

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

This study is intended to analyze the use of focus and emphasis constructions in *Harry Potter and the Philosopher's Stone*. This chapter provides the readers with related literature and research relevant to the topic such as types of focus and emphasis and their definitions. Previous studies on language in text analysis and other written materials in both Thailand and abroad are also included to enable the readers to have pertinent background knowledge of the study.

The review of literature is introduced as follows:

1. Types of focus and emphasis constructions and their definitions following the sequence below.

Morphological and lexical devices: emphatic *do*, emphatic reflexive pronouns, emphatic *own*, and emphatic logical connectors

Syntactic Means: fronting the object, fronting a predicate adjective or noun, fronting with subject-operator inversion which also includes negative fronting, extend, degree, comparison fronting, present participle fronting, and past participle fronting, and the last structure is fronting with or without subject-verb inversion

Special focus and emphasis constructions: *it*-clefts, *wh*-clefts, passive, and nonreferential *there*

2. Related research

Types of Focus and Emphasis

According to Celce-Murcia and Larsen-Freeman (1999. p. 611), focus is discourse-functional notion, related to what the speaker/writer wants to draw the listener/reader's attention to the ongoing discourse or text. Emphasis is essentially a semantic notion, and it may be signaled in many ways, including use of choice of words, choice of grammatical markers, and so on. The structures used for focus center on use, contrary to words and structures used to express emphasis which are concerned with

meaning. However, focus and emphasis seem to be similar and to overlap each other in a number of respects. One of the meanings expressed by grammatical focus is emphasis, which is in turn the essence of any emphatic expression. They can be expressed in three different ways: phonologically (through special stress and intonation), lexically or nonphonologically (through special words and phrases), and syntactically (through marked word order or special focus constructions)

Since this study concentrates on written text, it is necessary to understand the last two ways of expressing focus and emphasis. In this study, I focus on three main devices: morphological and lexical devices for expressing special emphasis, syntactic means for expressing focus and emphasis, and special focus constructions. These are discussed in detail as follows.

1. Morphological and lexical devices for expressing special emphasis

Celce-Murcia and Larsen-Freeman (1999, p. 612) states that in English there are many morphological and lexical means for expressing special emphasis such as emphatic *do*, emphatic reflexive pronouns, emphatic adjectives and adverbs, emphatic *own*, and emphatic logical connectors.

1.1 Emphatic *Do*

A normal sentence emphasizes on an auxiliary (a verb like *be*, *have*, *can*, *would* which is used with another verb to make tenses). The sentence receives emphasis when the auxiliary is stressed. *Do* is an auxiliary verb used to introduce when no auxiliary verb is presented to carry emphatic stress.

Example: - *That would be nice.*

 - *I do believe you.* (I really believe you not the others)

Thus *do* is a marker of emphasis in affirmative declarative sentences (like the second one above) that have no *be* copula or auxiliary verb to serve as the stress operator. It also occurs in the following constructions:

1) Affirmative *wh*-questions that ask about the subject

Example: - *Who did break the window?*

(I want to know who actually broke the window.)

- *Who does approve the project?*

(I just want to know who actually approves that project.)

2) Emphatic affirmative imperatives

Example: - *Do sign here!*

(I command you to sign here.)

- *Do be patient!*

(I order you to be patient.)

Frodesen and Eyring (2000. p. 403) notes that there are many ways to use emphatic *do*. Emphatic *do* can be used in a sentence in order to

1) add emphasis to a whole sentence. *Do* often occurs with an emphatic adverb like *certainly* or *really*.

Example: - *Malfoy certainly did talk about flying a lot.*

- *George Weasley really did fall off his broom at these words.*

2) add emphasis to an imperative. This use of emphatic *do* makes a command soft and shows polite encouragement.

Example: - *Do give him my best regards!*

- *Do come in!*

3) contradict a negative statement. Emphatic *do* is used very common in arguments. In such situations, the *do* verb generally refers back to a previous statement.

Example: A: *You didn't lock the back door.*

B: *You're wrong. I did lock it.*

4) be used to ask a clarification question about a previously mentioned negative statement.

Example: A: *Bob didn't cheat on the test.*

B: *Then, what did happen? Or who did cheat?*

5) add emphasis to a verb used in connection with an adverb of frequency such as *never*, *rarely*, *seldom*, *often*, or *always*.

Example: - *It was no surprise to me. He seldom did complete his work.*

- *To make a long story short, she always does get her way.*

6) emphasize a positive result regarding something that had been unknown or in doubt.

Example: - *I am relieved that he does have his credit card* (because I thought he might have forgotten it).

7) indicate strong concession bordering on contrast.

Example: - *Even though I do not usually enjoy fiction, I did enjoy John King's latest novel.*

1.2 Emphatic Reflexive Pronoun

Reflexive pronouns are inflectional forms (a form that change their form for person (first, second, third), case (subject, object, possessive), number (singular, plural), and gender) of the personal pronouns (pronoun which is used to refer back to something or someone that has already been mentioned such as *I, me, you, he, him, she, her*, etc). Reflexive pronouns share the characteristic of ending in *-self* or *-selves* that is *myself, yourself, itself, himself, herself, ourselves, yourselves, themselves*, and *oneself* (Culicover, 1976. p. 144, and Huddleston & Pullum, 2002. p. 1483).

The information above is the form of reflexive pronouns. In the case of emphatic reflexive pronouns, several linguists (e.g. Spankie (1989. pp. 80-81), Orasa Ruangsang (1993. pp. 413-414), and Thomson & Martinet (1993. p. 80)) define emphatic reflexive pronoun similarly as follows.

Emphatic reflexive pronouns can be used to emphasize noun (e.g. *Harry and Hermione covered the crate with the Invisibility Cloak and stepped underneath it themselves.*) or pronouns (e.g. *I was at Hogwarts myself.*) function as a subject, or less commonly, as an object. It shows that someone did an action and means that person concerned and not someone else did something. When they emphasize another noun (and not the subject), they usually directly follow the noun they refer to. The usual position of the emphatic reflexive pronoun is at the end of the phrase, after the object or complement, but it can come after the subject in more formal style, as illustrated below:

1) *-self/ -selves* as emphasizing pronouns can follow subjects, objects, and complements immediately for the strongest emphasis.

- Example:
- *He himself darted around the board taking almost as many white pieces as they had lost black ones.*
 - *There were the lessons themselves.*
 - *The voice seemed to come from Quirrell himself.*

2) Pronouns emphasizing the subject can follow the objects of a transitive verb (a verb used to talk about an action or event that involves more than one person or things, and so is followed by an object); or they come after an intransitive verb (a verb which cannot have an object or be used in the passive).

- Example:
- *Hagrid had obviously whittled it himself.*
 - *He was an excellent Quidditch player himself.*

3) The emphasizing pronouns move further from their nouns, so the degree of emphasis becomes weaker.

Emphatic reflexive do not replace a co-referential noun phrase but occur after a noun phrase and refer back to it to make it more emphatic. This emphatic reflexive pronoun use should not be confused with the other two uses of reflexive, which are referential use and adverbial use which the reflexive pronoun is often preceded by the preposition *by* (Celce-Murcai & Larsen-Freeman, 1999. p. 612).

- Referential use: - *I see myself shaking hands with Dumbledore.*

(The one whom was seen refer to the preceding pronoun "I")

- *Harry was just helping himself to a jacket potato when Professor Quirrell came sprinting into the Hall.*

(The one who was helped refers to the preceding noun phrase "Harry")

- Adverbial use: - *I cook the dinner by myself.*

(I cook the dinner all alone. Nobody helps me.)

- *He tried to move the piano into other room by himself.*

(He moves the piano all alone. No one helps him.)

Delahunty and Gravy (1994. pp. 150-151) explains that reflexive and emphatic reflexive pronouns end in the morpheme *–self* or *–selves*, they have the same form. Nevertheless, in spite of their identity of form, these two types of pronouns are easily distinguished. The reflexive pronoun functions only as an object; the intensive functions only as a modifier.

- Example: a) *Diana hurt herself.*
 b) *Diana bought herself a new skirt.*

In those two examples, *Diana* functions as the head of the subject noun phrase; *herself* functions as the head of either the direct (in a.) or indirect (in b.) object noun phrase. The pronouns and their antecedents are in different noun phrases.

An emphatic reflexive pronoun normally occurs within the noun phrase of its antecedent, usually following and modifying the antecedent directly. It also has a related form in which the pronoun is moved away from its antecedent, which it still modifies.

- Example: c) *Diana herself completed the audit.*
 d) *Diana completed the audit herself.*

From those examples, sentences with reflexives cannot be related as c) and d) are. In the other words, sentence a) cannot be transformed to become e) without significantly changing its meaning as shown below.

- e) *Diana herself hurt.*

1.3 Emphatic Own

Celce-Murcia and Larsen-Freeman (1989. p. 410) views that *own* can be used with possessive adjectives (and sometimes possessive pronouns). It is placed to emphasize the preceding possessive adjectives. Moreover, it can be intensified by fronting with *very*.

- Example: - *I could not believe my sight. That's Robert's very own house.*
 - *Ron pulled out his own wand.*
 - *Harry leant over the side of his own bed and pulled the Cloak out from under it.*

The use of emphatic *own* with a possessive adjective or noun signals the meaning of ownership or special interest rather than some other possible meaning (Celce-Murcia & Larsen-Freeman, 1989. p. 411).

Example: - *I prefer Holbein's own portrait of Henry VIII.*

(Holbein is the owner of the portrait rather than the artist who produced the portrait)

1.4 Emphatic Logical Connectors

Halliday and Hasan (1980. p. 246-247) says that some logical connectors are more emphatic than others. There are a large number of conjunctive expressions (using a word linking two clauses, groups, or words together) which have the meaning. They are *further, furthermore, also, moreover, besides, additionally, in addition, and in addition to*.

Example: - *The terrorists seized the bank; moreover/furthermore, they killed the manager and two clerks.*
 - *The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it.*

The simple connector "and" can replace the two bold type words in the first example but it's not so emphatic and logical whereas *moreover, furthermore*, and some others are emphatic and logical. The form *furthermore/moreover* is an emphatic form of the "and" relation, whereby the speaker stresses the additionalness.

Example: - *John went to the store, and he bought some bread.*

NOT - *John went to the store; moreover/furthermore, he bought some bread.*

In the first sentence, we cannot replace *moreover/furthermore* with *and* because it isn't logical. The sentence will be logical if it is changed to be:

- *John talked us into going out for dinner; moreover/furthermore, he insisted on paying the bill.*

2. Syntactic Means for Expressing Focus and Emphasis

Marked word order (i.e. the movement of a constituent into a position in the sentence where we would not ordinarily expect to find it) can be used as a means for expressing focus and emphasis. At times, it is hard to have this kind of sentence generated and reasoned by using the phrase structure rules. Sometimes other syntactic elements presented in the sentence must be moved around to produce a grammatical sentence. However, the discourse constraints (the management of given and new information) and the expression of counter expectancy, contrast, or emphasis are the reasons that help us to identify and describe those sentence structures. Depending on the speakers or the writers' decision and the topic of the discourse, marked word order can be performed in many ways as follows: (Celce-Murcia & Larsen-Freeman, 1999. pp. 613-615)

2.1 Fronting the Object (Object-Subject-Verb Word Order)

When the object of a sentence has to be strongly contrasted or focused, it will be moved to the first position of the sentence. This sentence style is mostly used in spoken rather than written English.

Example: - *Robert I can trust; the others are insincere.*
 (I can trust Robert, but the others are not sincere.)
 - *Him I love; that guy I don't.*
 (I love him but I don't love that guy.)

2.2 Fronting a Predicate Adjective or Noun (Predicate Adjectival/Nominal-Subject-Copula Word Order)

In some written genres like fiction or novels, when writers want to focus on a predicate adjective or predicate noun, they will move it to the front of the sentence.

Example: - *Ambitious she must have been, or she would not have come.*
 - *A professor he was, but in name only.*
 - *Too eager to fly again to wait for Wood, Harry mounted his broomstick and kicked off from the ground.*

2.3 Fronting with Subject-Operator Inversion

Fronting with subject-operator inversion is used to express focus in several ways. This syntactic means includes the following constructions.

2.3.1 Negative Fronting

In some cases where writers want to give more focus or exclamatory reading to the sentence as a whole, subject-operator inversion accompanying the fronting constituent is employed. Particularly, the fronting constituent must be the negative adverb such as *never*, *not until the last ring*, *not for nothing*, and *under no circumstance*.

- Example:
- *Never have I seen such a mess!*
 - *Not until the last ring would he pick up the phone!*
 - *Not for nothing, though, was Harry the youngest Seeker in the century!*
 - *Under no circumstance will he enter his house again!*

2.3.2 Extend/Degree/Comparison Fronting

If the extend, degree (a word indicates amount or extent of a feeling or quality which answer the question 'in what degree?' or 'to what extent?' such as these words *very*, *so*, and *quite*), and comparison are likely to be focused, they will be placed on an initial position of the sentence and followed by the inversion of subject and auxiliary (Cobuild, 1990. p. 18, Srinuan Jearjunpong, 1990. p. 266, and Junnaree Atchaneeyasakun, 1997. p. 130).

- Example:
- *So afraid were the students that they did not go out at night.* (extent, degree)
 - *Even worse than Peeves, if that was possible, was the caretaker.* (comparison)
 - *Harder to shake off was the feeling Harry had got from the teacher's look.* (comparison)

2.3.3 Present Participle Fronting

Another way to express the emphasis on the constituent of the sentence is present participle fronting. Particularly, present participle fronting must be followed by subject-operator inversion (Celce-Murcia & Larsen-Freeman, 1999. p. 614).

- Example:
- *Standing beside its burnished bronze doors, wearing a uniform of scarlet and gold, was a goblin.*
 - *Sitting on one of the desks by the wall, was none other than Albus Dumbledore.*
 - *Smiling and waving at him from every page, were his mother and father.*

2.3.4 Past Participle Fronting

When a passive action is to be focused on the past participle must be placed on an initial position of a sentence followed by subject and auxiliary inversion (Celce-Murcia & Larsen-Freeman, 1999. pp. 614).

- Example:
- *Sellotaped on the note was a fifty-pence piece.*
 - *Hidden in the cellar were several barrels of wine.*

However, in 2.3.3 and 2.3.4, the locative elements (*beside its burnished bronze doors, on one of the desks by the wall, at him from every page, on the note, and in the cellar*) play a crucial role in expressing meaning and focus. Hence, these locative adverbials should not be omitted; otherwise the sentences become unfamiliar and less grammatical and thus are left out of the analysis.

2.4 Fronting with or without Subject-Verb Inversion

Two cases of fronting involve fronted adverbials, and are grammatical whether or not the subject and the main verb (not the operator, but the verb) are inverted. Thus, for these two following instances of adverbial fronting, two types of adverbial fronting are possible:

2.4.1 Adverbials of Direction

An adverbial of direction can be fronted whether or not the subject and the main verb are inverted. The focus remains on the adverbials. Adverbials of

direction answers the question 'where to' 'where from' and use with the movement verb (a verb that shows the motion) such as go, come, run, and send.

- Example: - *A rear-admiral's hat exploded from the inside.*
- a) *From the inside a rear-admiral's hat exploded.*
 - b) *From the inside exploded a rear-admiral's hat.*
- *Ripping noises came from inside the crate.*
- a) *From inside the crate ripping noises came.*
 - b) *From inside the crate came ripping noises.*

2.4.2 Adverbials of Position

Adverbials of position are adverbs that answer the question 'where' and usually used with the position verb (a verb that specify the position of the subject of a clause) such as *be, live, stay, and work*.

- Example: - *Albus Dumbledore sat in the center of the high table.*
- a) *In the center of the high table sat Albus Dumbledore.*
 - b) *In the center of the high table Albus Dumbledore sat.*
- *A small hole appeared in the middle..*
- a) *In the middle appeared a small hole.*
 - b) *In the middle a small hole appeared.*

It is remarkable that in the case of adverbials of position fronted with the verb (be or stative verb) and the subject inversion as in a), the sentence seems to give focus to the delayed subject (*Albus Dumbledore* and *a small hole*). In b), without subject and verb inversion, the emphasis or contrast seems to go to the initial adverbial element (*in the center of the high table* and *in the middle*).

3. Special Focus Constructions

According to Celce-Murcia and Larsen-Freeman (1999. p. 615), the special focus construction is an explicit grammatical structure which frames the focused part of the sentence. There are four important focus constructions in English. They are *it*-clefts, *wh*-clefts, passive voice, and nonreferential *there*, as discussed respectively below.

3.1 *It*-Clefts

The *It*-cleft sentence is a special construction, which gives both thematic and focal prominence to a particular element of the clause. It divides a signal clause into two separate sections, each with its own verb (Quirk & Greenbaum, 1983. p. 414).

It-cleft sentences begin with the pronoun *it*. It is followed by the verb *be*, which in turn is followed by the element on which the focus falls. Biber et al. (1999. p. 959) introduces that *it*-clefts must consist of:

- 1) the pronoun *it*
- 2) a form of the verb *be*, optionally accompanied by the negator *not* or an adverb such as *only*
- 3) the specially focused element, which may be of the following types: a noun phrase, a prepositional phrase, an adverb phrase, or an adverbial clause.
- 4) a relative-like dependent clause introduced by *that*, *who/which*, or zero, whose last element receives normal end-focus.

Chalker (1984. p. 262) states that it is used to emphasize a particular part of a sentence into focus by taking the particular element into additional focus, which may be contrastive.

Example:

a) Normal Sentence: *Sandy swim across the river.*

It-Cleft Sentence: *It's Sandy who swims across the river.*

(Not the others)

b) Normal Sentence: *My father bought a CD player.*

It-Cleft Sentence: *It's a CD player that my father bought.*

(Not any other things else)

c) Normal Sentence: *We study Pragmatics in room 511.*

It-Cleft Sentence: *It's in the room 511 that we study Pragmatics.*

(Not in the other rooms)

d) Normal Sentence: *He missed the flight because he had an accident.*

It-Cleft Sentence: It's because he had an accident that he Missed the flight.

(Not for some other reasons)

Celce-Murcia & Larsen-Freeman (1999. pp. 615-616)

As in the above examples, *it*-cleft is generally used to mark the focus on NP (noun phrase) such as subject NPs in a) and object NPs in b). Besides, it can be used to frame the prepositional phrase as in c) and the adverbial clause as in d) as well. The construction implies the contrastive stress.

In the example above, Celce-Murcia & Larsen-Freeman (1999. pp. 615-616) purpose that there are 2 more remarkable points about overtly expressed presupposition in the *it*-cleft construction.

1) If the negative presupposition (in the parenthesis) has to be expressed explicitly, it can be moved forward as follows:

a) *It's Sandy, not the others, who swims across the river.*

b) *It's a CD player, not any other things else, that my father bought.*

c) *It's in room 511, not the other rooms, that we study Pragmatics.*

d) *It's because he had an accident, not for some other reasons, that he missed the flight.*

2) If the focus is negative, the contrastive presupposition will be affirmative and is often expressed in a phrase marked by *but*. It may also be moved forward if it is expressed overtly.

Example: - *It's not the teacher who misunderstands. (But the students)*

- *It's not the teacher, but the students, who misunderstand.*

Finegan (1999. p. 276) states that *it*-cleft constructions are used to mark givenness. The clefted phrase presents new information and the rest of the sentence is given information.

Example: - *Who did Stan see at the party?*

a) *It was Harold that Stan saw at the party.*

b) *It was Stan who saw Harold at the party.*

In this example, the information question can be answered with a), in which the answer to the question is cleft, but not with b) because the clefted element is not the requested new information. The part of the sentence following *that/who* in a cleft sentence that presents given information is illustrated by the fact that it can refer to something just mentioned in the previous sentence.

Moreover, Frodesen and Eyring (2000. p. 434) state that the *be* verb is usually in present tense in *it*-clefts. However, we also use other tenses. In addition, we can use modal verbs in cleft sentences to express degrees of probability.

Example: - *It will be on a Saturday that we leave.*

- *It used to be my mother who did all the cooking.*

- *It must be red wine that stained this carpet.*

3.2 Wh-Clefts

Another important special focus construction is *wh*-cleft. *Wh*-cleft (sometimes called "pseudo-clef") is used for a similar structure that also divides a simple sentence and puts emphasis on a particular part (Chalker, 1984. p. 263). *Wh*-cleft sentence makes explicit the division between given and new parts of the communication (Quirk & Greenbaum, 1983. p. 416). In *wh*-clefts, the old information is contained in *wh* clause while the rest of the sentence is the new information. The two units are separated by a form of the copula *be*. The old information *wh* unit, which refers to needed context, can come either before or after the new information (Jacobs, 1995. p. 178).

Example: - *What the colonists wanted was freedom from external taxation.*

- *Freedom from external taxation was what the colonists wanted.*

Biber et al (1999. pp. 959-960) purpose that *wh*-clefts must consist of:

- 1) a clause introduced by a *wh*-word, usually *what*, with its own point of focus, typically at its end
- 2) a form of the verb *be*
- 3) the specially focused element: noun phrase (NP), noun clause (NC), verb phrase (VP), or prepositional phrase (Prep.P)

Example:

a) Normal Sentence: *She is a lazy girl.*

Wh-cleft Sentence: *What she is, is a lazy girl.* (NP)

b) Normal Sentence: *You parked the car in front of the library.*

Wh-cleft Sentence: *Where you parked the car was in front of the library.* (Prep.P)

c) Normal Sentence: *He told me that I should not stay here.*

Wh-cleft Sentence: *What he told me was that I should not stay here.* (NC)

d) Normal Sentence: *She teaches English everyday in summer.*

Wh-cleft Sentence: *What she does is teach English everyday in summer.* (VP)

Quirk & Greenbaum (1983. pp. 416-417) shows that progressive (or continuous, a verb form made with *be* + ...ing) or perfective (a verb form is used not just to refer to time, but also to express an idea such as completion or result e.g. *I have arrived* or *he has been working*) aspect in the original sentence is regularly represented in the *wh*-clause of the *wh*-clefts sentence. With the progressive, the aspect is equally reflected in the non-finite clause (a clause, which contains non-finite verbs and non-finite verbs are a verb form that cannot be used with a subject to make a tense that is infinitive, gerund, and participle form) and this is quite often the case also with the perfective.

Example:

a) Normal Sentence: *They are ruining the economy.*

Wh-cleft Sentence: What they are doing is ruining the economy.

b) Normal Sentence: *They have ruined the economy.*

Wh-cleft Sentence: What they have done is ruined the economy.

The use of *wh*-clefts is different from free relative clauses. To compare the difference of them, the following sentences are illustrated (Celce-Murcia & Larsen-Freeman, 1999. p. 617).

Wh-clefts: What I said was that we shouldn't go there.

Free relative: What I said doesn't concern me.

In the free relative, the 'what' is equal to the thing that, and there is no pivotal form of *be*. Also, free relatives can occur wherever noun phrases normally occur, so they can occur as object of verbs or prepositions as easily as they can occur as subject (e.g. *She is not interested in what I said*). Nevertheless, in *wh*-clefts, there is a pivotal form of *be* and the initial *wh*-clause (*what I said*) gets elaborated and put into focus in the material that comes after the pivotal 'that we shouldn't go there'. *Wh*-clefts can also be reversed although they occur primarily in initial position (e.g. *We shouldn't go there was what I said*).

3.3 Passives

The passive construction is another type of special focus construction. Many linguists said that, in their usages, passive sentences have different meanings from active sentences. In English, the passive is used to express ideas that require a reflexive or impersonal construction. It is not so important who or what did an action. The passive form is normally found in texts such as newspaper report of accidents, crimes, and narrating. On the contrary, the active form occurs in informal speech, writing, and conversation (Bing, 1989. p. 107, Graver, 1990. p. 105, Pant et al, 1992. p. 100, Bald, Cobb & Schwarz, 1986. p. 9, Huddleston, 1993. p. 438, and Murphy, 1999. p. 80).

The special thing of passive sentence structure is a form of *be* + past participle and sometimes followed by 'by phrase'. The *by* phrase is included only if it is

T P2
90.15
86192
2005

4840261

- 6 มี.ค. 2548



important to know who perform an action or the performer is generalized such as *สำนักหอสมุด* everybody or anybody (Langendon, 1970. p. 159, Crowell, 1987. p. 261, Azar, 1989. p. 131, Kesorncam, 1994. p. 307, and Ney et al, 1997. p. 272).

On the other hand, several linguists explain that passive is a focus construction that exists to put the patient or undergoer of an action in subject position. The subject is acted upon. In the other words, the passive is used when we want to "focus" on patient and at the same time "defocus" the agent. The topic of the content is essential for speakers or writers to make decision about when to use passive (Macmillan, 1968. p. 75, Prapatsri Sarakoon, 1982. pp. 213-215, Steer and Carlisi, 1998. pp. 270-271, Celce-Murcia & Larsen-Freeman, 1999. p. 347, and Rigganbach and Samuda, 2000. p. 45).

Example: - *The Weasley twins were punished for bewitching several snowballs.*
- *House was almost destroyed.*
- *Ron was fascinated by the fifth pence.*
- *He would be woken in a few hours' time by Mrs Dursley's scream.*

Passive voice can interact with other element in the auxiliary. These are passive with tense and aspect (a verb form that show an action which was going on at a particular time, or whether it had been completed such progressive and perfective aspect) (Celce-Murcia & Larsen-Freeman, 1999. p. 345).

- With modals:

You will be sorted into your house.

- With simple present:

You are sorted into your house.

- With present perfect:

You have been sorted into your house.

- With present progressive:

You are being sorted into your house.

- With simple past:

You were sorted into your house.

- With past progressive:

You were being sorted into your house.

- With *be going to* for future:

You are going to be sorted into your house.

The perfect progressive forms of the *be*-passive are rare but possible in North America. Since there are two *be* verb and make it difficult to process.

You have been being sorted into your house.

As I have just noted, the form of passive voice is the combination of the verb *be* and the past participle. The past participle can be used as an adjective or as a passive verb. The distinction between passive and adjective is that the past participle adjective is descriptive, or stative while the past-participle passive is dynamic and can be followed by *by*-phrase to mark an agent (Celce-Murcia & Larsen-Freeman, 1999. p. 349).

Example: - *The windows were broken by the force of the explosion.*
(participle is passive)

- *The house was a mess. The taintwork was peeling and the windows were broken.* (participle is adjectival)

3.4 Nonreferential *there*

The last type of focus and emphasis construction mentioned in this study is nonreferential *there*. Hewing (1999. p. 230) and Badalamenti & Henner-Stanchina (2000. p. 76) similarly say that *there* is used in order to introduce a new person or thing in the first time we are talking about and assume that the reader or listener has no information about the story, to say that this person or things exists, happens, or is to be found in a particular place.

Celce-Murcia and Larsen-Freeman (1999. pp. 446-447) states that *there* could be used in two aspects: one as a pro-adverb or spatial deixis which calls attention to a location relative to the speaker usually accompanied by some gesture like finger pointing, and another as nonreferential subject which does not refer to any specific

location. The nonreferential *there* is not accompanied by any typical gesture, and does not bear the stress. The basic function of *there* is a presentational one. It is always the subject of the clause, that is, it is always clause initial and everything that follows the verb can be accorded new information status. The nonreferential *there* is to focus the listener on what follows the verb and serves as a signal to the addressee to direct his or her attention toward an item of new information. On the other hand, the deictic *there* can be moved to another position of the sentence. To compare the difference of them, the following sentences are illustrated.

Deictic-*there*: *There is the car which I want to buy.*

The car which I want to buy is there.

Nonreferential-*there*: *There is a problem we should discuss.*

NOT *The problem we should discuss is there.*

Nonreferential *there*, which is used to introduce topics, is always followed by a verb, most often the copula verb *be*. The noun following *there* + *be* often has an indefinite meaning. Thus we use indefinite or non-specific words like *a/an*, *any(one)*, *some(thing)*, *no(body)*, etc. with the noun rather than words like *the*, *this*, *my*, *your*, or a name, which gives the noun a more definite or specific meaning and indicate that we think the topic is already known to the listener or reader (Hewing, 1999. p. 230).

As has been said that nonreferential *there* is a subject; therefore, a noun phrase, and followed by the copula *be*, some other groups of intransitive verb, however, can occur with nonreferential *there* as shown below: (Celce-Murcia & Larsen-Freeman, 1999. p. 449).

- 1). verbs of existence or position: *exist*, *stand*, *lie*, *remain*, etc.

Example: *There exist many possibilities in solving those problems.*

- 2). event verbs that describe something happening, developing, or materializing: *develop*, *arise*, *appear*, *emerge*, *happen*, *occur*, etc.

Example: *There arose a misunderstanding.*

There occurred an accident.

3). verbs of motion or direction: *come, go, walk, run, fly, approach*, etc.

Example: *There flew a flock of birds in the sky.*

Through that window there came a thief.

Related Research

There are a few previous studies and articles on focus and emphasis constructions. The first related research is the article of Ellen F. Prince in 1978. Her research topic is "The comparison of *wh*-clefts and *it*-clefts in discourse". The second study belongs to Helene Krauthamer in 1981 on the topic "The prediction of passive occurrence". The third is the study of Rosanna Sornicola in 1988, which has the topic "*it*-clefts and *wh*-clefts: two awkward sentence types". The fourth study is by H. Bernhard Drubig in 2003 on the topic "Toward a typology of focus and focus construction". The last related research mentioned here is "Cleft constructions in context: some suggestions for research methodology" by Judy Delin and Jon Oberlander in 2003. Those pieces of research work are discussed below.

Ellen F. Prince studied *wh*-clefts and *it*-clefts which have long been claimed to be interchangeable. Her examination of naturally-occurring discourse demonstrates that this claim is incorrect. The presupposed part (*wh*-clause) of a *wh*-clefts represents information where the speaker can assume what the hearer is thinking about. In one variety of *it*-clefts, the presupposed part (*that/wh*-clause) represents information which the speaker assumes the hearer knows, or can deduce, but is not presumably thinking about.

Prince also showed that far from being interchangeable, *it*-clefts and *wh*-clefts have highly specialized distributions and functions. *Wh*-clefts mark the information in the *wh*-clause assumed to be in the hearer's consciousness. Differently, *it*-clefts are far more heterogeneous but all types mark the information in the *that*-clause as a known fact or simply known.

In 1981, Krauthmer studied the prediction of passive occurrence. The study was experimental and formulated a theory that accounted for the frequency and the functions

of passive by considering the givenness and animacy of the agent and patient. The purpose of the study was to see whether people would produce sentences in accordance with the Polarity hypothesis when confronted with the 16 transitive situations. The Polarity Hypothesis predicts that actives will be more common than passives.

The subject of this study was 96 paid volunteer participants who were members of the university community. They were instructed to write a single sentence describing a picture. The experiment consisted of two parts. In part one, the participants were instructed to look at a page of four pictures, view each of the pictures as part of a sequence as in a cartoon scrip, and then write a sentence for each picture on a separate answer sheet. In part two, the participants were instructed to look at a page of four pictures, view each of the pictures individually as though each were alone on the page, and write a sentence for each picture on a separate answer sheet on which was already written the names of one, two, or none of the entities in the picture. The researcher collected the data by counting the number of actives and passives in percentages and computed the average percentage of actives and passives.

The results of the study showed that the most polar sentences had animacy, givenness, and agency at the beginning of the sentence and inanimacy, newness, and patiency at the end of the sentence. Therefore, passives were infrequent because most passives do not have a high polarity commonly.

In 1988, Sornicola studied *it*-clefts sentences and *wh*-clefts sentences, which produced a problematic area of contemporary research in grammar. This paper was characterized by a data-oriented approach.

The researcher found two kinds of problems with *it*-clefts and *wh*-clefts. The first kind of problem included the syntactic level. The second kind of problem included the semantic analysis of *it*-clefts and *wh*-clefts, which had often been considered synonymous. In fact, these two structures were different from each other both semantically and pragmatically. She concluded that the two structures differed not only in order of the constituents, but in the bundle of features associated with them. The results underlined that in *it*-clefts the syntactic and semantic properties of "subjecthood"

were split between *It* and NP, that is, the former united the syntactic properties, the latter the semantic one. The researcher also said that the major interest of the picture drawn lied perhaps in the complicated interwriting of syntax, semantics, and pragmatics that was thereby revealed. The interplay of these levels of analysis still remained one of the most puzzling questions in the linguistic research.

In 2003, Drubig studied a typology of focus and focus constructions. The paper took preliminary steps toward a typology of focus and focus constructions. He said that focus was taken to be a syntactic feature assigned freely to word-level categories at numeration, licensed either by integration into a wide domain (presentational focus constructions) or by overt/covert movement to a functional projection headed by a polarity formative (focus operator constructions). In the paper, Drubig proposed a cleft analysis for this type of focus construction and discussed its typological implication. The hypothesis of the paper was that focus was alternatively licensed by integration into a focal domain or by association with an appropriate operator.

Drubig explained that the binding properties of this construction were accounted for when its out-of-focus clause was analyzed as a relative clause functioning as the predicate of a cleft-based focus construction, a cleft being a particular type of completive focus construction whose focus and background were linked by predication. The form of the predicative relative clause was the main factor of variation in cleft-focus constructions. He also discussed that integration into wide-focus structures was the default case of passive licensing, characteristic of presentational focus constructions, whereas association was an active type of licensing in which focus was put into a position of participation in quantificational constructions (quantifier [restrictive clause][nuclear clause]). He also argued that when interpreted as a generalization about information structure, it made correct predictions. One prediction that could be derived from the mapping hypothesis was that givenness marking showed more typological variation than the representation of focus in presentational focus constructions. However, Drubig argued that focus must be associated with a polarity formative that may be located in the external or internal periphery of the clause and then discussed a

resumptive type of focus construction characterized by the apparent absence of locality and cross-over restrictions.

In 2003, Delin and Oberlander studied in the topic 'cleft constructions in context: some suggestions for research methodology'. The purpose of this paper was to examine some assumptions about clefts as a group of constructions, and see how the relationship of function and the notion 'construction' was seen to shift once they began to look at sentences in context. In the paper, they argued for a view of clefts as representing a package of four distinctive discourse features: uniqueness, stativising, presupposition, and separate information structure. They suggested that, while the major sentence categories of *it*-clefts, *wh*-clefts, and reverse *wh*-clefts had these features in common, it was not always the case that all four features were a vital part of the cleft's function on a given outing in a given context. Moreover, other linguistic devices were capable of conveying each of the features, and frequently do. They introduced the notion that the four cleft features might be present either superfluously, in that they were not necessary in the context but were not doing any harm, or redundantly, in that they were also signaled by devices other than the clefts. Both situations had implications for current research methodologies, particularly cross-linguistic studies that placed an emphasis on the results of translating clefts in one language to observe the results in another. They suggested that an understanding of superfluity and redundancy in context, especially cases in which functions were realised by some device outside the 'target sentence' in the second language, must be included in the paradigm of cross-language research.

As has been discussed above, all of the related previous research has been done aboard. No research about the use of all focus and emphasis constructions in English has been conducted before. Furthermore, those pieces of work are on some types of focus and emphasis construction such as passive, *it*-cleft and *wh*-cleft. This present study differs from the previous research since it concerns not only the occurrences of focus and emphasis constructions in literature but also the situations when such focus and emphasis constructions occur in the literature, *Harry Potter and the Philosopher's Stone*.

The next chapter is the research methodology used in the analyzing focus and emphasis constructions in *Harry Potter and the Philosopher's Stone*. It contains information about the book, instruments used, statistics, and data analysis.

