Pragmatic Interpretations of Raised Arguments in English Novels

การตีความด้านวจนปฏิบัติศาสตร์
ของการย้ายประธานในนิยายภาษาอังกฤษ

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Abstract

This study investigates pragmatic interpretations of the raised arguments in English novels. The investigation of the raised arguments in this study covers four constructions in English. There are tough constructions (i.e., *Peter is difficult to please*), passive constructions (i.e., *The book was sold by him*), raising constructions (i.e., *The book seems to sell well*) and middle constructions (*The book sells well*). The previous studies in this field paid attention to the study of pragmatic interpretations of the raised argument in newspapers and academic prose. This study contributes to field by investigating the use of raised argument in English novels. The data collection in this study selected the best-seller novels (amazon.com), which are *The Portrait of a Lady: The Turn of the Screw Washington*

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Square written by James (2021), *Pride and Prejudice* written by Austen (2018) and *The Hobbit* written by Tolkien (2020). The contents in these novels is suitable for everyone to read. A corpus of 150,000 words contains 30 tokens. The framework used to investigate the raised argument follows Mair (1987) and Vicentini (2003). In order to gain the reliability and accuracy of data analysis, three English instructors were asked to validate the data analysis. The findings and discussion show that the raised arguments follow the pragmatic discourse of given and new information. Accordingly, this study will be useful for learners of EFL and ESL to develop pragmatic competence in writing novels and short stories.

Keywords: pragmatic interpretations, the raised subject English novels, pragmatic discourse of given and new information

บทคัดย่อ

งานวิจัยนี้ศึกษาการตีความด้านวจนปฏิบัติศาสตร์ของการย้ายประธานไปที่ส่วนต้นประโยคในนิยายภาษาอังกฤษ การศึกษาครอบคลุมสี่โครงสร้างการย้ายประธานไปที่ต้นประโยคในภาษาอังกฤษได้แก่ *Tough Constructions* (i.e., *Peter is difficult to please*), *Passive Constructions* (i.e., *The book was sold by him*), *Raising Constructions* (i.e., *The book seems to sell well*) และ *Middle Constructions (The book sells well)* งานวิจัยก่อนหน้านี้ให้ความสำคัญกับตัวบทหนังสือพิมพ์และเอกสารวิชาการ การศึกษานี้เลือกตัวบทนิยายภาษาอังกฤษ คลังข้อมูลเก็บรวบรวมมาจากนิยายขายดีสามเรื่อง (amazaon.com) ได้แก่ *The Portrait of a Lady: The Turn of the Screw Washington Square* ประพันธ์โดย James (2021) *Pride and Prejudice* ประพันธ์โดย Austen (2018) และ

The Hobbit ประพันธ์โดย Tolkien (2020) เนื้อหาในนิยายเหล่านี้เหมาะสำหรับผู้อ่าน ทุกคน คลังข้อมูลจำนวน 150,000 คำประกอบไปด้วย 30 ตัวอย่าง การศึกษา โครงสร้างการย้ายประธานไปที่ส่วนต้นประโยคนี้ดำเนินการตามกรอบแนวคิดของ Mair (1987) และ Vicentini (2003) เพื่อให้การตีความด้านวจนปฏิบัติศาสตร์การย้าย ประธานเป็นไปอย่างน่าเชื่อถือและถูกต้อง อาจารย์สอนภาษาอังกฤษเป็นจำนวนสาม ท่านทำการตรวจสอบผลการวิเคราะห์ข้อมูล ผลการศึกษาแสดงให้เห็นว่าการย้าย ประธานไปที่ต้นประโยคเป็นผลมาจากการทำตามกรอบแนวความคิดตามหลักการ ข้อมูลเก่าและข้อมูลใหม่ ดังนั้นการศึกษานี้จะเป็นประโยชน์ต่อผู้เรียนภาษาอังกฤษ เป็นภาษาต่างประเทศและผู้เรียนภาษาอังกฤษเป็นภาษาที่สองในเชิงการพัฒนาทักษะ ด้านวจนปฏิบัติศาสตร์ที่เกี่ยวกับการเขียนนิยายและเรื่องสั้น

คำสำคัญ: การตีความด้านวจนปฏิบัติศาสตร์ การย้ายประธานในนิยาย
        ภาษาอังกฤษ หลักการข้อมูลเก่าและข้อมูลใหม่

Introduction

Today, English is considered an international language of the world. Knowing English does not only create better opportunities for higher international education, but it also provides better job opportunities and worldwide connection with other people around the globe. Studying English language is, therefore, viewed as the road to accomplishment in one's life.

The English language consists of different skills, such as speaking, reading and writing. Numerous people claim that writing is the most challenging skill to develop. This is especially because writing in English requires the knowledge of English grammar.

To know the English language, it is crucial to know grammar of the English language (Radford, 2009). *Grammatical*

competence is the ability to use language correctly and fluently (Radford, 2009). In addition to that, it also encourages our *creativity* or the ability to form various types of sentences.

It is commonly known that English is an S+V+O language and the subject in English is crucial. Although missing a subject is possible in the certain structures of imperative, such as *look*, doing this with other constructions in English leads to ungrammaticality as in **enjoy singing*. Therefore, the subject in the English language is required in all clauses (Radford, 2009).

English language users can apply their creativity to create different structures, as in (1b).

(1)

(a) He sells *the book* well.

(b) *The book* sells well.

In (1a), the structure is *canonical* or the regular structure of the English language, including the subject *he*, the verb *sells*, the object *the book* and the adjunct *well*. In (1b), *The book sells well* does not have the equivalent meaning with *He sells the book well*. With this canonical structure, *the book* syntactically functions as the object of the transitive verb *sell*. On the other hand, example (1b) is called *middle construction* where the object of the sentence *the book* is raised via the mechanic of A-movement.

Aside from the middle constructions in English, this similar conceptualization of movement is applicable to *passive constructions* where the object of the sentence is moved/ raised via the chain of A-movement to become the subject of the sentence (Radford, 2009), as in (2b).

(2)

(a) He sold *the book.*

(b) *The book* was sold by him.

With a similar analysis, (2a) is the canonical structure. *The book* is the object of the transitive verb *sold*. However, *the book* in (2b) is raised via the chain of A-movement into the position of the matrix subject.

In a similar case, there is another construction called *raising constructions* where the subject is raised from being the subject of the *to-* infinitive clause, which is known as an embedded clause, to become the subject in *the matrix clause*, referring to the main clause, as in (3).

(3)

(a) *The book* seems to sell well.

(b) *The book* seems $_t$ to sell well.

The symbol $_t$ represents the trace where the subject *the book* is originated as the subject of the embedded clause before being raised to be the subject of the matrix clause. Example (3b) shows the deep structure of (3a) in that the subject *the book* originally occurs as the subject of embedded clause *to sell well*. It is subsequently raised to become the subject of the matrix clause (Radford, 2009).

In regard to the tough construction, the argument at the end of the sentence as in *It is difficult to please John* is moved to the position of the subject as in *John is difficult to please.*

Syntactically, it could be explained that the raised argument in the abovementioned constructions is found to fulfill the *Extended Projection Principle*, known as *an EPP feature* (Radford, 2009). This means that all clauses in the English language require a subject; otherwise, they will result in ungrammaticality, as in (4).

(4)

(a) *sells *the book* well.

(b) *was sold by him.

(c) *seem to sell *the book* well.

Although this movement is syntactically required, we have little notion about the pragmatic interpretations in regard to this movement. So, this study intends to provide reasons as to why the argument has to move to the matrix clause.

This study focuses on pragmatic interpretations of the raised arguments in English novels because this would help promote the benefits and outcomes for learners of EFL and ESL to build their pragmatic competence in their writing. As indicated by Gaily (2014), pragmatic competence can be taught; however, it is usually ignored in English classrooms. This is important for English language learners in that it can help them build their cohesion and coherence in writing short stories. This information leads to the following research question.

Research Question

What are the pragmatic interpretations of raised subjects in passive constructions and raising constructions in English novels?

Objective

To examine the pragmatic interpretations of raised subjects in passive constructions and raising constructions in English novels.

Literature Review

This section reviews the constructions where the subject is raised to the *Spec T position*, or the position of subject in generative grammar. It is called argument in this study because the subject binds to

the landing site-subject position (Spec T). Before the movement, the argument is not the subject until it lands at the Spec T position. This includes tough constructions, passive constructions, raising constructions and middle constructions in English.

1. Tough Constructions

Tough construction is one of the constructions in English where the subject is raised to the Spec T position (Gluckma, 2021), as in (5).

(5)
(a) It is difficult PRO to please Peter.
(b) Peter is difficult to please $_t$.

The structures (5a) and (5b) are different in that example (5a) represents control constructions where PRO refers to the subject of the *to-* infinitive clause. This means that *it is difficult for everyone to please Peter.* The same interpretation applies to example (5b) where *Peter* is raised via the mechanic of A-movement to the Spec T position, which is the position of the subject as in (6).

(6) Peter is difficult $_t$PRO to please $_t$.

Peter is originated as the complement of *please.* After that, it is raised to be the subject of the matrix clause (Keine & Poole, 2017).

Tough constructions are limited by their use of adjectives. Mair (1987) studied the adjectives used with tough constructions in British English and found that *difficult, hard* and *impossible* are those common adjective phrases used with tough constructions, as in (7).

(7) A lot of these people are *impossible* to deal with.

(Mair, 1987, p. 61)

A lot of these people is originated as the complement of the prepositional phrase *with* before raising to be the subject in the matrix clause (Mair, 1987).

2. Passive Constructions

In addition to tough constructions, passive constructions in generative grammar are complex constructions. They are also analyzed via the movement theory together with its active counterpart (Radford, 2009). The movement analysis of passive constructions in (8) is explained as follows:

(8)
(a) Joe bought *the violin.*
(b) *The violin* was bought by Joe.

The object, *the violin,* in the active counterpart, as in (8a) is moved into the Spec T or the subject position. *Joe,* as the active subject, has become the complement of the *by-* phrase agent. In other words, *the violin* as the raised DP becomes a sentential subject, while the subject *Joe* in its active counterpart is demoted to be *an adjunct,* or optional information (Stojan & Mijić, 2017).

To explain passive constructions in generative grammar, four linguistic aspects are considered. Firstly, it is the movement of an active object *the violin* into the passive subject. Secondly, it is compulsory to have the auxiliary *be.* Thirdly, the finite verb, such as *bought,* is transformed into the past participle as in *bought.* Fourthly, the *by-* phrase agent is optional (Radford, 2016). Example (9) presents the internal movement of passive constructions.

(9)
(a) There was found *no evidence of any corruption.*
(b) *No evidence of any corruption* was found.

Passive construction as in (9b) is analyzed at a clause level. The whole QP *no evidence of any corruption* as the complement of the transitive verb *found* is moved to the Spec T position, becoming the subject (Radford, 2009). With the VP level as in *was found*, the verb phrase *found* was merged with the auxiliary *be*, becoming *was found* to form a TP node.

3. Raising Constructions

Raising construction is another construction in English where the subject is raised to the position of Spec T (Radford, 2009), as in (10).

(10) Peter seemed to be happy.

Example (10) shows the patterns of raising constructions in English where its syntactic derivation in (11) is explained as follows:

(11) Peter seemed $_t$ to be happy.

The symbol $_t$ represents the trace where the subject *Peter* is originated as the subject of the embedded clause before being raised to be the subject of the matrix clause. Raising constructions are also allowed in small clauses or adjectival phrases, as in (12).

(12) Peter seemed happy.

Basilica (2003) considered *happy* as an adjectival small clause. In addition to that, in Becker's (2004) study, the subject of raising constructions normally appears as an inanimate subject as in *The hay seems to be on the ground.*

In investigating the raised subject of the raising constructions, we will normally look at the verb, such as the examples (13)-(15) of raising verbs including *seem, appear* and *happen* (Becker, 2006). Raising constructions can be checked by the replacement of expletive *it,* (Sheikh, 2013) as in (13b), (14b) and (15b).

(13)

(a) John seemed to leave.

(b) It seemed that John left.

(14)

(a) John appears to be good at mathematics.

(b) It appears that John is good at mathematics.

(15)

(a) Mary happens to be sick.

(b) It happened that Mary was sick.

Examples (13)-(15) show the dominant quality of raising verbs in that they can be paraphrased by the construction of expletive *it.*

4. Middle Constructions

The middle construction is used as active voice. It has the mechanic of A-movement where the object of the sentence is moved to become the subject of the matrix clause (Ackema & Schoorlemmer, 1994), as in (16).

(16)

(a) He sells *the book* well.

(b) *The book* sells well.

In (16a), *the book* as the object of the transitive verb *sell* has moved to become the subject of the sentence in the spec T position, while the agent of the sentence *he* is removed.

It is important to note here that stative verbs cannot be used with middle construction, such as (17a). However, the middle construction usually appears with activity verbs and accomplishment verbs (Park, 2009; Klingvall, 2013), as in (17b) and (17c).

(17)

(a) *This chocolate cake likes easily.

(b) This chocolate cake eats easily.

(c) This jar does not break.

The verb *like* as in (17a) is stative and it is not allowed to be used with the middle construction in English. In contrast, the middle construction is always used with activity verbs, referring to ongoing events, such as *eat,* as in (17b) (Klingvall, 2013). Therefore, activity and accomplishment verbs are a criterion to determine middle constructions in English.

Middle constructions follow the same lines as *Affectedness Constraints.* This principle could be explained by example (18).

(18) Peter photographs well.

In (18) the action of *photograph* is affected by the doer *Peter* (Park, 2009).

In addition to the principle of affectedness constraints, aspectual verbs constitute another criteria when interpreting middle constructions. The aspectual verbs include activity, accomplishment, stative and achievement as in (19).

(19)

(a) Peter runs.

(b) Peter runs a mile.

(c) Peter likes it.

(d) Peter won the game.

In (19a), run as in Peter runs is an activity, referring to ongoing events. In (19b), *run a mile* as in *Peter runs a mile* is accomplishment as there is an accomplishment after finishing running for a mile. The verb *like* as in *Peter likes it* is a state. *Won* as in *Peter won the game* is an achievement.

5. Pragmatic Aspects of Raised Arguments

One of the pragmatic aspects to explain the phenomenon of raised arguments is the *pragmatic discourse of given and new information* or providing old information first and then new information will be given subsequently (Guerriero et al., 2006), as in (20).

> (20) I went to the bookstore to purchase *Harry Potter. The books* were sold well, so they were sold out since the first date launched.

In (20), the raised argument of the passive construction is used as given information that links to the discourse of the previous sentence. Since the writer wants to link old information with the previous discourse, the raised subject in the next discourse is therefore used.

Another pragmatic aspect of the raised arguments is to place emphasis on *the patient*, the one who receives the energy of the action, as in (21).

> (21) *The doctor* was sued due to his mistake in surgery.

In (21), instead of saying that someone sued the doctor due to his mistake in surgery, the one who received the consequence of the action was raised to become the subject of the sentence in order to place emphasis.

Similar to the concept above, the raised argument is the agent, the one who instigates an action (Radford, 2009).

> (22) *Nina* seems to run faster than her competitors.

In (22), the emphasis is placed on Nina who is the runner who runs faster than her competitors.

End-weight principle would be another method to serve the pragmatic aspect of raised arguments whereby the writer provides short information in the initial position of the sentence, whereas longer or heavier information is placed at the final position (Vicentini, 2003), such as (23).

(23) This turkey was overcooked *which was really difficult to chew.*

The use of the raised subject could support *economy principle*, referring to the way language is used economically and minimally.

(24)

(a) The police caught the murderer.

(b) The murderer was caught.

In (24), not only is the sentence in (24a) longer, but the reader would already know that the one who can catch the murderer must be a police officer. So using the raised subject in passive constructions supports economy principle.

This principle is also applicable to the middle construction where example (25) can be explained as given below.

(25)

(a) The seller sells the book well.

(b) The book sells well.

Example (25a) is longer than (25b) which does not support economy principle in that we already know that a seller must be the one who sells things. According to Vicentini (2003), economy principle is one of the strategies of selecting the right grammatical forms in writing. This economy principle is related to *the principle of least effort*. Based upon Kul (2007), it can be interpreted that the use of language has a direct relation with users. Speakers and writers tend to apply the principle of least effort when they use language. This practice of creating a shortcut is intuitive. This could be applied with the raised argument where example (26) is explained as follows:

(26)

(a) *It* is difficult to please John.

(b) John is difficult to please $_t$

Example (26b) represents a tough construction in English. In (26a), cutting the subject as in the expletive *it* makes the sentence become ungrammatical as in **is difficult to please John*. The writer needs to add the expletive *it*, which is meaningless, to support EPP feature. John is raised to be the subject position to place emphasis. In addition, the writer can reduce the effort of finding an extra subject to fill the spec T position.

This principle of least effort can be applicable to the use of passive constructions where example (27) is explained as follows:

(27)

(a) The doctor treated the patient very well.

(b) The patient was treated very well.

(27b) could be interpreted to comply with the language user's least effort as it can be assumed by the statement that the one who treated the patient is the doctor. Therefore, uttering or spelling out *the doctor* in this context is not necessary.

6. The Raised Arguments with Text Varieties

Previous studies selected newspapers and academic prose to study the raised arguments in English. One of the interesting studies was written by Wu and Chitrakara (2020). They studied agent and non-agent topic in passive constructions in the magazine called *National Geographic*.

(28)

(a) He was trapped inside the Grand Gallery.

(b) This photo was taken less than an hour ago.

The results in their study show that passive constructions are used without the *by*-phrase agent, as shown in

(28). Another study was written by Duboviciene and Skorupa (2017) who studied the passive construction in political news articles. They reported that the subject in this type of text is usually raised to the spec T position and the *by-* phrase agent did not frequently occur since the omitted *by-* phrase agent usually referred to the court officer.

Research Methodology

This study focuses on English novels as they are the materials that everyone can read (Harris, 2004). Readers can select the stories that they enjoy reading themselves. Not only is reading novels entertaining, but it also allows readers to study form, meaning and use at the same time. There are three novels in this study. The selected novels are *The Portrait of a Lady: The Turn of the Screw Washing Square* (James, 2021), *Pride and Prejudice* written by (Austen, 2018), and *The Hobbit* written by (Tolkien, 2020) all of which are best seller novels (amazon.com). The content of the selected novels is regarded as having suitability to everyone. In a total of 150,000 words, there are 30 tokens of the raised subject. It is true that the data in this study is quite limited as only three novels were selected to be studied. However, the qualitative data were used to support the analysis. In addition, when collecting the data to make an analysis, the vicinity of one sentence to the left and one sentence to the right of the raised arguments were collected to be analyzed as one token.

This study follows Radford's (2009) syntactic framework.

Table 1

Constructions of Raised Subjects

(29)

Constructions of raised subjects	Examples
Tough Constructions	(a) **Peter** is difficult to please.
Passive Constructions	(b) **Madame Merle** took a sheet of music-**she** was seated at the piano and had abruptly wheeled about on the stool when she first spoke.
Raising Constructions	(c) **Dwarves** seemed to be busy removing the wall.
Middle Constructions	(d) **The book** reads easily.

Table 1 presents the raised argument that will be used to investigate the reason of their use in English novels. The raised argument exemplified in (29) are *Peter, Madame Merle, Dwarves* and *The book.* The copular *be* and linking verb *is* in tough and raising constructions link two sets of information together. On the other hand, the passive construction is the movement of the object to become the subject of the sentence. These four constructions are selected to be studied in order to support EFL learners in mastering their use of sentence structure. As a teacher who teaches language structures to students, many EFL learners confess that these structures with movement are difficult to be used as they are not the standard structure like S-V-O in English.

The analysis of pragmatic interpretations of raised arguments is presented in Table 2.

Table 2

Pragmatic Interpretations of Raised Arguments in English Novels

(30)

Pragmatic interpretations	Examples
Given and new information	(a) **Mrs Touchett** looked at the girl without resentment; **she** appeared to enjoy a bold retort and to be gracious.
Placing emphasis	(b) 'I live in an old place in which **three people** have been murdered: **three** that were known and I don't know how many more besides.'
Economy principle	(c) '**The cleverest woman** I know, not excepting yourself,' said Ralph. 'I thought **she** seemed very pleasant'.

The raised argument *she* in example (30a) is pragmatically interpreted as old information of the previous discourse as in *Mrs. Touchett*. In (30b), the patient *three people* is raised from the object to become the subject of the sentence in order to place emphasis, since the actual subject of the sentence is unknown. The raising argument in (30c) is more economical as the raising is allowed to be used with the small clause *very pleasant* where the infinitive is not required to be spelt out.

Data Validation

As mentioned earlier, three experts (English language instructors) were used to ensure the accuracy and reliability of the analysis as explained below.

Table 3

Data Validation

Analysis	Examples	1		2		3	
		A	D	A	D	A	D
Given and new information	(a) **Mrs Touchett** looked at the girl without resentment; **she** appeared to enjoy a bold retort and to be gracious.	✓		✓		✓	
Placing emphasis	(b) 'I live in an old place in which **three people** have been murdered: **three** that were known and I don't know how many more besides.'	✓		✓		✓	
Economy principle	(c) '**The cleverest woman** I know, not excepting yourself,' said Ralph. 'I thought **she** seemed very pleasant'.	✓		✓		✓	

Three English instructors were asked to validate the data. They were asked to read and place a tick in either column A, representing agreement or column D, representing

disagreement. If two or three English instructors placed a tick in column A, the data gained validity. However, if only one or none placed a tick in column A the data were reanalyzed.

Findings and Discussion

This section provides the results and discussion of the pragmatic interpretations of raised arguments in English novels.

1. Frequency and Percentage of Syntactic Constructions of the Raised Arguments in English Novels

This section discusses the frequency and percentage of different syntactic constructions of the raised subject in the selected English novels.

Table 4
The Raised Subjects in English Novels

Constructions	Frequency	Percentage (%)
Passive Constructions	15	50
Raising Constructions	15	50
Tough Constructions	0	0
Middle Constructions	0	0
Total	**30**	**100**

Table 4 represents the frequency and percentage of the raised subjects in the selected English novels. The frequency of raised subjects occurring with passive constructions is 50 percent. Similarly, the frequency of the raised subjects occurring with raising constructions is 50 percent. However, the use of tough constructions and middle constructions are not found in the selected English novels.

The lack of tough constructions in this study could be due to the fact that there is limitation in the use of adjectives with tough constructions in English, such as *difficult, hard,* and *impossible* (Mair, 1987). These adjectives are mostly found to have negative denotations. Therefore, tough construction is not a common structure in English novels. In addition to that, the lack of middle construction in this study could comply with Greenspon's (1996) interpretation in that it is the construction that is frequently used in advertising. However, the adjective phrases that appear with raising constructions in the selected English novels are *great* and *capable*.

Passive constructions are not commonly used in the novels. However, passive constructions are preferred in scientific texts, academic prose and newspapers. (McEnery & Xiao, 2005)

2. Pragmatic Discourse of Given and New Information in English Novels

As mentioned by Mair (1987), the subject position is the position where the old information occurs. For example, *Peter likes to drink hot coffee. It is his favorite drink.* The pronoun *it* is the old information of the previous sentence, referring to *hot coffee*. In this study, the majority of the raised subjects in the selected English novels are used in this way where examples (31)-(32) are explained below.

(31)
Passive Constructions
(a) There was at the time; however, a want of fresh taste in her situation which the arrival of **an unexpected visitor** did much to correct. **The visitor** had not been announced.
(b) **Isabel** herself was upset, but **she** had not been affected as she would have imagined.

(c) **Madame Merle** took a sheet of music-**she** was seated at the piano and had abruptly wheeled about on the stool when she first spoke.

(32)

Raising Constructions

(a) Is that true, sir? asked the old man gravely. 'If it is, **your son** gave me no consolation. **He**'s a wretched fellow to talk to, a regular cynic. **He** doesn't seem to believe in anything.

(b) '**The cleverest woman** I know, not excepting yourself,' said Ralph. 'I thought **she** seemed very pleasant.'

Example (31) presents the raised argument as used in passive constructions. In (31a), *the visitor* in the subsequent sentence is the old information *the unexpected visitor* in the previous sentence. In (31b), the subject *she* is raised to correspond with the principle of old information referring to *Isabel* in the previous sentence. In a similar analysis, the pronoun *she* in example (31c) is coindexed with *Madame Merle* in the previous sentence.

Examples (32) show the raised arguments in the raising construction. In (32a), the raised subject *he* refers to the person in the previous sentence as in *your son*. Similarly, the raised subject *she* in (32b) has a co-indexation with *the cleverest woman*.

3. Placing Emphasis

As mentioned by Kul (2007), when the writer wants to place emphasis on the important information or empirical evidence, the information will be raised to the subject position. In this study, only three tokens are found where they are used for placing emphasis on the subject position.

(33)

(a) I live in an old place in which **three people** have been murdered: three that were known and I don't know how many more besides.

(b) [...] "but you must remember that **four evenings** have also been spent together-and four evenings may do a great deal."

(c) **Five thousand pounds** was settled by marriage articles on Mrs. Bennet and the Children.

In (33), the information three people is not old information that the writer has mentioned before, it is a new piece of information. However, the writer wants to place an emphasis on this numerical evidence by raising it to become the subject of the sentence. Moreover, the reason that passive construction is not used in this context would be because the agent who performs the action of murdering is unknown. As mentioned earlier, passive voice is not semantically the same as active voice. It is true that *the cat bit me* and *I was bitten by the cat* are semantically the same. Nevertheless, Albrespit (2009) proposed that they are not equivalent pragmatically. The use of passive voice is formed by the idea of salience, interchangeably known as prominence. For example, when there are two participants in a situation, one is seen as more dominant than the other. The prominent will be placed with emphasis at the beginning of the sentence.

4. Economy Principle

As mentioned by Vicentini (2003), with creativity, human beings are likely to use language as economically as possible as in example (34).

(34) **Isabel** assented but at the same time enquired if she mightn't be trusted – if **she** appeared capable of a betrayal of confidence.

Example (34) is economical as the raising construction is allowed to be used with a small clause, as in *capable of* where *to be* is not required to be spell out. This method of pragmatic interpretation is also applicable to (35a), where (35b) is a modified version.

(35)

(a) 'The cleverest woman I know, not excepting yourself,' said Ralph. 'I thought she seemed very pleasant.'

(b) 'The cleverest woman I know, not excepting yourself,' said Ralph. 'I thought she is probable to be very pleasant.'

Seem is interpreted as epistemic evidence where it can be replaced by the word be probable. Using the raising construction allows the user to practice using language in an economical way.

5. Inanimate Subject

Becker (2004) indicated that the argument of raising construction usually appears as the inanimate subject. Although this method of analysis appears in (36), most subjects in the raising and passive constructions in this study are animate subjects, referring to human beings as in (37).

(36)

(a) "It has been a very agreeable day." said Miss Bennet to Elizabeth. "The party seemed so well selected, so suitable one with the other. I hope we may often meet again". Elizabeth smiled.

(b) The wind broke up the grey clouds, and a wandering moon appeared above the hills.

(37)

(a) Mrs. Gardiner was standing a little behind; and on her pausing, he asked her if she would do him the honor of introducing him to her friends. This is a stroke of civility for which **she** was quite unprepared.

(b) Mr. Darcy only entered the room. **He** seemed astonished too on finding her alone, and apologized for his intrusion by letting her know that he had understood all the ladies were to be within.

In (36), the argument of the raising construction is the party, which is interpreted as an inanimate subject. On the other hand, the subject of passive construcions (37a) and (37b) shows human beings.

6. Pedagogical Implication

As mentioned earlier, the current study will be useful for those learners of English as a Foreign Language (EFL) and those learners of English as a Second Language (ESL). Learning grammar from English novels is considered to be implicit grammar learning where the learners can learn form, meaning and use at the same time. This is regarded as an advantage and an opportunity for learners to practice language outside the classroom.

In addition, using novels as a tool to learn English would avoid learner's boredom of learning grammar. Most of the time, learners learn language from their teachers inside the classroom. This is an opportunity for learners to be independent as English language learners. However, novels may not be an appropriate material to teach middle construction and tough construction as they appear to be rarely found in this text variety.

Conclusion

The current study investigated the pragmatic interpretations of the raised subjects in the selected English novels in order to answer the following research question.

"What are the pragmatic interpretations of raised subjects in passive constructions and raising constructions in English novels?"

Middle constructions not being found in this study could be because the middle construction is only used productively in certain genres, such as advertising. Similarly, the non-occurrence of tough constructions is due to its limitation of adjective use. As mentioned by Mair (1987), adjective use with tough constructions is limited, such as *difficult*, *hard*, and *impossible*. While previous studies that investigated the raised subject in other text varieties found that the raised subjects usually appear to be inanimate (Becker, 2004), this study found the raised subject in the selected English novels is used with the concept of animacy, such as *he* and *she*. In addition, the majority of the raised subjects comply with the principle of pragmatic discourse of old and new information. The raised subject is recognized as relating to the old information of the previous sentence and the subject position is the position of the old information. This is a reason why the writer moves the subject by taking advantage of using the syntactic structures of passive construcions and raising constructions in English. Aside from that, the raised subject is the position where numerical data and empirical evidence is placed in order to place emphasis, such as *five thousand pounds*, *three people*, and *four evenings*. The results of this study are only limited to the raised subjects in the selected English novels. Generalizing the result of raised subject in this study to other text varieties, such as academic texts and newspapers may not be applicable to the optimum level. For future research, it is recommended to study the raised argument in different varieties of English, such as American English and British English. It is also recommended that selecting other

texts such as advertising to study the raised subject would contribute something new to the field.

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