinitive)*

*E.g.: They'd rather keep her away from the Castle. (bare infinitive)*

b. WHEN THE MAIN CLAUSE AND THE FULL/BARE INFINITIVE CLAUSE HAVE A DIFFERENT SUBJECT, both subjects are made explicit and there are several possible clause structures (4):

#### 1. ACCUSATIVE + FULL/BARE INFINITIVE STRUCTURE

When the subordinate clause is the object of the main clause.

*E.g.: The fairies wanted Aurora to be protected. (full infinitive)*

*E.g.: The King made them promise they would come back. (bare infinitive)*

If the infinitive is the verb “to be” and it is simple, it can usually be omitted. However, if there is a perfect infinitive or the verb in the main clause is in the Passive Voice (cleft-sentence), it cannot be omitted.

*E.g.: The fairies believed the spell (to be) avoidable. (Simple)*

*E.g.: The spell was believed to be avoidable. (Main clause verb in passive voice)*

*E.g.: They believed the spell to have been avoidably done. (Perfect)*

## 2. FOR + ACCUSATIVE + FULL INFINITIVE STRUCTURE

When the subordinate clause is not the object of the main clause.

*E.g.: It was very sad for all of them to be separated from the newborn.*

## 3. PASSIVE INFINITIVE STRUCTURE

When the subject of the subordinate clause does not need to be mentioned. The object of the infinitive becomes the subject of the non-finite clause.

*E.g.: The King ordered the fairies to keep Aurora ignorant of her origins. (Active)*

*E.g.: And he ordered his child to be taken to the forest. (Passive)*

**The passive infinitive is always a full infinitive** even after verbs of physical perception and after causative verbs. *E.g.: They couldn't have the child to be cursed like that.* The only exception occurs with the verb “let”. However in formal speech, the verb “allow” is preferred when the infinitive is passive.

*E.g.: As they couldn't let the baby be cursed like that, they tried something.(Informal)*

*E.g.: They couldn't allow the baby to be cursed like that, so they tried something.(Formal)*

#### 4. "APPARENT SUBJECT THERE" STRUCTURE

When the subordinate clause is impersonal, the gap of the subject is filled by **there**.

*E.g.: I don't want **there to be any trouble**. (said the King)*

### 5.3. The -ING form

The **-ing form** is usually created adding "-ing" to the base of the verb. However, sometimes the base of the verb undergoes some spelling changes:

1. **Final silent "-e"** is normally lost. *E.g.: curse-cursing.*
2. **If the stem ends in "ie"**, the -ing form ends in "-ying". *E.g.: die-dying,*
3. **The final consonant is doubled** when the final syllable is stressed and it consists of "cons + short vowel + cons". *E.g.: spin-spinning (wheel).*
4. **Final "-l" and "-p"** are doubled in BE even if unstressed. *E.g.: control-controlling (the princess)*
5. **If the base ends in "-ic"**, the -ing form ends in "-icking". *E.g.: magic-magicking*

#### 5.3.1. The gerund and present participle functions

The -ing form always has a verbal function but it sometimes has a nominal function too and in this case it is a gerund. Sometimes the -ing form has an adjectival function and in this case it is a present participle.

The **gerund** is a verbal noun i.e.:

- IT HAS PROPERTIES OF VERBS:
  - **ASPECT.** *E.g.: She has been raised ignorant of having a royal family.*
  - **VOICE.** *E.g.: She's looking forward to meeting somebody.*

- IT HAS PROPERTIES OF NOUNS:
  - The gerund is usually an **uncountable noun** e.g.: *growing*; but it can be *reclassified as a countable noun* too and in that case:
    - It has a plural form. E.g.: *the comings and goings*.
    - It can be pre-modified by the definite and indefinite articles. E.g.: *a meeting*.
  - It can function as a:
    - SUBJECT. E.g.: *Singing was one of her favourite hobbies*.
    - DIRECT OBJECT. E.g.: *She also liked dancing*.
  - It can undergo **conversion** from a noun to an adjective as other nouns do. In this case, the gerund precedes the noun AND SPECIFIES IT (THE GERUND WORKS AS A CLASSIFYING ADJECTIVE). E.g.: *walking stick, dancing shoes*. If the gerund follows the noun, it modifies it as part of a prepositional phrase. E.g.: *Shoes for dancing*.

**The Present Participle** is a verbal adjective i.e.:

- IT HAS PROPERTIES OF VERBS:
  - ASPECT. It is used to create the progressive verbal forms. E.g.: *She was walking in the forest*.
- IT HAS PROPERTIES OF ADJECTIVES
  - It can function as a **noun pre-modifier** AND IT QUALIFIES THE NOUN (THE PRESENT PARTICIPLE WORKS AS A QUALIFYING ADJECTIVE). E.g.: *when she met a charming young man*.
  - However, it **cannot be graded** except for some exceptions such as *interesting, amusing, exciting...*
  - It can undergo conversion from an adjective to a noun as other adjectives do. In this case, the present participle is preceded by the definite article. E.g. *The falling were being observed by the animals in the forest*.

### 5.3.2. The -ING clause structure

a. WHEN THE MAIN CLAUSE AND THE -ING CLAUSE HAVE THE SAME SUBJECT, it is omitted in the subordinate clause. E.g.: *She liked talking to this man*.

b. WHEN THE MAIN CLAUSE AND THE -ING CLAUSE HAVE A DIFFERENT SUBJECT, both subjects are made explicit and the clause has the following structures:

1. GENITIVE + GERUND STRUCTURE
This structure is used in formal speech. <i>E.g.: She remembers <b>the fairies' telling her to be careful.</b></i> <i>E.g.: She remembers <b>their saying that.</b></i> <b>BUT CAUSATIVE VERBS AND VERBS OF PERCEPTION NEVER USE THIS STRUCTURE.</b>
2. ACCUSATIVE + PRESENT PARTICIPLE STRUCTURE
This structure is used in informal speech. <i>E.g.: But she remembers <b>the fairies saying she needs to be happy.</b></i> <i>E.g.: She remembers <b>them saying that.</b></i>
3. NOMINAL SUBJECT + PRESENT PARTICIPLE <b>ABSOLUTE PARTICIPIAL STRUCTURE</b>
Apart from appearing in certain idioms such as <i>God willing, weather permitting...</i> They are formal and rare. <i>E.g.: <b>The fairies being gone, Aurora decided to enjoy the company of the good-looking man.</b></i>

### 5.3.3. The -ING form uses

Some verbs are always followed by an -ing form, some others can be followed by either an -ing form or full infinitive and in those cases their meaning is different in some way.

<b>1. SOME VERBS THAT ARE ALWAYS FOLLOWED BY AN -ING FORM</b> <i>E.g.: They avoided meeting the fairies, They fancied being with each other, They never finished talking, They couldn't stand being away, They didn't mind having different backgrounds, They gave up resisting to love, They went on walking in the woods, They kept on charming each other, The young man suggested starting dating.</i>
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**2. VERBS FOLLOWED BY EITHER AN –ING FORM OR FULL INFINITIVE, WHICH DO NOT UNDERTAKE A GENERAL CHANGE OF MEANING.**

WITH VERBS EXPRESSING PREFERENCE such as *e.g.: love, like, dislike, loath, hate, prefer, enjoy...* the gerund refers to a general idea and the infinitive to a particular one in the construction “would like to”. It is also important to notice that in American English it is possible to use these verbs followed by infinitive to express a general idea.

*E.g.: She liked holding hands. (General idea/hobby)*

*E.g.: She liked to be with him (Am. E)*

*E.g.: She'd have liked to elope with him . (Particular idea/activity)*

WITH SOME REPORTING VERBS (verbs used to introduce reported clauses) such as *e.g.: allow, permit, forbid, advise, propose...* the gerund is used when the verb is not followed by an indirect object and the infinitive when there is an indirect object in the clause. Again the gerund is used to refer to a general idea and the infinitive to a more specific one.

*E.g.: She allowed kissing, but only on the cheek.*

*E.g.: She allowed him to kiss her on the cheek*

**3. VERBS FOLLOWED BY EITHER AN –ING FORM OR FULL INFINITIVE, WHICH UNDERTAKE A GENERAL CHANGE OF MEANING. E.g.: start, begin, continue, stop, remember, try, attempt...**

*In this case, the gerund refers to manner/past and the infinitive to purpose/future.*

*E.g.: She remembered growing with the fairies. (Past)*

*E.g.: Remember to meet me tonight, Philip. (Future )*

*E.g.: She wanted to calm down, so she tried breathing deeply. (Manner)*

*E.g.: She tried to explain the situation to the fairies. (Purpose)*

**4. PREPOSITION + ING (GERUND)**

*Eg. Of, for, by, in...*

*Eg. The fairies were scared of letting her go.*

*Eg. They thanked her for telling.*

*Eg. They were very good at judging people and they didn't trust Philip.*

*Eg. They were interested in saving Aurora, so they decided negatively about letting her go out that night.*

*Eg. She stayed at home. The spell was broken and she met the prince the next day by inviting him to her castle, where and when she decided.*

*Eg. They didn't think about marrying but they lived happily ever after.*







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Didáctica e Innovación educativa

